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**THE EFFECTS OF MOTION PICTURE TRAILERS AS AN ADVERTISING
MEDIUM ON MOVIEGOERS' EXPECTED GRATIFICATIONS**

by

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A.A., B.A., M.A.

**A Dissertation
Submitted in Partial Fulfillment of the Requirements for the
Doctor of Philosophy Degree**

**School of Journalism
in the Graduate School
Southern Illinois University
Carbondale
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Dissertation Approval
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The Effects of Movie trailers as an Advertising Medium

on Moviegoers' Expected Gratifications

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Final Examination

AN ABSTRACT OF THE DISSERTATION OF

THOMAS KIM HIXSON, for the Doctor of Philosophy degree in JOURNALISM, presented on February 17, 2000, at Southern Illinois University at Carbondale.

TITLE: The Effects of Motion Picture Trailers as an Advertising Medium on Moviegoers' Expected Gratifications

MAJOR PROFESSOR: Dennis T. Lowry

Trailers are an effective advertising medium for motion pictures. In this study, trailers were found useful in helping moviegoers make movie attendance decisions. Targeting trailers to different movie audience segments effectively was found possible. The Entertainment Value Scale was developed to measure the gratifications that moviegoers' expect from a movie after viewing its trailer. Independent variables such as movie genre preference, gender, and education level were used to predict the entertainment value and demonstrated that trailers could be targeted toward different audience segments. Data were gathered in two studies. One, in a controlled setting, a classroom, had 158 participants. The other, in a natural setting, a movie theater, had 152 participants. Participants viewed two trailers and completed survey questionnaires. The uses and gratifications theory was the theoretical base in this study. The data were analyzed using inferential statistical methods. Movie trailers were the most useful of the media information sources tested. The Entertainment Value Scale was a strongly reliable measure of the entertainment gratifications moviegoers expect from a movie after viewing its trailer. Movie genre preference was a significant weak predictor of entertainment value. Coupled with gender, movie genre preference was a significant weak to moderate predictor of entertainment value. Coupled with education level, movie

genre preference was a significant weak to strong predictor of entertainment value. Coupled with the perception that the movie advertised in the trailer was that genre preference, movie genre preference was a weak to moderate predictor of attendance likelihood. The Entertainment Value Scale correlated moderately with attendance likelihood. The results imply that the motion picture industry can improve the effectiveness of trailers by producing trailers targeted to different audience segments and by presenting those trailers to the targeted audience. Movie genre preference is the most accessible and effective method of accomplishing this targeting.

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Chapter 1

Introduction

The purpose of this study was to learn how and to what degree moviegoers' expectations of content and movie quality (entertainment value) are created through watching movie trailers. Although known in the commercial motion picture industry as "movie trailers" or simply "trailers," the movie-going public knows trailers as the "previews" or "coming attractions" that are shown prior to the featured motion picture. This study also attempted to discover the role these expectations then play in leading the moviegoer to decide whether to go to a theater to see that particular movie. There was an attempt also to discover whether these expectations are common enough within particular demographic segments so that targeting trailers to specific groups based on their expectations can be effectively accomplished. This concept is much the same as the idea that consumers can be segmented on the basis of the benefit(s) they expect from buying a particular product (Markin, 1982). Several other studies of movie audiences have approached this subject. This study is different, however, in that it focuses more on the entertainment expectations (or benefits) of attending a particular *movie*. Other studies have focused more broadly on why people go to *movies* and on what type of gratifications they receive from going to *movies*. Although people may decide to go to a movie for a variety of reasons, this study investigated, in part, which movie will be attended and why a moviegoer selects a particular movie. For the most part, only applied research (by the motion picture industry) is completed on individual movies, and this research is usually done after the movie has entered or completed its movie theater run.

Movie trailers appear to be an effective means of advertising motion pictures, but it was noted as early as 1981 ("In focus," 1981) and later (Eastman, Bradbury & Nemes, 1985) that little scholarly research has been done to assess what effects movie trailers have on the consumers watching them. In the ensuing years, little has been done by researchers to correct this deficiency, especially in the area of scholarly research.

Movie trailers can be considered a unique form of advertising because consumers exposed to the trailers may not consider them an advertising vehicle (Faber & O'Guinn, 1984). It can be assumed, therefore, that moviegoers view movie trailers with less skepticism than consumers normally attach to most other forms of advertising (Calfee & Rogers, 1994). Apparently, moviegoers believe they are actually being given a sample of the product, perhaps in much the same way consumers are sent, by direct mail, samples of products such as toothpaste or over-the-counter drugs.

Trailers are intended to influence the moviegoers' movie selection process by showing exciting parts of the advertised movie to an audience that is in the theater to see some other film (Eastman et al., 1985). When first utilized in the early 1900s, this form of advertising was placed at the end of the featured motion picture; thus it "trailed" the movie the customers had come to see.

The uses and gratifications theory, utilized in this study, seems the best-suited communication theory for inquiry into expected movie-going gratifications as produced by movie trailers and for inquiry into how those expectations affect the movie attendance decision. (Austin, 1986). It has also been used in studies comparing gratifications of watching movies with gratifications obtained from using other media (Katz, Gurvetich, & Hass, 1973; Kippax & Murray, 1980; Lichtenstein & Rosenfeld, 1984). The theory has been used to study the effects of the changing home video environment on movie attendance (De Silva, 1994) and also in a popular film audience study by O'Brien (1977).

Theatrical movie going is a purposeful activity. It requires moviegoers to go to a theater, make a decision to attend a particular movie and purchase a ticket. It requires active participation from the moviegoers. This idea is consistent with one of the tenets of the uses and gratifications theory: an active audience consumes media to satisfy particular needs or to receive particular gratifications. The theory also offers a framework for investigating the motives people have for satisfying needs and for investigating and

determining the functional alternatives people may utilize to fulfill those needs when the media they are accustomed to using are not available (McQuail & Windahl, 1981).

Only a small amount of *scholarly* research has been undertaken on the topic of motion picture marketing or advertising, with even less done on movie trailers. This situation is surprising when one considers the economic, social, political, educational, and emotional impact motion pictures have on society. A theoretical study, such as this one, is of benefit to the movie industry. The knowledge gained can be applied to the marketing of many movies. In comparison, the applied research of the studios and distributors has little application beyond the researched movie.

Theoretical Assumptions

A key assumption of the uses and gratifications theory is that subjects are goal-oriented in their choice and use of the media. They are active in finding the media outlets that fulfill their needs and provide the gratifications they want satisfied by the media. Another key assumption is that subjects are able to report their reasons for using the media. They are able to identify and articulate the needs that are met by the media and are able to identify and articulate the gratifications that are fulfilled by using the media.

An additional key assumption in this study is that moviegoers have particular reasons or motivations for going to movies. This study investigated what motivates moviegoers to attend a particular movie, not just movies in general as other studies have done. Although there may be several criteria people employ to help select a movie to attend, it must be assumed that moviegoers attend a particular movie primarily because of the expectations of gratifications that have been created by information sources, and in this case, by movie trailers in particular. It also must be assumed that moviegoers are able to recognize and articulate the gratifications that they expect to be fulfilled by a particular movie. Moviegoers are also able to place a particular genre-type on any movie.

They are able to articulate to what degree they prefer to watch a particular genre of movie, and they are able to identify and report the genres of the movies in the trailers.

Moviegoers are also assumed to be unfamiliar with the term “movie trailer.” The term that is most widely recognized for the presentation of footage of movies shown prior to a feature presentation is “previews.” Therefore, on the survey questionnaires used in this study, the term previews was used instead of trailers.

The final assumption is that a motion picture has a product life that fits into the product life cycle. That is, the motion picture is introduced to consumers, goes through periods of growth and maturity, and then goes through a decline period and eventually dies. For this study, the product life cycle of a motion picture is its product life in a motion picture theater.

Research Questions

- 1) How effective are movie trailers at creating expectations about the gratifications of seeing a movie?
- 2) How effective are trailers in helping the moviegoer make a decision about attending a particular movie?
- 3) How effective are trailers in creating expectations about the entertainment value of the movie advertised?
- 4) To what extent can expected gratifications be used to segment audiences for targeting trailers?

Key Variables

The predictor variables in this study were:

- movie attendance frequency
- movie rate of adoption (the time after a movie's release a moviegoer attends the film)

- movie genre preference attitude
- movie genre perception
- trailers (used as stimuli)
- demographic data: gender and education levels

The criterion variables were:

- attendance decision
- certainty of movie genre
- expectations of movie entertainment value (Entertainment Value Scale)
- likelihood of attendance

The moviegoers in each part (classroom and field) of this study were exposed to two trailers (predictor variables serving as stimuli). This exposure resulted in expectations of the entertainment value of the movie (Entertainment Value Scale), in the certainty of the advertised movie's genre and in the likelihood of attendance (the criterion variables).

Procedures to Answer the Questions

Survey research was used to learn the effects of trailers on moviegoers. A stimulus, the trailers, was shown to the participants who were then surveyed by questionnaire to obtain data. Two questionnaires, a longer one and a shorter one, were distributed to two different groups and represent two parts of this study.

The first part of the study (the classroom study) consisted of having college students complete survey questionnaires. This survey generated data on the participants' movie viewing habits and on their expectations of two movies following their exposure to trailers promoting those movies. The classroom study was intended to gather more data than would be feasible in the field, and it provided the study with strong internal validity.

The second part of the study (the field study) was accomplished by giving survey questionnaires to moviegoers as they left a commercial movie theater after having seen

trailers followed by the feature presentation. This part of the research has strong external validity because it was performed in a natural setting.

Chapter 2

Literature Review

From 1950 until the early 1990s, motion picture attendance in the United States remained around one billion per year (Natale, 1992). By 1998, there had been an increase to 1.48 billion admissions (Motion Picture Association of America, 1999, p. 4), but even with the recent increase in attendance, motion picture attendance in the last 50 years has not kept pace with the increase in population. Despite this lack of increase in patrons, the number of indoor screens increased by approximately 60 percent in the 1980s (Coletti, 1991) and increased by 47% from 1990 to 1998 (Motion Picture Association of America, 1999, p. 24).

Overall, the motion picture industry in the United States is financially sound. The box office revenues in the United States were more than \$5.3 billion in 1994 ("Movie Fundamentals: Distribution," 1995) and increased to \$6.9 billion in 1998 (Motion Picture Association of America, 1999, p. 2). The \$6.9-billion domestic box office gross represents a 44.7% increase in seven years despite the fact that the cost of producing and marketing movies continues to rise. In addition, more than \$7 billion were made from videotape sales and licensing movies for television broadcasting and cablecasting in 1994 ("Movie Fundamentals: Film making," 1995, p. L25). Video tape rental receipts alone totaled \$7.5 billion in 1997 (U.S. Census Bureau, 1999, p. 45).

Approximately 425 new movies are released to theaters each year in the United States¹, but most of them do not attract a large number of moviegoers and do not make a great deal of money (Sharkey, 1991). Only about 170 of these movies are considered mainstream movies that are produced by the big studios. The 10 highest grossing movies attracted 28% of all the money spent on theater admissions in the United States in 1994 ("Box office reaches," 1995, p. L21) and also 28% in 1999 (Top 250 of 1999, 2000).

¹ This figure represents the mean number of movies released each year from 1990-1998 (Motion Picture Association of America, 1999, p. 11).

The increasing costs of making a motion picture, coupled with sociological changes (i.e., the aging population) within American society, have necessitated changes in how motion pictures are distributed, marketed, and advertised. Marketers of motion pictures are having greater difficulty reaching the mass audience now. Earlier, reaching the mass audience was accomplished through advertising in newspapers and on network television.

Common belief has placed the blame for the sharp decline of the annual motion picture attendance (from more than 4 billion to 1 billion) during the 1940s and 1950s on the increasing use of television. The resulting stagnancy of annual attendance (of approximately 1 billion) has also been blamed on the use of television. However, one researcher claims the decline was due more to the changing society than to the increasing use of television. Attendance figures began dropping around 1946, which was several years before television use became widespread (Gomery, 1991). If this decline was due to television, it stands to reason then, that the increasing use of cable and pay television, and videocassette recorders would also cause a further drop in motion picture attendance.

Some researchers have claimed a drop in attendance in the 1980s was due to the use of videocassette recorders for viewing movies at home (Docherty et al., 1986). It should be noted, though, that no *significant* drop in the number of attendees has occurred, but when measured against the increasing population, less of a percentage of the population is attending movies (Guback, 1987). Although the blame has been placed on cable and pay television and videocassette recorders, these media have actually opened new venues for the motion picture industry to market its products. More people are now watching movies on videocassette recorders and cable television than are watching movies in theaters. A 1991 survey found that while 58 percent of people said they enjoy going to a theater to watch movies, 71 percent said they enjoy watching movies on television or video cassette recorders (Waldrop, 1992). The most prevalent reasons for people watching movies on video cassette recorders, instead of in theaters, are the high cost of

movie theater tickets (36%) and the difficulty of getting to the theater (31%) (O'Steen, 1992).

The experience of going to a theater and watching a movie with other moviegoers remains the backbone of the industry, although ancillary markets are growing in importance. A movie that performs well at the theater box office is more likely to return greater profits in videotape sales and television broadcasts ("Movie Fundamentals: Film making," 1995). Furthermore, advertising campaigns for movies in theatrical release are thought to have an effect on the potential audience for a movie's television broadcast. The potential audience for the television broadcast will be aware of the movie and may remember the advertising campaign for it² (Burke-Block, 1981a).

Huge sums of money are expended for advertising to sell movies to the public. Marketing costs for domestic movie releases have increased five-fold in the last 18 years (Motion Picture Association of America, 1999). Sometimes this advertising expenditure works by bringing in a high number of moviegoers and sometimes it fails miserably. In contrast, some movies that are hardly advertised at all become hits that many moviegoers must see (O'Guinn, 1980).

In the early days of the industry, moviegoers went to theaters for the experience of watching a movie. Which movie was showing seemed to be irrelevant since the features were changed quite often (Musun, 1969; Staiger, 1990). Today, a significant long-term increase in overall movie ticket sales seems impossible to accomplish because of the use of videocassette recorders and cable and pay television as alternative vehicles for delivering movies for public consumption ("Movie Fundamentals: Distribution," 1995). One studio executive called on the industry as a whole to finance an advertising campaign to promote the movie-going experience. He noted a need to increase the yearly attendance in theaters from 1 billion to 2 billion as the current number of seats could

² This article was written before the widespread use of videotapes for movie viewing. It should be safe to assume that a movie's advertising campaign should have the same effects on the potential audience for movies on videotape.

handle that increase (Tusher, 1990). However, the industry has not attempted a marketing campaign toward this goal.

Purpose of the Study

The competition in the motion picture industry to make successful, profitable movies is intense. Only two distributors, Warner Brothers and Paramount, have been able to claim the top spot in the yearly box office market share race for two or more years consecutively since 1972 ("Box office reaches," 1995, p. L23). In addition, the movie marketplace sees an average of eight³ new movies released each week (Motion Picture Association of America, 1998, p. 11). If the marketers and advertisers do not find an audience for the movie with their first effort, there is little anyone can do to "save" the movie and the investment it represents.

Producing a movie requires much work and expertise, yet the process of making a successful, profitable movie is only partially completed once the movie is "in the can." Squire (1992) declared that a movie is in financial peril unless the audience can be persuaded to pay for experiencing it. In the commercial movie industry, moviemakers must make movies that attract customers. These customers must then cumulatively pay enough money for the privilege of watching the movie, so that all costs are satisfied. Enough money must then remain to satisfy investors and to finance more movies. The profit motive is at work in the motion picture industry, but pinpointing what attracts audiences to a certain movie is very difficult to do.

Friedman (1992) insisted that it is virtually impossible to rescue a movie that does not perform as well as expected. The impressions of the movie that have been placed in the minds of the target audience at a cost of several million dollars are almost impossible to change. In fact, according to Donohue (1987), advertising a movie can now cost more

³ An average of 425 movies was released each year from 1990-1998. Divide this number by 52 weeks for an average of 8 movies released each week.

than the production of the movie and must be responsible for getting people interested in the movie and attending it.

One of the most important questions now facing the marketers and advertisers of each movie (and the motion picture industry) is how to get moviegoers into theaters more often. This study into the advertising of motion pictures addresses this question in part. More specifically, the goal of this research effort is to identify more effective strategies for advertising and promoting motion pictures through trailers so the theatrical market might remain strong.

The key to accomplishing this goal lies in finding more effective and efficient methods of reaching the prospective movie-going audience through advertising. Prior to the demassification of the mass media, reaching prospective moviegoers was easily, if not always effectively, accomplished through mass media channels such as newspapers and network television. Now, with the fragmentation of the mass media audience, merely reaching the prospective moviegoer is a more difficult goal to accomplish. Each new movie requires identification of the appropriate segments of the mass media audience. When this activity is accomplished, it is necessary to select the media vehicles needed to reach those segments effectively. Correct decisions in this identification and selection process must be made so the creative aspect of the advertising has a chance to persuade the prospective moviegoer to attend the movie. Hirschman and Thompson (1997) have modeled the relationship of the creators of advertisements and the consumers of the message as a dyad. The advertisement creators produce a message that is generally designed to appeal to an identified segment of the mass media audience. The consumer then interprets the message using an existing frame of reference. For moviegoers that frame of reference consists of several variables. The most important of those variables in this study is movie genre preference.

In this study, the uses and gratifications theory served as a theoretical base to explore and identify mass media audience segments so that movie trailers, and perhaps

other advertising media such as television, may be targeted at prospective moviegoers. To do this, an attempt was made to identify the expected gratifications that are created when moviegoers see a movie trailer. A moviegoer may be assumed to select a particular movie based on his or her expected gratification of attending that movie.

A similar process exists in the diffusion of innovations process. Rogers (1995) explains that the rate of adoption of an innovation is explained in part by the perceived attributes of that innovation. A particular movie can be termed an innovation. It is different from all the movies that have been produced before it. Selecting a movie to attend can be termed adopting an innovation, and expected gratifications can be termed the perceived attributes.

Expected gratifications might also be created when moviegoers see television advertisements for movies. Television, like movies, is a sight and sound medium. There may be a difference, however, in the expected gratifications created by movie trailers and those created by television advertisements for movies. Moviegoers may perceive movie trailers to be non-advertising messages. As such, moviegoers may view trailers with less skepticism than they view, or read, in other advertisements (Faber and O'Guinn, 1984; see also Austin, 1988). Consumers are skeptical of the claims or the truth in most forms of advertising, including television commercials (Calfee & Ringgold, 1994; see also Shultz & Casey, 1981; Crane, 1991; Obermiller & Spangenberg, 1998). This situation of a difference in perception might lead to a difference in the expected gratifications of moviegoers created by the two media.

Studies somewhat similar to this one have been undertaken by Faber and O'Guinn (1984) and by Eastman et al., (1985), but this study is different in that it attempted to gauge the intensity of the expectations and not just the amount of certain content expectations. This study attempted to generalize while the study by Eastman et al. did not. Another study (Eliashberg & Sawhney, 1994) examined how individual differences

could predict motion picture enjoyment, but did not address predicting attendance or the expected gratifications of attending a particular motion picture.

The papers, articles, books and book chapters cited in the literature review provided a broad view of the marketing and advertising of motion pictures. This literature review also provided an examination of related work about motion picture audiences and on works that have developed and tested the uses and gratifications theory.

Method of Research for Literature Review

Extensive library research was done to identify and gather sources for this review of the literature. The majority of the sources used in this review were found in periodicals. Early in the research, it was learned that very little scholarly work had been done on the advertising of motion pictures since the late 1980s; therefore, articles from the trade press and the popular press have been included to provide necessary up-dated information. While these sources are of questionable utility and value to most scholarly work, they do suggest the beliefs and attitudes of those who are in the motion picture industry. Knowing these beliefs and attitudes can lead to generalizations that often suggest areas for inquiry. For example, the general overriding belief in the industry remains that word-of-mouth is the most effective source of information people use to decide if they will see a particular movie. However, some research indicates that other sources may be more effective (Faber & O'Guinn, 1984; see also Donahue, 1987).

Recent Mass Media Changes Affecting Movie Advertising and Promotion

Advances in communication technology are changing society, and these advances are changing the ways people use and think about the mass media. Probably the most significant change in the mass media environment in the last 20 years is the widespread use of videocassette recorders in homes throughout the United States. In 1980, only 1.85 million households in the U.S. had videocassette recorders. In 1998, 84.1 million

households, representing 85% of homes with television, had videocassette recorders (Motion Picture Association of America, 1999, p. 27).

An improved method of watching movies at home is the digital videodisc. It provides consumers with a higher quality sound and sharper visual image than videotape. In March of 1997, the digital videodisc (DVD) player was introduced to the marketplace. By the end of 1998, an estimated 1 million units of DVD players had been sold to consumers. This rate of adoption is more than twice as fast as the rate at which videocassette recorders were adopted (Motion Picture Association of America, 1999, p. 34).

Another significant change occurring at the same time is the widespread use of cable television. Subscribers of cable television have a greater choice in the type of programs they might watch. The number of households with basic cable television increased from 19.6 million in 1980 (Squire, 1992, p. 393), to 67 million in 1998 (Motion Picture Association of America, 1999, p. 35). These changes have segmented the once mass audience of television that had provided advertisers easy access to their target audience and created a greater challenge for advertisers to reach their target audience. Movie advertisers are particularly challenged because they must reach and appeal to a variety of these segments to have a financially successful movie.

The use of personal computers and the Internet is contributing to mass audience fragmentation. In 1998, the Internet was used in 31.7 million homes in the United States. This figure represents a 237% increase in use since 1995 (Motion Picture Association of America, 1999, p. 43).

Movie advertisers were quick to recognize the importance of this new media and utilize it. In August 1995, one industry observer noted that future advertisers will use practically any information or entertainment media to advertise movies to the general public, including such new technology as on-line web sites, electronic bulletin boards, interactive advertorials, discussion forums, screensavers, computer games and

downloadable graphics (Frankfurt, 1995). That same month another industry observer noted the advertising of movies, including trailers, had already been placed on the Internet (Barboza, 1995).

Studios liked the demographics of Internet users and the relatively low cost, but they were cautious in their assessment of the effectiveness of the Internet advertising reach (Barboza, 1995). Since that time, however, the Internet's reach has increased from 9.4 million homes to 31.7 million in 1998 (Motion Picture Association of America, 1999, p. 43). By 1997, spending for movie promotion on the web had intensified as studios were spending up to \$250,000 for the web site of a movie expected to be a blockbuster (Sacharow, 1997). The astounding success of marketing *The Blair Witch Project* on the web has shown movie producers and marketers that the Internet can be a valuable tool in making a movie a success (McCarthy, 1999).

Studios' use of the Internet as an advertising medium seems logical, as heavy computer usage has been associated with a greater use of movies (Robinson, Barth & Kohut, 1997). Also, Eighmey (1997) found that effective web sites demonstrate a productive intertwining of entertainment and information. Web site users benefit when finding information in an enjoyable context. Morris and Ogan (1996) call the Internet functionally equivalent to other media, as it is an information and entertainment source. Newhagen and Rafaeli (1996) claim the Web is a cross between computers and television. The Web is becoming more of a "sound and motion" medium comparable to television (Kaye, 1998, p. 22). These characteristics make web sites logical and useful media vehicles for advertising movies

A basic assumption of the uses and gratifications theory is that the media audience is active. From this perspective, these changes in the mass media environment have enabled the television audience to become much more active in searching for media gratifications through the use of their cable-equipped television and videocassette recorders. In the near future, fiber optics cable television and direct satellite television

receivers will allow the mass media audience to become much more active in seeking gratification from the mass media, as 300 to 500 channels will be available. This explosion in the number of channels is a particularly interesting phenomenon to the advertising industry. Broadcasting has become narrowcasting, and the ensuing audience fragmentation has resulted in a market segmentation approach to programming, sales, and research (Knapp & Sherman, 1986). The increasing number of television channels has allowed program content to be targeted to a smaller yet much better demographically and psychographically defined audience. For such gender-distinctive products as shaving creme or nylon pantyhose, or for such age-distinctive products such as denture adhesive, this "targetcasting" or "narrowcasting" (as opposed to broadcasting) should enable advertisers to purchase media more efficiently. This efficient purchasing is possible because a higher percentage of the target audience will be evident in the purchased media audience.

For products that have mass appeal, such as movies, this new media situation may raise new challenges. Movies, because of their inherent high cost of production, must continue to be made to appeal to people with varied demographic characteristics. All movies, however, can not appeal to all people, but because of the high cost of production, movies must appeal to many people who will buy tickets so that a profit can be realized.

Movie executives, however, have been slow to adopt the market segmentation approach to their industry (Knapp & Sherman, 1986). One researcher noted that market-size estimates were readily available, but that little had been done by the industry to learn about the people who might attend movies. Research was also suggested on the fundamental motives of moviegoers (Musun, 1969), but in the ensuing 30 years, little research has been done in this area. In the early 1980s, one studio executive bemoaned that the motion picture industry, in its zeal to use television advertising, had changed from "narrowcasting to broadcasting" in its marketing direction (Burke-Block, 1981b). More recently, another studio executive even blamed the audience segmentation for the

soaring costs of marketing. Another studio executive, however, sees the segmentation as a challenge that can benefit motion picture advertisers if they use research to learn how they can best target their advertising (Gold, 1989b).

Movie marketers are beginning to look at ways of “narrowcasting” or targeting to control these rising costs (Magiera, 1992). One example of this targeting is the television advertising for *Wayne’s World*. These advertisements were targeted mainly to teen-aged males by being run almost exclusively on MTV. Recognizing the favorable demographics of the audience that watches MTV and other music video channels, movie marketers since the early 1980s have used music videos that contain music from their movie to promote it. These music videos help make the audience aware of the movie several months before its release (Epstein, 1984). Some independent film marketers have targeted groups such as hairdressers and evangelical Christian ministers to watch previews, or pre-release screenings, of their films to enhance word-of-mouth advertising. Such distinct target audiences are not typical, however, especially for mainstream movies (Film clips, 2000).

Segmenting the movie audience for advertising success can be very difficult. This reason may be why little quantitative research into targeting of trailers is done. The research that is done on movie trailers often consists of testing the trailers on focus groups before they are shown to the public (Iorio, 1998). When research is done, it can be useful to movie advertisers. Audience research indicated that blue-collar males had a strong interest in *The Thin Red Line*, so television advertisements were skewed toward action scenes to interest that audience segment (Natale, 1999).

Negative responses can be generated when some segments of the audience learn specific details about the movie. Movie marketers must be cautious in how they target segments of the audience and in what information they provide because learning about characters or plot can cause a negative reaction. Some movie marketers, in response, have restricted the amount of information they provide in their advertising. One strategy is to

be careful not to drive away the general audience while appealing to the targeted audience; therefore, the target audience should be broadened (Geller, 1982). A movie's advertising must not be restricted to a primary target.

An alternative to this idea would be to create more target audiences and have more, but different, advertisements directed at these targeted groups. In Great Britain, trailers are produced, or re-edited, by local sales agents and distributors who use their knowledge of the likes and dislikes of their markets (Medhurst, 1998b). On television, in the near future, advertisers will reach highly targeted audiences through literally hundreds of narrowcast-cable channels. This situation will enable advertisers to target very specific demographic and psychographic groups (Frankfurt, 1995).

The success of a trailer often depends on the movie to which it is attached (Iorio, 1998). Currently, for trailers, there seems to be little targeting of particular audience segments outside of matching the Motion Picture Association of America (MPAA) rating of the movie advertised in the trailer with the rating of the movie to be shown following the trailer(s) (B. White, personal communication, Nov. 6, 1995; B. Stewart, personal communication, Nov. 20, 1995). Movie theater managers have historically been hesitant to present trailers for movies that will not be exhibited in their own theater. The trailer placement decision is sometimes dictated by the distributor, sometimes influenced by the studios but is most often made by the theaters (Iorio, 1998).

By their very nature of having a short "life-span" in theaters, movies need heavy promotion and advertising ("Movie Advertising," 1991). Obviously, this situation will challenge motion picture marketers and advertisers to find the most efficient and effective means of selling their product to this new, diversified media audience ("The Ad Line," 1990).

There is debate about which *sources* have the most influence on a moviegoer's decision to attend any movie or a particular movie. One study found that interpersonal sources (friends, co-workers, spouse/date) were most important and were consulted most

frequently (Faber & O'Guinn, 1984). Likewise, an earlier study suggested that word-of-mouth was most reliable and most respected as a source of information about movies (Musun, 1969). These interpersonal sources are referred to as uncontrolled sources. The marketer has no control over these sources of information. The 1984 study also found that trailers were most credible, most useful, and most influential on the movie attendance decision, although they were not used as frequently as interpersonal sources (Faber & O'Guinn, 1984). Trailers are a controlled information source.

Both controlled and uncontrolled sources play a role in creating an image of the movie for the movie-going public. These sources not only provide information about the movie but also work as a persuasive tool in an attempt to get moviegoers into the theater to see a particular movie. Austin (1988) noted that these sources do not "function alone." Most of the time, when moviegoers decide to see a movie, their decision is based on information obtained from several sources. Austin's Propositional Model of the Movie Selection Process illustrates how these sources lead to a selection decision (1988). Motion picture consumers, who are believed to be similar to consumers of other products, move through several stages in deciding whether to purchase a product (Musun, 1969).

This idea follows the process of diffusion and adoption of innovations that portrays how a new idea or product is made known to members of a social system through communication channels over time (Rogers 1995). This process is broken into five stages: 1) awareness, 2) interest, 3) evaluation, 4) trial and 5) adoption. The belief is that mass media messages are most salient in the first two stages while word-of-mouth and other sources of personal influence are most important in the last three stages (Rogers, 1995). Because the appearance of each movie is a "new" product, an innovation, each movie must go through this process. Trailers, however, unlike other mass media, are able to move consumers through the first four stages by letting them evaluate and "try" the movie product (through having a bit of prior experience with it) before purchasing it.

Rogers (1995) divided the population into five groups at the time of an innovation: innovators, early adopters, early majority, late majority, and laggards. Beginning with innovators, these categories designate the rate at which members of the groups adopt innovations. Innovators are those who try a new product earliest. Laggards are those who adopt the innovation last. These labels are used in many diffusion studies that differ greatly in topic researched. For example, Jovanic and MacDonald (1994) used "innovators" to label firms that are technological leaders and "laggards" to designate firms that are technological imitators. Schorin and Vanden Bergh (1985) used these labels to discuss adopters of the trend of listening to country-western music and wearing western wear. For this study, Rogers' (1995) categories will be used to label moviegoers based on how early in a movie's product life they decide to attend new movies.

Brief History of Movie Advertising and Promotion

When the motion picture industry began in 1895,⁴ the public aggressively sought to attend and watch any movie because motion pictures were considered novelty items. The intense demand for motion pictures was far greater than the supply. Very little promotion was needed since audiences were anxiously awaiting each new product (Donohue, 1987), but with increased competition and greater stability in business, movie producers soon began to advertise to inform people of a new film and where it was playing. Direct mail advertising was used as early as 1910 to try to lure prospective moviegoers to a theater in Chicago (Austin, 1988).

Until about 1920, coming attractions were shown on the screen with slides or "stills." Moviemakers then began putting together trailers made from discarded footage of an upcoming film. This footage was called a "trailer" because it "trailed" (or was shown after) the feature presentation (Marton, 1992). These trailers were given to exhibitors without charge (Donohue, 1987).

⁴ The first movies to be projected to paying audiences were found in Paris in 1895 and in New York City in 1896 (Dominick, 1994).

Eventually, trailers came to be made from the footage that was included in the movie. In the 1960s, studio in-house trailer departments were eliminated because of cost reductions. Companies were formed with the specific purpose to produce and distribute trailers. These new trailer production companies were used as a source of new creative ideas (Brookman, 1990). The studios turned to these independent trailer-producing companies because they offered lower costs because of lower overhead (Donohue, 1987).

Little change, though, had occurred in movie marketing and advertising from those early days through the 1960s. The movie industry released films as it had almost always done, either on a regional basis, an exclusive-run basis, or a limited-run basis. The advertising consisted mainly of newspaper advertisements and posters with less negligible amounts of radio, outdoor and local television advertising.

In the 1970s, rising production costs and, more significantly, soaring costs in advertising and promotion combined to influence distributor marketing decisions. Movie distributors were forced to launch "class A" movies from a wider base than the old single-screen exclusive run⁵ or the limited run⁶ (Murphy, 1992). This situation necessitated a change in the way movies were advertised. Beginning in the middle 1970s, there was a shift to network television advertising. Trailers also became more important in marketing movies (Goodale, 1998). Movie release patterns changed, meaning that advertising expenditures could be more efficient. The national-saturation release pattern replaced the exclusive and limited-run release patterns that theater owners previously cherished (Murphy, 1992).

National-saturation release became optimal when the movie studios recognized the cost efficiency of advertising on both broadcast and cablecast network television,

⁵ A single-screen exclusive run allowed a theater the exclusive right to exhibit a movie in a geographic area. For example, only one theater in Springfield would be allowed to screen "The Graduate."

⁶ The limited run meant that a movie was exhibited in a particular movie theater for a limited time period in a geographic region and then the distributor would allow another theater in that region to screen the movie. For example, in Springfield, the Bijou would be allowed to screen "The Graduate" for only three weeks, then the movie would be screened in Springfield only at the Rialto.

although expenditures were high (Squire, 1992). This type of release pattern means that movies open on 1,500 to 2,000 screens nationwide.

The Current Status of Movie Advertising

A motion picture has a very short “product life” in the theater and is an extremely perishable commodity (Safran, 1989; Squire, 1992). Zufryden (1996) calls motion pictures “fad products” that have a very short life-cycle demanding rapid penetration. In this pattern, the life-cycle does not follow the typical s-shaped curve of the life-cycle of most products. The introduction stage does not have the typical slow increase in sales but has an almost immediate rapid increase in sales (Rink & Swan, 1979). This product life-cycle pattern is most typical of movies introduced in a national release pattern. It is noted that a motion picture may have multiple life-cycles because of re-releases and its presentation through other channels. For the purpose of this study, only the product life of the initial theatrical release of a motion picture was relevant.

A successful theater run for a movie will usually result in the movie’s success in videotape sales and rentals. The movie business, however, is a risky business. An entire investment must be made before anybody knows whether the product is marketable, much less profitable. Lederer (1992) found that one of the greatest factors that sets motion pictures apart from other businesses is the uncertainty of the marketplace. One advertising executive has compared movies, as a product to be marketed, to a political campaign: both have short product lives and neither particularly needs repeat business (Rothenberg, 1990). But calling movies a product may be a canard. The purpose of consuming a movie is not to maximize an economic benefit, but rather to derive pleasure (Eliashberg & Shugan, 1997). A movie is neither a product nor a service sold by the film industry; it should be considered an experience (Austin, 1992). For the purpose of this research, however, a movie will be referred to as a “product” because that terminology is common to any discussion of advertising and its impact on sales.

The goal of movie advertisers is to make their movie the one that most of their target audience wants to see this week ("Audience Segmentation," 1984). Achieving this goal usually requires massive amounts of money for advertising in the two to three weeks surrounding the movie's opening⁷ (Boyer, 1984; "Won and Lost Weekend" 1997; see also Kerwin, 1993; King, 1994; Reina, 1996; Safran, 1989; Sharkey, 1989). The number of screens a movie is released was found the most important influence on the number of people who will view a movie (Neelamegham & Chintagunta, 1999). The more screens a movie is released on, however, the greater the distribution costs and the greater the need for increased advertising expenditures. If this goal of making their movie the one most watched by the target audience is not accomplished, movie advertisers know the picture will soon be forced out of the market by a new product only a week or so later.

The cost of making movies and advertising them to the public is rising rapidly. Figures from the Motion Picture Association of America (1999) show a continuing upward trend of higher costs for movie production and movie marketing. The average cost of producing a movie rose from \$9.4 million in 1980 to \$26.8 million in 1990 to \$52.7 million in 1998 (p. 16). During the same time period, the costs of advertising and promoting a movie rose from \$3.5 million in 1980 to \$10.2 million in 1990 to \$22.1 million in 1998 (p. 18).

Magiera (1992), noted that the total amount spent on all movie advertising had almost reached the billion-dollar mark by 1990, a 60% increase since 1987. According to Competitive Media Reporting, in the first 11 months of 1996, approximately \$2.2 billion was spent on media advertising by the motion picture industry, an increase of 19% from the same period in the previous year (Merrill, 1997). This continuing increase was due primarily to the increase in network television advertising of movies. In 1996, \$665 million was spent on network television advertising of movies, an increase of 35% from

⁷ Movies are most heavily advertised during this period when tickets are available to be purchased and the moviegoers can attend the movie.

the 1995 expenditure (Levin, 1997). By 1998, more than \$1.7 billion was spent on network television advertising as an average of \$5.3 million was spent on 221 MPAA released movies (Motion Picture Association of America, 1999, pp. 11, 19, 21).

The cost of making copies of these movies for widespread distribution and the cost of advertising these movies averaged a combined \$16 million in 1994 ("Movie Fundamentals: Film Making," 1995, p. L25). That cost had increased to 25.3 million in 1998. This figure prompted the Motion Picture Association Chairman Jack Valenti to declare, "Launching and promoting a film these days is not cheap, as these numbers so gloomily affirm" (Motion Picture Association of America / Jack Valenti, 1999, p. 1).

Studios are beginning to understand the importance of the need to attract the right audience. Advertising personnel are now having input into the decision making process of whether a movie will be produced and how much money should be committed to marketing it (Bart, 1999, see also Moerk & Brodesser, 1999).

Newspapers were once almost the only advertising medium used by motion picture advertisers, but are no longer believed useful in motivating people to attend a film (Donohue, 1987). Once moviegoers have selected a movie, however, they use newspapers to learn the location (theater) and time of the showing. Theaters have traditionally not advertised beyond newspaper listings of movie schedules (Magiera, 1991). Movie distributors, however, do use this medium to place display advertisements promoting their distributed movies.

Television advertising, where the most expense and effort is spent by movie advertisers (King, 1993d), is accepted by many industry executives as the most effective means of getting the most people to want to see a particular film. A 1994 Gallup poll found that television advertising of movies leads other media in building awareness of a movie with 40% of those polled having recalled that they heard about a movie from television commercials (Klady, 1994b). People can be categorized as either print-oriented or non-print-oriented in their use of the mass media (Stone & Howe, 1992).

Teenagers and young adults (the largest part of the movie audience) are more likely to be non-print-oriented, meaning that they make more use of visual media such as television (Stone & Howe, 1992). Similarly, Vincent and Basil (1997) found college students with higher entertainment needs than other students are more likely to use television as a source of news than print media. Movie trailers are, obviously, a non-print medium.

There is also great value in having the star of a movie appear on talk shows to publicize a picture. A feature on the star of a current movie on programs such as ABC's "20/20" is estimated to be worth about \$20 million in advertising (Donahue, 1987). There is also great value also for having stars or clips of the movie shown on *Entertainment Tonight* and other programs.

Outdoor advertising, which for movies usually consists of billboards and transit, is used in some major cities to promote movies. As an advertising medium for movies, outdoor has generated very little media coverage or scholarly interest.

Movie posters remain a favorite of collectors of movie memorabilia, but they generate little coverage in the media and no scholarly interest as an advertising medium. Movie posters may now be thought of as little more than necessary decoration for movie theater lobbies, although they probably do play a small role in building early awareness of a movie. However, there should be some advertising utility in putting movie posters in the windows of videotape rental stores to make the public aware of the availability of new releases on videotape.

There is a benefit in the publicity of getting a movie's star on the cover of *Time*, *Newsweek*, *People*, or some other popular magazine. *TV Guide*, in an effort to maintain circulation, expanded its coverage to include movies in current release (Kerwin, 1998). One movie-marketing executive, however, notes that using such "unpaid" media has only a limited benefit because those media are targeted to an older audience than those targeted for most movies. The best way to reach those under age 25 remains through the paid media (Stevenson, 1989). In 1999, 41% of moviegoers were ages 12-24 (MPA

Research Dept., 2000, p1) and 49% of teenage moviegoers were categorized as frequent moviegoers who attended a movie at least once a month (2000, p.4). Moviegoers under age 30 accounted for 53% of all movie admissions (2000, p. 2).

Another possibility of more effectively reaching the target audience is through “branding” a movie. A movie can be “branded” by placing a “label” on it. When exposed to a “branded” movie’s advertising, moviegoers can instantly recognize the content of the movie. “James Bond” movies are probably the best example of this idea. But “branding” could take another form. Branding of movies could be based on the star of the movie (Maslin, 1990; see also Gold, 1990d), for example a “Schwarzenegger” movie or a “Jim Carey” movie.

The Eastman et al. study (1985) could be applied to this idea of “branding.” It found that audience expectations of an unseen movie’s content may be set by their experience of seeing the star and the type of role the star played in previous movies. Similarly, in a Gallup poll that asked respondents whether they would “always,” “usually,” “sometimes,” or “never” see a movie that featured a particular star, it was found that the top five stars had “always” percentages ranging between 27 and 31 percent. This finding means that for a movie to have on-going success, those respondents who answered “usually” or “sometimes” are the ones movie marketers must entice into theaters (Klady, 1994a).

There is evidence of the agenda-setting function of the media connected with this idea of “branding” movies. Media coverage makes people think about a particular star that may have been out of the public mind for a while. During the Gallup study, actor Harrison Ford, was rated by respondents with 25% saying they “usually” attend his movies and 34% saying they “sometimes” attend his movies. Two weeks later, after the advertising campaign for his movie had begun, the percentage saying they “usually” attended his movies increased to 30% with the percentage saying they “sometimes” attended his movies decreasing to 31% (Klady, 1994a). This finding suggests that movie

advertising can provide positive results. In a study of college students as moviegoers, plot and genre were seen as the major reason most people choose a particular movie to attend (Austin, 1981). A “branded” movie provides moviegoers strong clues about its plot and genre.

There is disagreement about whether “branding” works. Linton and Petrovich (1988) claim that because of the uniqueness of the product, or the differences within each movie, “branding” is not possible. Most entertainment marketing executives maintain that studios cannot be promoted as a brand because of the diverse nature of the movies they produce (Friedman, 1999). Other marketing executives believe there is no brand loyalty to studios and producers as there is for other products. Movies, therefore, would resist “branding” (Weisberg, 1983).

“Star power” in attracting moviegoers to movies does seem to exist. From 1986 until 1995, approximately 70 movies brought in more than \$100 million through domestic box offices. Four actors, Arnold Schwarzenegger, Robin Williams, Tom Cruise, and Tom Hanks, starred in 25% of these movies (“Star power,” 1995, p. L24). One producer claims that a particular star in a movie can make a difference in how many people will attend the movie during opening weekend (Klady, 1994a). The industry’s recognition of this situation is responsible for the huge salaries paid to stars such as Schwarzenegger, Cruise, Hanks and Carey. It seems clear, however, that no actor’s participation in a movie can guarantee the movie financial success as each of these actors starred in movies that have done poorly at the box office.

The increasing use of sequels and their financial success would seem to indicate that “branding” of movies is successful. Sequels can be considered a continuation of the previous movie or can be considered a “brand” because moviegoers have become familiar with the name that identifies it. As such, sequels can carry the brand equity established by the original movie. Sequels accounted for 20% of the top 70 movies from 1986 until 1995 (“Play it again,” 1995, p. L24). Sequels in the past rarely made more

money than the original movie, but recently some sequels have surpassed the box office power of the original movie. *Austin Powers: The Spy Who Shagged Me*, and *Scream II* have been more successful than the original movies. The *Austin Powers* sequel grossed \$82.2 million in its first week of release in theaters (Klady, 1999) and had a total gross of \$205.4 million (Top 250 of 1999). The original movie grossed \$54 for its entire release period (Klady, 1999). *Scream II* made 101.2 (Top 250, 1998). The original *Scream* made \$78.6 million in domestic gross.

Trailers: An Advertising Medium

Moviegoers have rated trailers as the most useful and important source of information about a movie and have rated trailers as having the greatest impact on decision making about a movie (Faber & O'Guinn, 1984). Although television is seen by many in the industry as the most effective form of advertising movies, Donohue (1987) wrote that movie trailers are the most effective and the most cost-efficient form of advertising. Many movie executives and industry analysts believe that trailers are the most effective tools for marketing movies (Fenton, 1988; see also Burke-Block, 1981b; "In Focus," 1981). Conversely, a leading research firm for the motion picture industry contends that less than 10 percent of moviegoers are made aware of a movie through movie trailers. A Gallup poll of moviegoers found a similar number (nine percent) were made aware of a particular movie through trailers (Klady, 1994b, p. 102).

The power of trailers lies, however, not so much in the numbers affected but in the intensity and strength of effects upon those exposed. Part of the force and intensity of advertising on a cinema screen comes from the nature of the presentation. A cinema screen presentation provides a much larger screen than television, a higher resolution, a more vivid picture, and stereo sound (Johnson, 1981). The president of marketing at Universal Studios, Buffy Shutt, calls trailer an especially important advertising medium.

She said trailers reach a captive audience, sitting in their seats, unconsciously making decisions about what movies they will see in the next few weeks (Weinraub, 1997).

Trailers are an effective and powerful advertising medium for several reasons. The “captive” theater audience is surrounded by the sounds of the movie. The action on the big screen almost entirely fills the moviegoer’s field of vision. This environment makes ignoring what is on the screen almost impossible. Also, movie trailers are shown to a group of people who have demonstrated their willingness to come to the locale where they have already purchased a similar “product.” On-screen advertising in theaters, not related to advertising movies, has been found to be more effective with higher recall scores than television advertising (Austin, 1985). Even the television industry has recognized the value of advertising on the theater screen since several networks have run *television trailers* to promote up-coming television series (Brodie, 1992).

Greenwald and Leavitt (1984) note that consumer behavior literature holds that the effectiveness of advertising messages is moderated by audience involvement; the higher the involvement, the more effective the advertising will be. Slightly related is the concept of media-orientation and its effect on audience activity. A ritualized media-orientation has the characteristics of greater exposure and familiarity with a medium. These characteristics lead an audience to less active media use. An instrumental media-orientation has the characteristic of the use of a medium for informational purposes. This characteristic leads an audience to more active media use (Rubin, 1993). Because of a movie trailer’s characteristics as a medium, its use would fit more toward an instrumental media-orientation. Trailers are, therefore, more likely to have a stronger impact on an audience than other media used for advertising motion pictures.

One great advantage for theater owners and movie advertisers is the ability to “hit” a captive audience — those who have already demonstrated they will attend movies at that specific theater — with an advertising message about a coming feature. Barrett Travis of United Artists said trailers are the most important method of targeting a proven

audience, people who are already in the theater (Goodale, 1998). The use of trailers represents a highly efficient media “buy” for movie marketers, as reaching a particular segment of the movie-going public through trailers can cost much less than any other medium (Burke-Block, 1981b; see also “In Focus,” 1981). Spending on trailers reflects this efficiency. In 1998, only 4.7% of advertising costs for movies were spent on trailers (Motion Picture Association of America, 1999).

Movie trailers may be unique as an advertising medium. One study's finding seems to indicate that moviegoers do not perceive movie trailers as having the bias towards the product that is inherent in most advertising (Faber & O'Guinn, 1984). This perception of advertising bias results in consumer skepticism from consumers having an awareness that the message presented in an advertisement has been paid for by a company to promote its product for its benefit (Calfee & Ringold, 1994). Consumers believe the message is designed not to benefit consumers, but to benefit the sellers (Wright, 1986.)

One study of previous survey data taken over six decades has shown that more than two-thirds of consumers in the U.S. believe that advertising is often untruthful (Calfee & Ringold, 1994). Most consumers believe that the intent of advertisers is to persuade them to buy products that they really do not need (Calfee & Ringold, 1994). Consumers believe that advertisers do not present them with all the facts about a product. Advertisements, consumers believe, contain only the information that advertisers want consumers to know.

Historically, people have distrusted advertising. Packard (1957) claimed that advertising was wasteful and mentioned subliminal advertising. In the 1950s, many state legislatures moved to outlaw subliminal advertising. This legislative action gave substance to the belief that advertisers use subliminal advertising and should not be trusted. There is no empirical evidence, however, that subliminal messages are effective (Dominick, 1994).

Trailers are, of course, advertising⁸. Madelyn Fenton, the director of Exhibitor Relations of Columbia Pictures, wrote that the goals of trailers are “to make the consumer aware of a movie and to convince them to see it” (1988). A trailer has a tough task. It needs to lure moviegoers to come back to the theater to see a movie that will soon be released or has just been released (Medhurst, 1998a). Trailers are formulated to “whet the appetite” of moviegoers who might be interested in seeing the advertised movie. Some movie industry executives believe that the trailers are often better than the movies themselves (Perry, 1987).

Trailers have been found to make audiences expect to see certain content in a movie (Eastman et al., 1985). People believe they can trust trailers to tell them what the movie is about and what level of enjoyment the movie will provide. Medhurst (1998a) has identified three characteristics of trailers. The first is brevity, with a lack of narrative context, but filled with action and special effects when appropriate. The second is shots of stars, or mentions of the writers or producers. The appeal communicated to moviegoers is, “You like these people and the work they have produced before, come and see them again.” The third characteristic is that trailers reveal some idea of the plot, but with unanswered questions.

Trailers have been found to have more impact on a person’s movie selection than friends, experts, critics and mass media advertising (Faber & O’Guinn, 1984). Austin (1988) notes that information sources may be ranked in a hierarchy by the strength of their influence and that prior experience is the most influential source, followed by interpersonal sources and last by the mass media. Among the mass media used for advertising movies, trailers are the closest to providing the consumer with prior experience to movies (1988). People apparently view trailers with the idea that they are learning about a movie. This learning can occur without the biases that are inherent in

⁸ In the distribution of advertising costs by media for movies in 1998, spending on trailers made-up 4.7% of the total advertising costs. By comparison, network television advertising made-up 24.1% and newspaper advertising made-up 15.9% (Motion Picture Association of America, 1999).

other forms of advertising (1988). Creating trailers can be called the most important persuasive work done by movie marketers because exposure to trailers often creates the first impression moviegoers have of a movie.

The reason for trailers being the most persuasive, perhaps, is that those who view a trailer can better judge whether that movie will gratify their needs. Medhurst (1998a) claims that trailers are grounded in movie genres. For example, an action/adventure movie needs an explosion in the first few seconds to set the tone of the trailer. A comedy movie needs a joke or a humorous scene. A trailer can be considered a form of direct experience with a movie because the scenes in the trailer are taken directly from the movie, and the viewer receives it in a normal movie setting (Faber & O'Guinn, 1984). Oren Aviv, senior vice president of creative advertising at Walt Disney Studios, said that trailers give moviegoers "a real taste and representation of the film" (Weinraub, 1997).

Knowledge of a movie's plot or genre has been salient in most research concerning the reasons people attend movies in general or a specific movie (Austin, 1988). One study by the Theater Equipment Association found that nearly 80% of moviegoers believed that plot played a major role in helping them decide which movie they would attend (Geller, 1982). Because trailers provide moviegoers a sample of the movie (a form of direct experience), prospective moviegoers can learn about plot and genre best by watching a trailer or a television commercial. Some research has shown, however, that informing certain segments of the audience about the plot or characters can create a negative response (Geller, 1982). One function that trailers sometimes serve for moviegoers is to warn them away from a movie that they will not enjoy (Medhurst, 1998a, 1998b).

Trailers can be categorized as either "teaser" trailers or regular trailers. Teaser trailers are usually the shorter of the two types with a length of 60 seconds (Eastman et al., 1985). A teaser trailer is presented in theaters as early as six months prior to its movie's scheduled release date (Friedman, 1992). Because the movie may have little

footage shot at this time, the teaser trailer may not contain any scenes from the actual movie, but the teaser trailer is produced to help build awareness of the movie. The regular trailer is presented in theaters a month or so before the release of its movie. Regular trailers are two to five minutes in length (Eastman et al., 1985) and show the audience actual scenes from the movie (Friedman, 1992).

As some studios have begun to recognize the importance and the power of trailers to bring moviegoers to the theater, movie advertisers have started finding new venues to screen them. At least one company has been launched that presents movie trailers on the television sets that are on display in electronics stores (Matthews, 1991). Another company presents movie trailers on screens set-up inside shopping malls (Matzer, 1998). Trailers can also be found on many sites on the Internet. The Internet has given birth to an awards show for trailers. Hollywood On-Line, (sites.hollywood.com/trailers) awarded the first eight Golden Hitch Awards in 1999 (Kwon & Ham, 1999).

Trailers provide much of the thrust of a movie's marketing campaign. These marketing campaigns for movies are becoming more important to a movie's financial success (Frolick, 1991). To movie studios, trailers are as much a factor in the marketing mix as the program advertisements are for the television networks (Mandese, 1988).

Television Advertising of Movies

Television advertising of motion pictures is closely related to advertising movies through movie trailers because the television medium, like the film medium, is a sight, sound, and motion medium. However, important differences do exist. These differences result from the characteristics of the two media as advertising channels and how those media are used by advertisers to deliver their message to the intended audience.

Specifically, television advertising of motion pictures differs from movie trailers in reach, frequency and impact. Reach is the potential number of people who will be exposed to the advertising message at least once during a given time period. For a

product that is distributed nationally, such as many mainstream movies, it is important that many potential consumers of that product be reached, or exposed to the message.

Frequency is the potential number of times the target audience may be exposed to the advertising message. The number of times a member of the target audience for an advertisement is exposed to the message is important. Advertisers are fairly certain that more than one exposure to an advertisement is needed to make a lasting impression on a consumer. Therefore, advertisers hope to schedule advertisements in media and at times when the target audience will be exposed to the message.

When advertisers plan a media schedule, specifying which media and the times advertisements will be presented, they want to maximize reach and frequency. The amount of money advertisers have to purchase the media is a major constraint, however. Often, advertisers must sacrifice greater amounts of reach to maximize frequency, or sacrifice greater amounts of frequency to maximize reach.

Impact refers to message intrusiveness and whether the message was actually perceived by those target audience members who could have been exposed to the advertisement. Placing an advertisement in a magazine does not guarantee that those who read or browse through the magazine will notice or read the advertisement. Target audience members who watch television can ignore a television advertisement. They can simply choose not to pay attention to it. Therefore, those advertisements would have no impact upon those audience members.

For advertising movies, television is superior to movie trailers as an advertising medium in reach and in frequency. Television advertising has the potential to reach more than 99 million households which have a television set in the United States (Motion Picture Association of America, 1999, p. 27). The potential reach of movie trailers is an average of 2.8 million moviegoers each week (Motion Picture Association of America, 1999, p. 4). Television advertising has the potential for much greater frequency than movie trailers. Households with television have the television set in operation an average

of more than 55 hours per week (Motion Picture Association of America, 1999, p.28). This amount of time enables advertisers a much greater chance to frequently expose viewers to an advertisement than can be accomplished by a movie trailer in a theater.

Movie trailers, however, have a greater impact on the audience than television provides. Movie trailers are presented to a captive audience whose sight senses are filled with the images on the large screen in front of them and whose aural senses are filled with loud, surrounding sounds, making it difficult to ignore the advertising message. In addition, this captive audience has purposely left its homes and paid money to experience whatever is presented on the movie screen. Also, the movie audience may not view trailers as advertising and does not perceive the bias in the message (Faber & O'Guinn, 1984; see also Austin, 1988) that is usually perceived in television advertising. Television advertising of movies is similar to movie trailers, however, in the form of the message presentation; therefore, a review of the literature on television advertising of movies is included in this study.

When compared with movie advertising in magazines, newspapers, or radio, television advertising stands out as the most effective medium in supplying information to prospective moviegoers for the movie selection process (Faber & O'Guinn, 1984). Among these four media, television comes closest to providing the same audio-visual experience as trailers (Austin, 1988), although it does so on a smaller screen and is not exhibited to a captive audience. Movie advertising campaigns in the mass media, it must be remembered, are extremely short in duration. An impact must be made on the prospective moviegoer without the benefit of building a desire for the movie over a lengthy period of time, as is done with most consumer products.

In the motion picture industry, it is imperative that a movie has a strong opening weekend. The best way to accomplish this feat is through television advertising (King, 1993d). Television is generally recognized as the best medium for creating awareness during the ten-day period that the desire to see the new movie must develop (Gold,

1989a). This ten-day period consists of the week prior to a movie's opening and the following three days. The effectiveness of the advertising and publicity for a movie is difficult to assess, however, because of the other sources moviegoers can use to access information (Austin, 1988).

Theater chains and motion picture distributors have recognized television advertising's usefulness and are turning to it more and more in the battle for leisure dollars (Gage, 1982). Most people make their attendance decision on the same day they attend the movie (Austin, 1985; see also "Localized Movie Ad," 1982). Similarly, research for Moviefone, a movie guide and ticketing service, has found that fewer than 50% of callers to the service know what movie they want to attend. Therefore, reaching the audience with the advertising message as close to the decision point as possible is desirable (Collins, 1996). Television advertising of movies can provide this needed immediacy.

In a study comparing popular movie audiences and art film audiences, the popular movie audiences were found to be more television-oriented and more likely to be cable television subscribers. Art-film audiences were twice as likely to read newspapers (Faber, O'Guinn, & Hardy, 1988). A study conducted in the southwestern United States in the early 1980s (before the widespread availability of cable television) found that a positive correlation existed between use of pay cable television channels such as HBO (Home Box Office), the Movie Channel and Showtime and frequent attendance of movies in theaters. Regular viewers of these channels attended movies at theaters 9.4 % more frequently than the general public (Auerbach, 1983, p. 20). This study also found that as frequency of movie attendance at theaters increased, use of HBO increased as well (1983). These studies seem to imply that television can be an effective advertising medium in reaching prospective moviegoers.

Some advertisers doubt whether network television will be used as heavily in the future. They suggest that advertising expenditures can be used more efficiently on cable

television (Seymore, 1991). This prediction supports the idea that motion picture advertisers can soon target audiences with more precision than in the past. Cable television's saturation will enable motion picture advertisers to accomplish this more precise targeting.

Advertising and Promotion of Movies in Other Media

As all advertisers know, a media mix of advertising is most effective at reaching target audiences and reinforcing messages that consumers have been exposed to elsewhere. Some advertisers of motion pictures have recognized the importance of having a media mix in their advertising campaigns. They have used media other than trailers and television to advertise their movies. Therefore, a brief examination of the role of other media in advertising movies is included in this literature review.

Radio may be useful for advertising some movies. This medium is especially useful for advertising those movies in which music plays a significant role (Austin, 1988). Radio is used to reinforce the messages presented in other media and can be useful in targeting particular audiences.

Newspaper advertising of motion pictures has long played a primary role as a source for consumers to learn where and when a movie will be shown. However, newspaper advertising, as well as most other media advertising of movies, rarely informs moviegoers about the movie's content. This advertising relies too much on quotes from critics telling about a movie's quality. It tells little about its content or story (Geller, 1982). Many metropolitan daily newspapers once carried a movie listings guide that provided information about location and time of screening, but this feature is found in few newspapers today, especially on a daily basis (Widem, 1981).

Magazine advertising can be used by movie advertisers to target particular demographic and psychographic segments of the movie-going public (Austin, 1988). Use of this medium by movie advertisers can help build early awareness of a new movie.

The Internet is now being used as a medium to market movies. In Los Angeles, as early as 1995, Internet users could find locations and show times of movies and could purchase tickets via their computers (Stalter, 1995). There are now many URLs (Universal Resource Locators) that are devoted to movie-related World Wide Web sites. These web sites allow Internet users to download video clips, audio clips, and other information about particular movies such as actor and director biographical sketches. One such site is the London based Internet Movie Database (www.IMDb.com). It claims to attract 40 million page impressions per month, most of them in the United States (Kavanaugh, 1998). Several movie studios now offer interactive web sites where consumers can purchase tickets as well as get information (Kuchinskias, 1999). A problem with some movie sites is the difficulty a user may have in receiving the information. Some sites, while inventive and informative, require the downloading of special tools and the need to reboot the browser (Katz, F., 1998). Marketing executives do not know how effective their web sites are at putting moviegoers into theater seats. They do believe their web sites are beneficial, although there has been little effort by the studios to measure any effects (Kuchinskias, 1999).

Marketers of motion pictures are utilizing other non-traditional media besides the Internet. Screenzone, a New Jersey based company, puts stand-alone units containing two screens that are four feet by eight feet into shopping malls. Trailers are shown on those screens. Six smaller screens on the units enable consumers to get interactive information about the movies and show times. Screenzone's chairman claims that trailers are the very best marketing vehicle for movies and that Screenzone is effective because it places those trailers "a lot closer to the decision making point," movie theaters in shopping malls (Matzer, 1998). Trailers have also been placed on automatic teller machines and have also gone wireless: a Windows CE device and a digital telephone enables people to watch trailers through the use of video-stream technology (Technotes, 1999).

The telephone has been another non-traditional media used by advertisers of motion pictures. Moviefone, the largest interactive movie guide and ticketing service, has more than 1 million callers per week and provides information about what is playing on more than 10,000 screens. For years, Moviefone provided information consisting of titles, show times and locations. In 1996, Moviefone added capsule descriptions, cast and rating information. MovieLink.com is the Internet version of Moviefone (Collins, 1996).

Information from Uncontrolled Sources

Movie reviewers and critics are probably the most important uncontrolled information source in movie marketing in terms of reach. Movie reviewers and critics can play three roles in their relationship with moviegoers. First, they can help create awareness of a movie by writing about it or featuring it on a television or radio program. Second, they can provide information about the movie: who stars in it, who directed it, who produced it, and what the plot contains. Finally, they can offer an assessment of a movie's value as entertainment, an evaluation of its suitability for certain audiences, and a recommendation of the movie's worthiness for attendance (Austin, 1988).

The value of movie reviewers and critics to movie promotion is questionable. Movie reviewers and critics apparently have little influence on young people who comprise the majority of moviegoers. Research conducted in the early 1980s found that only five percent of college students and only two percent of high school students were drawn to the most recent movie they attended by information from a critic (Austin, 1981). The media attention of these young people, especially the high school students is, however, far different from normal viewing habits. Since Austin's study, the influence of reviewers has surely increased as the number of reviewers on television has increased. Still, college and high school students comprise a large segment of the movie-going

public, so the over-all value to the industry of movie reviewers and critics must be questioned.

Reviewers and critics can lower the rate of acceptance of a movie, but most moviegoers realize that reviewers and critics do not represent a true sample of the movie-going audience (Musun, 1969). On an aggregate level, critics (or reviewers) may be seen as predictors of a movie's level of success, but trailers, release timing, and advertising have more influence on a movie's success (Eliashberg & Shugan, 1997).

Word-of-mouth information is felt by many people in the movie industry as the most effective form of "advertising" to encourage moviegoers to see a particular movie. Word-of-mouth information is thought to have a strong influence over a person's decision to attend or not attend a movie. This influence is especially powerful if the attendance decision is made a few weeks after the release of the movie in question. Movie marketers view word-of-mouth information as an "especially potent variable" in deciding whether a movie is financially successful (Austin, 1988). Moviegoers who hear positive word-of-mouth information about a movie's quality are found to have a more positive opinion of a movie than those exposed to negative word-of-mouth information (Burzynski & Bayer, 1977). Therefore, it would seem likely positive word-of-mouth information would lead to a higher probability of movie attendance. Zufryden (1996) suggests that when positive word-of-mouth is expected, a studio can reduce its advertising expenditure.

Word-of-mouth information has two characteristics that are similar to trailers. First, like trailers, word-of-mouth information may not reach great numbers of moviegoers. Second, the importance of this source, like trailers, lies in the intensity and strength it has on creating expectations in moviegoers. These expectations then lead moviegoers to make the attendance decision.

The effectiveness of word-of-mouth information in promoting movies can be questioned, however. The method of movie distribution in the past, in which movies

would open in only a few cities on one screen per city, was meant to make use of this free, uncontrolled information source. But recently, more movies are released in a national saturation pattern in which movies open simultaneously in many cities and often on many screens in the same city. This national saturation release can not rely on word-of-mouth information — but on advertising and publicity— to get moviegoers into theaters the first weekend of a movie's release. A Gallup poll of moviegoers found that word-of-mouth information does not play a major role in the initial launch of a movie (Klady, 1994b).

Movie marketers are aware of the expected content of the word-of-mouth information when they formulate distribution and release strategies. They normally will open a movie perceived to be a poor production in widespread release. This release pattern is used to counter the expected negative word-of-mouth information before it adversely affects the movie's attendance (Burke-Block, 1981).

Movie marketers are well aware of the two-step flow theory of communication and realize that movie opinion leaders often see a movie soon after its release (Austin, 1988). However, in unaided responses, one study found that only 6.4% of moviegoers cited word-of-mouth sources when asked how they became aware of recent movies they had seen (Klady, 1994b, p. 102). One study found that those moviegoers who are most influenced by word-of mouth information attend movies less frequently than others (O'Guinn, 1980). This finding suggests that word-of-mouth as an information source for movies may have an exaggerated importance.

Another source of information that may play a role in movie selection is the weekly rankings of the most popular movies. These rankings are presented in newspapers, in magazines, on radio and on television news and magazine programs. These rankings list the movies that made the most money in theaters during the previous week. Many moviegoers (the early adopters and early-majority portions of the market) might then decide to attend the highest-ranked movies because they are the most popular movies.

Publicity may be characterized as an uncontrolled information source because the movie marketers, in the end, do not have control over how the media will “play” their information. However, publicity is the most “controlled” uncontrolled information source. Movie marketers do control the publicity information that is sent to the media, and they control to which media it is sent. At that point, however, their control ends.

Publicity sent to newspapers and magazines usually consists of press releases and still photographs. For television, however, these materials are hardly adequate and deliver little response from broadcast stations. As such, publicity for movies on television has been mostly restricted to having a movie’s stars appear on programs such as *The Tonight Show*, *Late Night with David Letterman* or *Entertainment Tonight*.

The advent of the electronic press kit in the early 1980s expanded the reach and increased the frequency of publicity for movies on television. This innovation enabled local news programs, talk shows and magazine-format programs to provide publicity for movies via the materials sent to them by movie marketers. These materials usually include press releases, background information, slides, and broadcast-quality videotapes. These videotapes usually contain footage of the movie with and without narration so that a local station can use its own talent on the voice-over if it prefers. The videotape also has interviews with the stars that are formatted so it appears to television viewers that the local station’s talent is interviewing the star via satellite connection. As with all publicity materials, there is no guarantee that those media outlets receiving them will broadcast them. The success rate is quite good, however. Because many of these videotapes are broadcast on news programs, viewers probably do not perceive the bias in these presentations that they perceive in other advertisements (Auerbach, 1982). *Entertainment Tonight* and other television shows of the same type have added to the number of outlets for movie publicity. In addition, many local news programs have expanded the length of their programs and need more material to fill that airtime.

Movie Audiences: Motivations and Expectations

One study seems to indicate that a more positive attitude toward the film medium results in greater satisfaction with a movie (O'Brien, 1977). This researcher also suggests that a combination of genre preference and intended gratifications would be a useful way of identifying the affective/emotional component in gratifications sought from a movie (O'Brien, 1977).

When people go to theaters to see movies, they have various expectations about what they will see. They bring with them genre preferences that may have an effect on the movie choice (Austin & Gordon, 1987). Similarly, in a model examining television program choice, program preference type is seen as one cause of preferring one program to another (Webster & Wakshlag, 1983). But because a moviegoer must be more active in attending a movie than a television viewer is in watching a program, it is believed that moviegoers are more demanding in having their expectations gratified than are television viewers (Shapiro & Biggers, 1987). A movie's trailer, if seen by a moviegoer, may play a part in his or her demand for gratification. Exposure to a movie trailer has been found to produce increased expectations of the amount of particular content in a movie (Eastman et al., 1985).

Eliashberg and Sawhney (1994) suggest that genre preference (or the movie type) could possibly determine the level of satisfaction a moviegoer has from viewing a movie. As such, it may be extrapolated that genre preference plays a role in the movie attendance decision. However, attempts by researchers to categorize movies based on the genre have not met much success. The problem is that few movies can be exclusively and exhaustively placed in one genre category, and there seems to be little reliability in placing any movie in a genre category.

Movie Audiences: Frequency of Attendance

Several studies and articles (Austin, 1981; Knapp & Sherman, 1986; Natale, 1992; Palmgreen & Lawrence, 1991; Shapiro & Biggers, 1987) on movie audiences have categorized moviegoers on the basis of the frequency of the individual's attendance at movies in a theater. This categorization is important to a study of movie advertising for several reasons. First, advertisers are very interested in those consumers who consume the most units of their product. One idea in advertising is to convince those consumers who are most likely to buy the product. For movie marketers, those moviegoers who attend movies most often are more likely to attend any movie and in particular the marketer's movie. Second, those who attend movies most frequently are more likely to seek and use controlled and uncontrolled sources of information about movies in making their attendance decision. Third, those who attend most frequently are more likely than those who attend less frequently to be seen as an opinion leader. These frequent moviegoers will be consulted more often than other moviegoers to give their opinions about the entertainment value or expected entertainment value of particular movies. Fourth, those who attend most frequently are more likely to attend movies in the crucial first two weeks of a movie's opening in their area.

For the purposes of this study, moviegoers were categorized based on their reported frequency of attendance to movies in theaters. These categories then served as predictor variables.

The Uses and Gratifications Theory

History of uses and gratifications

The uses and gratifications theory has been a part of mass media research for more than 50 years. Studies as early as the 1930s sought to discover the gratifications people received from exposing themselves to such media and media channels as books, newspapers, radio "soap operas", popular music and movies (Defleur & Ball-Rokeach,

1989). Although not then recognized, the uses and gratifications theory was used in studies in the 1940s. These studies investigated topics such as why and when people listened to the radio, why children and teenagers read comics books, and how people felt without a newspaper during a strike by newspaper employees (Infante et al., 1990). Many of these early studies (Lazarsfeld & Stanton, 1942, 1944, 1949; Herzog, 1942; Suchman, 1942; Wolfe & Fiske, 1949; and Berelson 1949; cited in Katz, Blumler, & Gurevitch, 1974) resulted in listings of functions served. These functions were a result of either the specific content of the media channels or the media themselves. Included in this list of functions were matching one's wits with others, receiving information to help in the daily activities of life, preparing for the cultural demands of being upwardly mobile, and reassuring oneself about one's dignity and role in society.

Researchers undertook such studies in reaction to the hypodermic model and its inherent simplicity in overstating media effects (McLeod & Becker, 1974). Other effects studies at the time were found to be inadequate for researchers' purposes. Although the intention of these researchers was to examine and designate the effects of mass media campaigns, these studies demonstrated that intervening factors existed that limited the incidence of direct effects. These intervening factors included selective exposure and selective perception (Carey & Kreiling, 1974). Defleur and Ball-Rokeach (1989), note that researchers recognized a new perspective between audiences and the media. This new perspective was the realization that mass media behavior is affected by factors such as those designated by the individual differences and the social differences theories.

The uses and gratifications *approach* was first designated and described by Katz (1959). In the article, Katz was reacting to a claim that the communication research field was dead. The field was not dead, but the examination of the persuasiveness of mass communication messages was near death. Until that time, the majority of mass communication studies investigated the effects of persuasive campaigns and messages on audiences. The few studies in the 1930s and 1940s that had attempted to examine the

uses and gratifications of mass media exposure had several characteristics in common. First, open-ended questions were utilized to get responses from each participant about how the media functioned for him or her. Second, gratification statements were qualitatively placed in labeled categories while no frequency distribution of these statements or categories was measured. Third, no relationships were explored between the gratifications obtained and psychological or sociological origins of those needs that were gratified. Finally, no interrelationships between the various functions of the media were investigated that might have led to the discovery of media gratification's latent structuring (1959).

The studies in the 1930s and 1940s, therefore, did not provide enough of a theoretical structure that could lead to formulation of theoretical statements and the eventual construction of a formal theory (Katz et al., 1974). Katz (1959) articulated, "What do media do to people?" as the question most of these previous studies of mass communication tried to answer. He suggested a change to, "What do people do with the media?" This change in viewpoint would be a new direction for mass communication researchers to apply their talents.

In this new direction, Katz (1959) suggested a marriage of the critical work being done on popular culture and the study of audience effects. He was asking, how do people use the mass media and what gratifications do they receive as a result of that mass media use? These questions could be empirically tested under a theoretical framework instead of the speculating and conjecturing that had been done by critics of popular culture. Researchers began to follow this framework. At the core of most studies in the early days of uses and gratifications research was "an insightful description of audience subgroup orientations to selected media content forms" (Blumler & Katz, 1974, p.13).

The uses and gratifications theory became a popular approach to mass communication research in the 1950s and 1960s. This popularity resulted from

researchers' disappointment with their results in measuring the effects of mass media exposure on viewers, listeners, or readers.

The theory became recognized in the late 1950s and early 1960s as a better method than previous approaches in understanding audience involvement with the mass media. The previous studies had attempted to measure the short-term effects of exposure to mass media persuasive campaigns. The uses and gratifications approach offered a better method of examining audience involvement with the mass media. This approach provided more of an emphasis on the individual's experience and perspective than studies using effects theories could provide. The image of the audience member as passive was being replaced with the idea that an audience member was active in selecting and using the media for his or her own reasons (Blumler, 1979).

The emphasis of many uses and gratification studies in the late 1960s was to examine media consumption patterns and operationalize the social and psychological variables affecting those patterns. Operationalizing these variables enabled researchers to begin measuring the tendencies of audience members to use specific media for specific gratifications and to analyze the gathered data quantitatively (Blumler & Katz, 1974).

In the early 1970s, the uses and gratifications theory developed further as researchers began to take a greater interest in the psychological factors of audience members in their choice and use of the mass media (McQuail, 1984). Audience motives and expectations were beginning to be seen as playing a role in the communication process. Researchers had begun to employ the uses and gratifications theory as a method to examine these factors (Blumler & Katz, 1974) and had found themselves relying on quantitative data gathering and analysis techniques (McQuail, 1984).

Uses and gratifications studies in the early 1970s were characterized as attempting to systemize the conducting of research in the field. These studies operationalized many of the logical steps that had been implied in earlier studies. Uses and gratifications researchers at this time had become concerned with "1) The social and psychological

origins of 2) needs, which generate 3) expectations of 4) the mass media or other sources, which lead to 5) differential patterns of media exposure (or engagement in other activities), resulting in 6) need gratifications and 7) the consequences, perhaps mostly unintended ones" (Katz et al., 1974, p 20).

Researchers in the early 1970s began many of these studies by first specifying needs. They then attempted to discover how much a particular need was gratified by a specific medium. Other studies reversed the order of inquiry: the researcher designated a gratification and then tried to discover the needs that it satisfied. Other researchers examined the social origins of audience expectations in addition to audience gratifications. Although these studies had some differences, all sought to assess audience consumption of the media in audience-related terms. With this similar focus and findings, it became apparent that the uses and gratifications approach was becoming standardized methodologically and theoretically as a method of inquiry (Katz et al., 1974).

In studies in Israel and in the United States during the 1970s, similar results were found that identified need clusters that led to the classification of the various media through the determination of the needs best gratified by each medium. For example, television was found to satisfy the most diverse variety of needs, while movies were determined to satisfy the most specific needs (Katz et al., 1973; see also Elliot & Quattlebaum, 1979). These interesting findings have a definite application to the reasons the uses and gratifications theory should be used to plan strategy in motion picture advertising. Rosengren (1974) recognized the similarities in the investigations and findings of these and other studies in the early 1970s. He wrote that the time was right to outline a paradigm for research in uses and gratifications.

The uses and gratifications theory continued to evolve in the 1980s. Windahl (1981) designated the theory an umbrella that has several other theories under it. Within the theory itself, different types of studies have been performed. In these studies,

researchers have investigated various factors from other behavior fields that might affect media or media channel choice based on the needs, motivations and gratifications that those factors might generate.

Davis and Woodall, (1982) found that the best predictor of media use was not, as previously thought, the actual gratifications obtained. The best predictor of media use was the perceptions of the gratifications obtained. Their findings indicated that people watched television news to gain knowledge about current events. When tested, however, it was evident they had learned little, if anything at all. The “need” was not gratified, yet the perception that the medium channel had satisfied the “need” persisted. These findings should be important to motion picture marketers because they are selling a product that cannot be seen or experienced by their customers until the product is purchased. Motion picture marketers are selling, therefore, the perceived gratifications that the individual members of their market will receive from paying to watch the motion picture.

Palmgreen et al. (1981) examined the differences between the gratifications sought by individuals and those gratifications that were obtained with respect to media channel (program) choices. Gratifications obtained were found to be very predictive of media channel choice. Gratifications sought were not found to be predictive of media channel choice. These researchers suggested that gratifications sought from a specific medium or medium channel were influenced by gratifications obtained from that medium or medium channel in the past. Using a specific medium or medium channel then influences the individual’s perception of the gratifications obtained. Thus, it was found that expectations play an important role in the gratification received from the choice of a medium channel.

Expectations theory, therefore, is placed under the uses and gratifications umbrella. Galloway and Meek (1981) investigated the effects gratification expectations have on choosing media and media channels. They found the more highly expected and highly

valued the gratifications received upon interaction with the media, the more attention was likely to be given to the media content.

The uses and gratifications theory has developed into a useful yet often criticized theory. Blumler and Katz (1974) described the development of the theory in human terms. They saw the early studies undertaken in the 1930s, 1940s, and 1950s as a part of the theory's childhood. Of course, in this period, most studies were descriptive in nature and were criticized by some scholars as being too simple. The 1960s were described as the theory's adolescence. It began to mature as a theory when consistencies began to appear in the manner in which variables from such behavior disciplines as psychology and sociology were operationalized. In the 1970s and 1980s, the theory reached maturity as its studies began to use gratifications data to infer explanations of other activities in the communication process. During this time, the on-going debate began as to whether the uses and gratifications approach had become a *bona fide* theory or an umbrella under which are several uses and gratifications theories.

Foundations of the theory

Many communication researchers have employed the uses and gratifications theory in their attempts to understand better how and why people use the mass media. A few of these researchers have developed similar, yet slightly different, descriptions of the theory. At first, it seems the theory was not even considered a theory as the first definitive volume on uses and gratifications referred to the "uses and gratifications approach" in its foreword (Blumler & Katz, 1974). Later, at least two researchers claimed there is no single, specific uses and gratifications theory. One of these researchers wrote that there are many theories that make use of the uses and gratifications idea, but there is not a single uses and gratifications theory (Blumler, 1979). The other wrote that the uses and gratifications theory is not a single theory but is, in fact, an umbrella under which several theories can be grouped (Windahl, 1981).

The uses and gratifications theory seems ready-made for this study of the expectations created by movie trailers and the ways those expectations affect the movie attendance decision. Researchers have found that the “needs and interests” of the individual moviegoers can often explain the behavior of the movie-going audience (McQuail & Windahl, 1981). O’Donohoe (1994) has classified the manner in which consumers use advertising into non-marketing and marketing uses. The marketing uses of advertising are most pertinent to this study of motion picture trailers. Five of these uses have relevance to the way that moviegoers use trailers. In particular, these uses are the information use, the choice, competition, and convenience use, the quality assurance and reassurance use, the consumption stimulation use, and the added value use.

Palmgreen and Rayburn (1982), attempted to explain the difficulty in designating a single, definitive description of the uses and gratifications theory by noting that some researchers (Elliot, 1974; Swanson, 1987; Weiss, 1974) have termed it atheoretical. Palmgreen and Rayburn (1982) write that this criticism was applicable to many of the early studies that were often mainly “descriptive surveys of gratification dimensions” (p. 561). Uses and gratifications studies in the late 1970s and early 1980s, however, were theoretical because of the specification of conceptual relationships, particularly those that relate the seeking of gratification to media-related behavior (Palmgreen and Rayburn, 1982). Lin (1996) notes the earlier criticism, but asserts that the uses and gratifications theory has “proven to be an axiomatic theory” that can be applied to a breadth of situations in mass media research.

Most researchers using the uses and gratifications theory do agree on an idea that is central to the theory. The idea is that people use the mass media for the purpose of satisfying certain needs, or they use the mass media because they have particular motives for using it (Lometti, Reeves, & Bybee, 1977; see also Kippax & Murray, 1980; Lichtenstein & Rosenfeld, 1984; Swanson, 1987). More specifically, audience members are active in seeking the media content that is most gratifying. Audience members are

goal-oriented. They actively seek the media channels that most satisfy their needs (Lometti et al., 1977, see also Palmgreen & Rayburn, 1985). Media selection decisions may not be based on the actual gratification received but on the perceived gratification. If an individual perceives that a particular medium or media content will be gratifying, there is a greater likelihood that the individual will choose it (Windahl, Signitzer, & Olson, 1992).

People use these perceptions that are formed through social and psychological structures, to guide them in selecting the mass media and mass media channels they will use (Levy & Windahl, 1984). However, the gratifications expected from the various media do not originate within the nature of a particular medium. Those expected gratifications originate from other sources, according to Lichtenstein and Rosenfeld (1984). They point out that research done by Palmgreen, Wenner, and Rayburn (1981), Galloway and Meek (1981), Wenner, (1982), and Palmgreen and Rayburn (1982), found differences existed between gratifications expected and actual gratifications received. Although these expected gratifications originate from sources other than the various media, there is evidence that people's expectations of gratifications received from a certain medium are the same (Lichtenstein & Rosenfeld, 1984). For example, the need for a person to escape from the reality of day-to-day living does not originate from motion pictures, yet watching a motion picture can often gratify this need. People can also meet this need, however, by reading a novel or by watching a "soap opera." Becker (1979) found that people who seek a particular gratification by exposure to one medium could and do seek it from other media.

The uses and gratifications theory has been used by researchers to determine and explain why people use the mass media (Infante, Rancer, & Womack, 1990). Katz (1973) wrote that the uses and gratifications approach is different from effects research. The uses and gratifications approach seeks to learn what people do with the media. Effects research is more concerned with what the media do to people. Katz, Gurevitch,

and Hass (1973) claim uses and gratifications studies are ultimately an effort by researchers to understand effects. The uses and gratifications theory has been described as similar to, but at the same time opposed to, effects theories (Blumler, 1979). Windahl (1981) argued for a merger between effects research and the uses and gratifications theory. These ideas can imply that research based on uses and gratifications is the next evolutionary step beyond effects research in mass communication.

An important postulate of the uses and gratifications theory is that audience members are active in their media choices. These choices include what media are used, when the media are used, how the media are used, and for what purpose the media are used. In a study of the impact of adoption and use of home computers, Perse and Dunn (1998) found people select the media that is most useful. Audience members do not, as was once believed, patiently wait for the media to send its message. Audience members are active. They have perceptions of the gratifications offered by the various media and seek the media (and the media message) they perceive will best gratify their needs and desires (Palmgreen & Rayburn, 1985).

According to Infante et al, (1990), the uses and gratifications theory has developed with three research objectives. First, it attempts to discover and explain how the mass media can be used by individuals for need gratification. Second, it attempts to discover what underlying motive individuals have in making their media choices. Third, the theory attempts an identification of the positive and negative consequences of the individuals' media choices.

Uses and gratifications research today

The uses and gratifications theory has evolved to having several branches and is recognized as a theoretical umbrella for communications theories that have developed both along with it and as its progeny. Through it all, the "roots" of the theory have changed very little. At the base of uses and gratifications studies is, still, the idea that the

method can help explain why individuals use the mass media. The strength of uses and gratifications is that it enables researchers to “study mediated communications situations” through sets of psychological needs, motives and gratifications as well as communication channels and content “within a particular or cross-cultural context” (Lin 1996).

Another basic assumption of the theory is that it may be utilized to examine and explain the functions the media serve — not only for individuals — but also for groups and society itself (Infante et al., 1990). The utilitarian role the theory has played in communication studies is not surprising. One group of researchers explains that the linking of human needs with media uses and gratifications is not conceptually difficult (Windahl et al., 1992). This “linking” role explains, in part, why the theory has been popular as a tool in the study of mass communication.

Media use, in a true mass media-dominated society such as the United States, has become a dominant influence in people’s lives. Using the mass media has almost become an inalienable right or a birthright; this activity is important and central to the society’s being. But there are differences in the manner in which people in various demographic categories use the media. De Silva (1994) found that demographic variables could be combined with other variables to predict frequent and infrequent moviegoers. Differences in the use of the various media as a news source have been found among different age groups, educational level groups, income level groups (Stempel & Hargrove, 1996) and year in school for college students (Vincent & Basil, 1997). Dobos (1992) used gratification models to examine communication technology channels in organizations. McQuail (1984) found that media use is caused by social or psychological circumstances that individuals see as problems. Media are used, therefore, to resolve problems. In this use, media serve to gratify the individual’s needs (McQuail, 1984).

The individual, as a concept, has always been important in uses and gratifications research and was first brought into communication research through uses and gratifications (Windahl et al., 1992). The theory provided a better image of the

individual (e.g., as active and goal-oriented) than previous communication theories.

Those theories treated audience members as waiting passively to react to any message the media might send their way. The uses and gratifications theory presents the sender and receiver as equally important in the communication process because they both may come into the communication activity with different perspectives (Windahl et al., 1992).

Several researchers have designated assumptions that must be made in uses and gratifications research. While there are slight differences, most of these sets of assumptions are quite similar and provide insight into the uses and gratifications process. These assumptions have been articulated as: 1) Individuals use the mass media for goal-directed purposes to satisfy specific needs. An individual's social environment shapes these needs. 2) Individuals select the types of mass media and the mass media content that will best satisfy their needs. It is the audience, not the mass media, that initiates the mass communication process. The audience is better able to manipulate the media to fit its needs than to be overpowered by the media. 3) The mass media are not the only source of need satisfaction. Family, friends, interpersonal communication, other leisure activities, sleep and drugs are used as sources of need satisfaction. 4) Individual audience members are aware of their needs and are able to report them to researchers when asked to do so. They also can report the reasons they use the mass media (Katz et al., 1974). Tan (1985) points out that although different uses and gratifications studies have made use of different approaches in measuring needs and media functions, these studies are based virtually on the same assumptions.

For comparison, Infante et al. (1992) presented the following list of assumptions central to the uses and gratifications theory. 1) Audience members actively seek the mass media as a method of satisfying individual needs. 2) Audience members use the mass media in an effort to fulfill expectations. 3) Audience members actively select mass media and mass media content to satisfy their needs. 4) Audience members have an awareness of their motives for using the mass media and can state these motives. 5) A

full understanding of the underlying motives and gratifications of media use must be accomplished before attempts are made to address the cultural significance of mass media content. These assumptions have played an important role in uses and gratifications studies and its development as a *bona fide* communication theory.

There are also three objectives that researchers have used in developing uses and gratification research that are important as well. First, these researchers attempted to explain how individuals use the mass media to gratify their needs. Second, they sought to discover the underlying motives for individuals' mass media use. Finally, they sought to determine the positive and negative consequences of individual mass media use (Infante et al., 1990).

For advertising inquiry, O'Donohoe (1994) has classified the manner in which consumers use and are gratified by advertising into non-marketing uses and marketing uses. These classifications closely resemble the work done by Crosier (1983) who classified seven gratifications of advertising use: 1) product information, 2) entertainment, 3) vicarious experience, 4) value addition, 5) implied warranty, 6) post-purchase reassurance, and 7) involvement.

Researchers have determined that there are several branches or versions of the uses and gratifications theory. Blumler and Katz (1974) decided that uses and gratifications studies could be placed under one of two headings. First, there are those studies that attempt to show that understanding the patterns of gratifications is a prerequisite to understanding mass media effects. Second, uses and gratifications research attempts to tie the motivations and gratifications associated with media consumption to more systematic formulations of social and psychological theories of motivation. McQuail & Gurevitch (1974) also designated two branches of uses and gratifications research. One branch is made up of studies that are cultural and descriptive. Studies in the other branch are more behaviorist and functionalist. Rubin (1993) noted that research in uses and

gratifications might be moving toward synthesis with effects research, as there is a variably active and involved media audience.

The uses and gratifications theory has been used to study the new phenomenon of videocassette recorder (VCR) use. Levy (1987) found that active audience members are careful in their media selection. Lin (1990) recognized that the use of a VCR was related to greater viewing satisfaction and later (1992) found that the more satisfied users of VCRs were the heavier users. Another study found that the higher the level of activity with the viewing process, the greater the level of viewing gratification. This study also found that viewers with greater gratification expectations were the most captivated viewers and were more likely to engage in active viewing (Lin, 1993). Wachter and Kelly (1998) found that VCR use did not change established television viewing patterns but enhanced those patterns. They also found that VCR uses did not significantly change leisure behavior. These studies should have relevance to the study undertaken here because of the emphasis on viewer activity.

Recent studies into the use of personal computers have also utilized the uses and gratifications theory. Perse and Dunn (1998) examined the usefulness of computers for filling several traditional media-related needs. Eighmey (1997) researched user perceptions of the functionality of commercial web sites. Eighmey and McCord (1998) found the uses and gratifications of web site utilization were similar to those associated with other media. Kaye (1998) identified six motivations for World Wide Web use and compared those motivations to motivations for watching television. Lin (1999) used the theory as a basis for examining user motives in a study of the relationship between television use and on-line access motives and how that relationship might influence the likelihood of on-line service adoption.

The uses and gratifications theory has also been used as a theoretical base in a variety of other communication studies in the last ten years. One study examined the perceived benefits of people using electronic bulletin boards (James, Wotring, & Forrest,

1995). Other studies investigated the gratifications of television rerun viewing (Furno-Lamude & Anderson, 1992) and of using the telephone (O'Keefe & Sulanowski, 1995). The theory was also used in a study of the motives for using remote control devices while watching television (Walker & Bellamy, 1991). Vincent and Basil (1997) studied how college students use the new media based on the news gratification they seek. Finn (1997) examined how personality traits correlated to mass media use.

The audience and uses and gratifications

The uses and gratifications theory should be a useful tool to those who study motion pictures and its audience. The theory should be useful because it enables researchers to focus intensely on the mass media audience. The motion picture industry, furthermore, by its very nature, is highly concerned with the needs and gratifications of its audience. Belson (1967) and Katz, (1977) argue that research plays a creative role in helping the producers of mass media match the uses of their product to the needs, interests and capacities of their audience. This non-academic research, sponsored by producers of the mass media, is used more to benefit the media than to benefit the public and its influence on the mass media (McQuail, 1984).

The motion picture industry, however, by using the uses and gratifications theory as a research tool and as a guide in advertising strategy, can benefit both itself and the public it serves. The industry can benefit itself and the public by researching the gratifications the public expects or desires from viewing motion pictures. This research would benefit the industry by helping producers take more of the "guess-work" out of making movies the public is willing to pay to see. The research would benefit the public by giving them motion pictures they want to see. There is no guarantee, however, that research will lead to a successful movie. As a guide in advertising strategy, the theory will enable motion picture advertisers to target various segments of their target audience

with advertisements designed to show each segment that the movie advertised will gratify its needs.

The expectancy-value model could also be a useful tool to those who study motion picture audiences. This model is often placed under the uses and gratifications “umbrella” and assumes that mass media and mass media content are better *attended to* if the gratifications received are both highly expected and highly valued (Galloway & Meek, 1981). The expectancy-value model, therefore, would seem to indicate that movie trailers are very valuable in leading frequent moviegoers to make the movie attendance decision. Movie trailers stimulate an expected entertainment value that may be related to movie attendance decision. Step (1999) found that motives set-up expectations of media content. When purchasing a ticket to a movie in a theater, one motive of a moviegoer is to be entertained. The moviegoer is buying the expected entertainment value the movie provides. Eighmey and McCord (1998) note that in previous uses and gratifications studies, factors associated with entertainment value, personal relevance, and information involvement often accounted for the largest proportion of variance. All of these factors, but especially entertainment value, could be relevant to a movie attendance decision.

Motion picture audiences and uses and gratifications

A theoretical framework was once lacking in most studies into the motivations for motion picture attendance (Palmgreen et al., 1988). The uses and gratification theory has filled that void and is the most widely used communication theory in studies of motion picture attendance and motion picture audiences (Austin, 1986; Linton & Petrovich, 1988; Palmgreen et al., 1988; Palmgreen & Lawrence, 1991; Tesser, Millar, & Wu, 1988). The use of this approach is relevant because attempts to understand the mass communication process must include some examination of why, how, where, and when people consume the mass media (Palmgreen et al., 1988). Finn (1997) found that the strength of the personality trait of openness is related to movie attendance frequency.

There also was little doubt that a person's values influenced his or her selection of a particular movie to attend (Becker et al., 1985). Lawrence and Palmgreen (1996) found that gratifications sought were a predictor of horror film preference.

There are several unique aspects of the theatrical motion picture patron or moviegoer. First, the moviegoer must make a cognitive decision and an effort to go to a theater to watch a motion picture. Second, the product that the moviegoer will consume is different from most products that consumers purchase and use. A movie is only a temporary product that is available for a short time. Relatively few retailers or outlets (motion picture theaters) exist where the product can be purchased. The outlets control the few exact times a day when this product can be bought. Finally, the moviegoer cannot take the product home after experiencing it, nor can the moviegoer return it or get a refund if the product does not satisfy the moviegoer's expectations⁹

Austin (1986) has identified seven motivations for movie attendance that he culled from previous research efforts in the uses and gratifications theory. The seven motivations are:

- 1) Learning and Information (*the need to learn about new ideas, new places, new activities, how things work*)
- 2) Forget and Get Away / Escape (*the need to escape from pressures, responsibilities and problems*)
- 3) Enjoyable and Pleasant Activity (*the need to have fun and to be entertained*)
- 4) Pass Time (*the need for something to do, the need to do an activity*)
- 5) Relieve Loneliness (*the need to be with others, the need to get relief from a distressing psychological state*)

⁹ Despite the fact that the nature of motion pictures would seem to discourage consumers from buying the product, motion picture attendance in the United States is consistently near the one billion mark annually with box office revenues of about \$5 billion annually (Natale, 1992).

6) Behavioral Resources (*the need to impress others and to be like other people*)

7) Learning about Self (*the need for introspective information*)

Austin (1986) found that frequent moviegoers have more uses or motivations for attending movies and have more gratifications met by attending movies than infrequent and occasional moviegoers. The implication is that those who attend movies frequently¹⁰ are more likely to respond to advertising that suggests certain gratifications will be met by attending a particular movie. This idea goes along with a basic tenet of advertising: Convince those who are most likely to buy.

Conclusion

The in-theater audience for movies has remained at a fairly stable number for many years. This situation suggests there is a limited number of moviegoers each year (approximately one billion) that must be divided among the approximately 400 (150 - 175 Class A) movies that are released to theaters in the United States each year. The costs of producing and marketing these movies are continually increasing. While movie producers and distributors can make a substantial amount of money from television broadcast and cablecast rights and the sale of videocassette tapes of the movie, they can best be assured of success on the television screen if they have success on the theater screen. Therefore, it is of great importance to each producer and distributor that his or her movie is the one moviegoers choose to attend in the theater.

Movie trailers and television advertising are the most effective media movie advertisers use to communicate to their target audiences¹¹. Movie trailers have a

¹⁰ Austin defines a frequent moviegoer as one who attends movies three times a month. Occasional moviegoers attend movies once or twice a month, Infrequent moviegoers attend movies once in from two to six months.

¹¹ Advertising expenditures for movies indicate the belief of movie marketers in the effectiveness of the various media. In 1998, the advertising expenditure for all movies was distributed as follows: network television and spot television: 42.3%; other media (cable television, network radio, spot radio, magazines, outdoor): 18.2%; newspaper: 15.9%; trailers: 4.7%; other non-media costs: 18.9% (Motion Picture

powerful visual and aural impact on moviegoers. Television advertising has a broad reach and can be used to expose the target audience to the message several times. Both movie trailers and television advertisements allow the prospective moviegoer the opportunity to view portions of the advertised movie. These media in fact, provide a sample of the product that the advertiser wants the consumer to purchase. These two media are best because of the inherent strengths common to those media. Both media, and the Internet, are visual and aural and are used to advertise a product that is consumed visually and aurally. Television has great reach in that millions of consumers will be exposed to the movie advertisement.

The strength of movie trailers lies in the fact that they are presented to a captive audience that has paid to watch whatever is presented on the screen before them. The presentation itself is a strength. Visually, it fills the consumer's field of view with a highly defined, clear image. Aurally, it bombards the consumer with stereophonic sound at a volume that the consumer cannot control. Emotionally, the consumer may not perceive the movie trailer as an advertisement. The consumer watches what he or she believes is an unbiased sample of the movie (Faber & O'Guinn. 1984; see also Austin, 1988). Television and movie trailers have weaknesses, however, for use as advertising media for movies. Television has the weakness of being a cluttered marketplace where the advertising message of the movie must compete with many other advertising messages for attention and retention. Movie trailers have a very restricted reach and frequency. Relatively few people will see a particular movie trailer, and most people will see that particular trailer only one time.

With the continued narrowcasting of the media and the further segmenting of the mass audience into many clearly defined groups, movie advertisers must find some method to reach across these groups and appeal to the individual members. A method of

Association of America, p. 20). The expenditures on trailers as a basis for their effectiveness is a bit misleading because there is little, if any, cost in placing trailers before the public.

finding a commonality between these groups must be found so that a few different television commercials and a few different trailers may be used to “target” several clearly defined and distinctive markets. This feat is can be accomplished by employing the uses and gratifications theory in designing advertising that has appeal to many of these different groups through the expected gratifications that are met by attending a certain movie.

The uses and gratifications theory is particularly well-suited to explain the effects movie trailers have on prospective moviegoers. This theory assumes that people have particular uses for the media or that they have particular needs met by using a specific medium. The theory also assumes that people are able to recognize and articulate the needs that are met or the gratifications that are satisfied through media use. Going to a movie theater, paying money to watch a movie, and then watching a movie is a purposeful activity. This purposeful activity requires active audience participation in the communication process; therefore, the uses and gratifications theory is appropriate for use in a study of movie audiences. DeLorme and Reid (1999) found that moviegoers are active participants in the movie viewing process.

Chapter 3

Methodology

Cross-sectional survey methodology was used in this study. The research design for the classroom study is best described as quasi-experimental. The research design for the field study is best described as a field survey. Both phases of this study, in part, sought to predict moviegoers' expectations based on their reactions to movie trailers, their movie-going habits, their movie genre preferences, and their demographic characteristics.

This study was reviewed and approved by the Southern Illinois University at Carbondale (SIUC) Human Subjects Committee before data gathering took place. All participants in the samples were informed that the SIUC Human Subjects Committee had approved this study's use of human subjects. The use of human subjects in the classroom study was also approved by the University of Wisconsin - Whitewater Institutional Review Board.

Participants

The classroom study

A convenience sample of N=158 college students was utilized in the classroom study. These students were enrolled in one of two mass communication courses (Introduction to Mass Communication and Foundations of Advertising) at the University of Wisconsin-Whitewater. The participants completed a self-administered survey questionnaire. This survey consisted of two portions. The first portion was administered before the participants were exposed to two movie trailers. This action was taken in an attempt to prevent biased responses to the items in the first portion. The second portion was administered after the participants were exposed to the two movie trailers. The second portion consisted of items designed to gauge the expectations created by those trailers, and it also consisted of items in which demographic information was elicited.

This sample is appropriate for a study of moviegoers' expectations, as college-age people comprise a large part of the movie-going population. In fact, approximately one-half of all teenagers go to movies at least once a month (Pampel, Fost, & O'Malley, 1994). Students volunteered their participation in this study.

The field study

A systematic sample of moviegoers (N=152) was selected to take part in this study. Selected moviegoers appeared to be age 18 or older. An attempt was made for every fourth person leaving the movie theater auditorium to be asked to take part in the study. Several research assistants were employed to hand out the self-administered questionnaires to enable the systematic sampling to be controlled as much as possible. Only those persons leaving auditoriums (in a multiplex theater) where the selected stimuli were presented were included in the sample. The survey questionnaires were completed by the participants in the theater lobby and were given to the research assistants when completed. The movie on which the trailers were attached was *As Good as it Gets*.

Hypotheses

H1: Frequent moviegoers who are innovators and early adopters will have a significantly higher degree of certainty about the decision to attend or not to attend the advertised movie after seeing the trailer than will other moviegoers.

H2: Frequent moviegoers who are innovators and early adopters will have a significantly higher degree of certainty about the genre of the advertised movie after seeing the trailer than will other moviegoers.

H3: Trailers will have higher mean values for attendance decision than other media information sources.

H4: The stronger the genre preference and the more a person perceives the movie (based on the trailer) to be that same genre, the greater the likelihood to attend that movie.

RQ1: What genre preferences predict a moviegoer's entertainment value for (movie)?

RQ2: What genre preferences, coupled with a participant's gender, predict a moviegoer's entertainment value for (movie)?

RQ3: What genre preferences, coupled with a participant's education level, predict a moviegoer's entertainment value for (movie)?

Predictor variables

Movie attendance frequency was based on how often a moviegoer goes to a movie theater to watch movies. Measuring movie attendance frequency was accomplished by asking the participants how many times per month, on average, in the last three months, they have attended movies in theaters. Austin's (1986) method of categorization was used. Those participants who reported that they attend movies three or more times per month were categorized as frequent moviegoers. Those participants who reported that they attend one to two times per month were categorized as occasional moviegoers. Those participants who reported that they attend movies in theaters less than one time a month were categorized as infrequent moviegoers.

To measure movie rate of adoption (diffusion/adoption process position), participants were asked to describe their usual movie attendance habits. Categories from Rogers' (1983) diffusion process were used to label the participants based on when they usually choose to attend a movie. Innovators were those participants who see a movie in its first week of release. Early adopters were those participants who claim to see most movies two to three weeks after the release date. Early Majority were those participants who claim they see most movies a month or later after the release date. Late Majority were those participants who claim they see most movies at discount movie houses. Laggards were those participants who claim they see most movies via videocassette or via broadcast or cablecast television.

Movie genre preference attitude was the type of movie a moviegoer likes to attend. The type of movie is usually based on the movie's content. Although most movies have content elements that could "fit" into different movie genres (i.e., many action/adventure movies have some humorous content and may even contain some romance content), the type of movie is based on the content's predominant theme.

Austin and Gordon's (1987) model of relationships (Appendix A) among film genre was used as a starting point in determining the genre terms used in this study. From that point, an informal survey of videotape rental stores was undertaken to learn what genre terms were popularly used to categorize movies on videotape. Since more people now rent videotaped movies than attend movies in theaters, it was assumed that the participants in this study were familiar with those categorizations. Therefore, the participants were assumed to have no difficulty in deciding which genre they most prefer.

To measure movie genre preference attitude, participants were asked to what degree they liked to watch each of six movie genres. A Likert-type scale was used to measure the strength of the preference of each genre.

Movie genre perception was the movie genre the participant perceives the movie advertised in the trailer to be. Participants were asked to what degree they thought the movie in the trailer was a particular movie genre. A movie can be categorized as being of several genres; therefore, participants were asked to respond to six items with each item concerning a different genre. A Likert-type scale was used to measure the strength of the perception of each genre. Movie genre preference attitude and movie genre preference were combined to form the predictor variable in H4.

Demographic data were also collected from the participants. These data consist of information pertaining to gender, race or ethnic background, educational level attained, income, and age. Demographic data used as predictor variables were gender and educational level attained.

Trailers used as stimuli in the study advertised the movies *Mask of Zorro* and *Jackie Brown* (the classroom study) and *Les Miserables* and *Lost in Space* (the field study). Attempts to get trailers on videotape that would be playing also at the theater used in the field study were unsuccessful. Therefore, different trailers were used in the two parts of the study.

Criterion variables

Attendance decision was the degree of ease with which a participant could make a decision to attend or not attend a movie after being exposed to a trailer. A Likert-type scale was used to measure this variable. Each participant was asked: After you have seen a movie's preview in a theater, to what degree do you find it easy to make a decision about whether you will go see that movie in a theater?

Expectations of entertainment value (Entertainment Value Scale) were the gratifications that were perceived to result from attending and watching the advertised movie. Few studies have been done on the expectations created by the advertising of motion pictures and very few criteria of this nature exist; therefore, a list of items representing expectations was produced for the formulation of an index. This list was formulated after perusing similar lists found in work done by Osgood, Suci and Tannebaum (1957) and Gough and Heilbrun (1980). Webster's New World Thesaurus (Laird, 1985) was also consulted in formulating the list. A modified semantic differential scale was used to measure the concept of expectations of entertainment value. This scale was used for participants to respond to what degree they have a particular expectation after seeing the trailer. These expectations were in the form of entertainment gratifications. An index was constructed using data from selected entertainment gratifications. The construction of the index is described in Chapter 4.

Certainty of movie genre was the degree of certainty of a movie's genre after a participant views the trailer advertising a particular movie. A Likert-type scale was used

to measure this variable. Each participant was asked: To what degree do you think the movie in the preview is a (particular genre)? Six genre types were used.

Likelihood of Attendance was whether a moviegoer will go to a theater to see the movie advertised in the trailer. A Likert-type scale was used to measure the expectations of the movie attendance decision. Each participant was asked: To what degree do you think, based on what you have seen in the trailer, you will go to a theater to see the movie?

Instruments

Two survey questionnaires were utilized to gather data: a longer questionnaire in the classroom study and a shorter one in the field study. The most commonly used instrument in uses and gratifications studies seems to be questionnaires (Katz et al., 1973; McGuire, 1974). This selection was most appropriate as surveys are chiefly used in studies where individual persons are the units of analysis. Measuring people's attitudes and orientations is often best accomplished through surveys (Babbie, 1989). Survey research is used to study samples "to discover the relative incidence, distribution, and interrelations of sociological and psychological variables" (Kerlinger, 1986, p. 377). The survey questionnaires were self-administered to avoid the costs of personal interviews.

Two similar survey questionnaires were utilized in the two parts of the study. The survey questionnaire for the classroom study has more items than the questionnaire for the field study. The survey questionnaire for the classroom study provided data about the sources of information used by moviegoers and data about the expectations created by trailers. The classroom study provided internal validity by enabling the researcher to have control over the participants to make certain they were actually exposed to the stimuli. The field study provided external validity by enabling the researcher to have the participants exposed to the stimuli in the natural setting of a movie theater.

Survey Questionnaire

The following explanation of the survey items corresponds to the items on the classroom-study questionnaire. The items pertaining to the expectations created by trailers were repeated in the field study. No data-gathering item appears in the field study that does not appear in the classroom study. The survey questionnaires may be found in Appendix B (the classroom study) and Appendix C (the field study).

Portion A of the classroom study survey questionnaire consisted of questions Q-1 through Q-26. Portion A was completed by all participants prior to their exposure to the stimuli (two movie trailers) and their exposure to Portion B of the survey questionnaire.

Items Q-1 and Q-2 determined how many movies each participant watches per month in theaters and on videotape, respectively.

Item Q-3 determined the diffusion/adoption process position of each participant. This item was concerned with when the participant sees a movie in the product life cycle of the movie. Participants were asked to describe their usual movie-viewing habits. Those participants who claim to see a movie in its first week of release were categorized as innovators. Early adopters were those participants who claim to see most movies two to three weeks after the release date. Early Majority were those participants who claim they see most movies a month or later after the release date. Late Majority were those participants who claim they see most movies at discount movie houses. Laggards were those participants who claim they see most movies via videocassette or via broadcast or cablecast television.

Items Q-4 through Q-9 determined to what degree each participant prefers a particular movie genre type.

Item Q-10 determined to what degree participants were able to make a decision about seeing a movie based on what they have seen in the trailer.

Items Q-11 through Q-18 determined to what degree participants believed that various information sources were credible in their portrayals of the content of movies that were presented through that medium or media channel.

Items Q-19 through Q-26 measured the usefulness of various information sources in helping the participants make a movie attendance decision. A Likert-type scale was used to determine to what degree the participants find the various information sources useful.

Items Q-1 to Q-26 (Portion A) were completed before the participants were exposed to the stimulus (two movie trailers advertising the movies *The Mask of Zorro* and *Jackie Brown*). The purpose of this action was to prevent respondent bias.

Portion B of the classroom study questionnaire consisted of items Q-27 through Q-79.

Item Q-27 asked the participants whether they had seen the movie that was previewed. Because this study has as its central focus the expectations created by movie trailers, participants who answered that they had seen the movie that was previewed would not be able to give valid responses. Therefore, Portion B of this survey completed by those participants who indicated they had seen the movie would have been eliminated from the data; however, there were no participants who had seen the movies.

Item Q-28 asked if the participants have seen or read any information about the movie prior to being exposed to information through the trailer. The purpose of this item was to learn of any extraneous variables that might have an effect on participants' responses. This effect was reported on all data that were affected.

Item Q-29 measured the degree of the likelihood of the participant to go to a theater to see the movie that was previewed.

Item Q-30 measured the degree of the likelihood of the participant to rent a videotape to see the movie that was previewed.

Item Q-31 measured the degree of knowledge about the plot of the movie the participant has after watching the preview.

Items Q-32 to Q-37 measured the degree of certainty that the participant perceived the previewed movie to fit into various movie genres.

Items Q-38 to Q-50 measured the degree to which the participants held various expectations of the movie that was previewed.

Items Q-51 to Q-74 repeated Items Q-27 to Q-50 but applied those questions to the second trailer (stimulus) that was shown to the sample.

Items Q-75 through Q-79 provided demographic data about the participants.

The field-study questionnaire was a shorter version of the classroom study questionnaire. The field study questionnaire did not include Items 11-26 of the classroom-study questionnaire.¹²

Procedures

This study, consisting of two parts, was accomplished by having participants complete self-administered survey questionnaires that are found in Appendix B (the classroom study) and Appendix C (the field study). The classroom study was conducted in a controlled setting (a classroom), and the field study was conducted in a natural setting (a commercial movie theater).

The classroom study sample consisted of college students who took part in the study as part of the activities in their course. Their participation was voluntary; however, they were given extra credit for their participation. The number of participants needed was based on a power level of .80 and a significance level of .05 with an effect size in the medium range (Hinkle, Wiersma, & Jurs, 1988). An N of 158 participated in the classroom study. The participants completed portion A of the questionnaire, items Q-1 through Q-26, prior to being exposed to the stimuli. The gathered data pertained to the participants' movie-going habits and movie information source use. The participants

¹² All items from Q-1 through Q-10 are the same in the classroom study and the field study. In the field study, Item Q-11 provides instruction to the participants. It instructs participants to respond to particular items based on which trailers each participant had seen. Items Q-12 through Q-64 of the field study correspond to Items Q-27 through 79 of the classroom study.

were allowed to complete portion B of the questionnaire after exposure to the stimuli. This portion gathered data pertaining to the expectations created by the trailers.

The trailers used as stimuli were shown on videotape with the video images projected onto a large screen in a classroom setting. The idea was to approximate a movie theater has much as possible. One class, consisting of 121 participants, was exposed to the trailers in a large lecture hall (capacity 150) with raised seating. The other class, consisting of 37 participants, was exposed to the trailers in a typical classroom, again with the video images projected onto a large screen. The trailers used as stimuli advertised movies (*The Mask of Zorro* and *Jackie Brown*) not yet released. These trailers were not *teaser* trailers, but were *regular* trailers that contained footage from the actual movie. The two trailers were presented in immediate succession with only a three-second break between them. The Motion Picture Association of America (MPAA) ratings notice was also included with the trailers to give a more natural feel to the trailer-watching activity. An item on the questionnaire asked whether the participant had seen the movie advertised on the trailer. If the participant answered affirmatively, the data from that participant were eliminated from the study to protect the study's validity. Two research assistants were employed to facilitate the distribution and collection of the survey questionnaires and the presentation of the trailers. The video projector and videocassette recorder were not turned on until all participants had completed portion A of the survey questionnaire. The participants, therefore, did not have knowledge that they would be shown a video presentation. A page with instructions to "stop until further instructions are provided" separated the different portions of the survey.

The field study sample was taken from a suburban multiplex theater in the Midwest. The number of participants needed was based on a power level of .80 and a significance level of .05 with an effect size in the medium range (Hinkle, Wiersma, & Jurs, 1988). An N of 152 participated in the field study. The sample was selected systematically by asking participation from every fourth adult leaving the theater following the showing of

the feature presentation. Only those moviegoers in particular theaters that had the opportunity to be exposed to the stimuli trailers were eligible for inclusion in the sample.

The trailers used as stimuli advertised movies (*Les Miserables* and *Lost in Space*) that had not yet been released. These trailers were not *teaser* trailers, but were *regular* trailers that contained footage from the actual movie.

Three research assistants were employed to facilitate selection of the sample and completion of the survey questionnaires. The collection of the data was accomplished over a period of several days. The auditorium from which the sample was selected was chosen for its small seating capacity so that the selection of the sample and collection of the data was more manageable. However, after three days of data collection, the management of the theater moved the movie attached to the stimuli trailers to a larger auditorium because of the popularity of the movie (*As Good as it Gets*). The data gathering for this study were not affected.

Chapter 4

Results

This chapter presents the results of this study in two parts. The first part consists of the results of the study completed in a classroom setting using a convenience sample to facilitate internal validity. The second part consists of the results of the study completed in the field using a systematic sample to facilitate external validity. No statistical comparison was made between these two samples because different stimuli (trailers) were used in the two parts of the study. Obtaining copies of the trailers shown in theater for presentation to the classroom sample was not possible.

In some statistical tests, participants who had no prior information about the movie (advertised in the trailer) were segmented from all participants. This segmenting was done to discover the effect of intervening variables. For the most part, there was little observable difference between the two groups. However, it was not within the scope of this study to test the difference statistically between these groups.

The collected data were analyzed using inferential statistical methods. An alpha level of .05 was used for all statistical tests.

Classroom Study

Sample

The classroom study sample was completed in November 1997. This sample consisted of students at the University of Wisconsin-Whitewater who took part in the study as part of the activities in their course. An N of 158 participated in the classroom study. Students in an Introduction to Mass Communication course and students in a Foundations of Advertising course participated. The Introduction to Mass Communication class had 130 students who participated. This class consisted of students from a wide variety of majors. The Foundations of Advertising class had 28 students who participated in this survey. This class consisted entirely of advertising majors and

minors. The participation of students in both courses was voluntary; however, they were given extra credit for their participation. Fifty-five percent of the participants were female. The participants' ethnic background consisted of 89.9% white, 3.8% African-American and 1.9% Asian or Pacific Islander. The age range of the participants was 18-24 years. The median age was 20 years. The mode was 19 years. Median family income was reported in the \$50,001-60,000 range.

Certainty of attending movies based on attendance frequency and diffusion/adoption position

H1: Frequent moviegoers who are innovators and early adopters will have a significantly higher degree of certainty about the decision to attend or not to attend the advertised movie after seeing the trailer than will other moviegoers.

No significant difference was found in the mean scores between those participants ($n = 15$) who claimed they saw three or more movies (in theaters) per month *and* who saw most movies in the first three weeks of the movie's release ($\bar{x} = 5.73$) and the other participants ($n = 143$) ($\bar{x} = 5.48$) in their certainty of making a movie attendance decision after seeing a trailer ($F(1, 156) = .621, p = .432$).

A larger sample size was created by recoding to compare those participants ($n = 59$) who claimed they saw one or more movies (in theaters) per month *and* who saw most movies in the first three weeks of the movie's release ($\bar{x} = 5.64$) and the other participants ($n = 99$) ($\bar{x} = 5.41$), but still, the result was not significant.

Certainty of movie's genre based on attendance frequency and diffusion/adoption position

H2a & H2b: Frequent moviegoers who are innovators and early adopters will have a significantly higher degree of certainty about the genre of the advertised movie after seeing the trailer than will other moviegoers.

No significant difference was found in the mean scores between those participants who claimed they saw three or more movies (in theaters) per month *and* who saw most movies in the first three weeks of the movie's release ($n = 15$) and the other participants ($n = 141$) in their certainty of the advertised movie's genre after seeing the trailer for both trailers (*Mask of Zorro* and *Jackie Brown*) in this classroom study.

A larger sample size was created by recoding to compare those participants ($n = 59$) who claimed they saw one or more movies (in theaters) per month *and* who saw most movies in the first three weeks of the movie's release and the other participants ($n = 97$). No significant difference was found.

Usefulness of media information sources

H3: Trailers will have higher mean values for attendance decision than other media information sources.

Participants found movie trailers to be more useful than other media information sources in helping them make an attendance decision about a movie. Significant differences ($p < .001$) were found when using t-tests to compare the mean score of movie trailers with the mean scores of the various media information sources. Participants were asked to what degree various information sources were useful in helping them make attendance decisions. (see Table 1).

Table 1

**Comparison of Mean Scores of Usefulness of Media Information
Sources in Making a Movie Attendance Decision**

Media Source	$\bar{x}$	<u>SD</u>	t-test
			of difference
Movie Trailers	5.92	.98	---
Movie Clips on Television Programs	5.12	1.10	8.02***
Television Advertisements	5.01	1.30	10.30***
Television Reviewers/Critics	3.64	1.43	17.10***
Magazine Advertisements	3.56	1.32	20.58***
Newspaper Reviewers/Critics	3.53	1.50	16.43***
Radio Advertisements	3.50	1.24	21.90***

note: t-test of difference is the paired comparison of the mean scores of usefulness of movie trailers with each of the other media information sources.

$\underline{n} = 158$

*** $p < .001$

Genre preference and perception (based on the trailer) as a predictor of movie attendance likelihood

H4a & H4b: The stronger the genre preference and the more a person perceives the movie (based on the trailer) to be that same genre, the greater the likelihood to attend that movie.

A strong preference for a particular genre coupled with a strong perception that the movie advertised in the trailer was of that same genre were found to be predictors of movie attendance likelihood in some cases. When using the trailer for *Mask of Zorro* as the stimulus (H4a), significant ($p < .05$) predictors were found in three (Action/Adventure, Romance, Family/Children) of the six possible genres when all participants ($n = 158$) were included. Three (Action/Adventure, Romance, Family/Children) of the six possible genres were found to be significant predictors when only participants ($n = 122$) having no prior information about the movie were included (see Table 2). The strongest predictor of movie attendance likelihood was found when a strong preference for the Action/Adventure genre was coupled with the perception that *Mask of Zorro* was an Action/Adventure movie.

When using the trailer for *Jackie Brown* as the stimulus (H4b), significant ($p < .05$) predictors were found in five (Comedy, Drama, Action/Adventure, Romance, Family/Children) of the six genres when all participants ($n = 156$) were included and in four (Comedy, Drama, Action/Adventure, Romance,) of the six genres when only participants ($n = 116$) having no prior information about the movie were included (see Table 3). The strongest predictor of movie attendance likelihood was found when a strong preference for the Action/Adventure genre was coupled with the perception that *Jackie Brown* was an Action/Adventure movie.

The genre preferences and perceptions that were found to be significant predictors are weak predictors. The R^2 , which is an indication of the proportion of variance of the dependent variable (likelihood of attendance) accounted for by the independent variables, ranged from .04 to .18 on the significant predictors.

The results show that moviegoers with different genre preferences can perceive a movie (based on its trailer) to be of the particular genre for which they have a strong preference, and that this situation can predict movie attendance likelihood.

Table 2

Genre (Preference and Perception) Predictors of Movie Likelihood of Attendance for *Mask of Zorro*

Genre Preference	All Participants			Participants with no prior information		
	<u>df</u>	<u>R</u> ²	<u>F</u>	<u>df</u>	<u>R</u> ²	<u>F</u>
Action/Adventure	157	.08	6.93***	121	.07	4.51*
Romance	157	.04	3.17*	121	.06	3.65*
Family/Children	157	.05	3.89*	121	.05	3.39*
Drama	157	.03	2.62	121	.05	2.82
Comedy	157	.03	2.52	121	.03	1.95
Horror/Sci Fi	157	.00	.09	121	.01	.68

n = 158 (all participants), n = 122 (participants with no prior information)

p* < .05. **p* < .001

Table 3

Genre (Preference and Perception) Predictors of Movie Likelihood of Attendance for Jackie Brown

Genre Preference	All Participants			Participants with no prior information		
	<u>df</u>	<u>R</u> ²	<u>F</u>	<u>df</u>	<u>R</u> ²	<u>F</u>
Action/Adventure	155	.14	12.15***	115	.18	12.65***
Drama	155	.09	7.15***	115	.08	4.89**
Romance	155	.10	8.43***	115	.06	3.82**
Comedy	155	.06	5.14**	115	.06	3.68*
Family/Children	155	.04	3.05*	115	.04	2.82
Horror/Sci Fi	155	.02	1.58	115	.02	.93

n = 156 (all participants), n = 116 (participants with no prior information)

p* < .05. *p* < .01 ****p* < .001

Genre preferences as predictors of Entertainment Value for the movie advertised in the trailer

Prior to testing to find which genre preferences predict a moviegoer's entertainment value for the movie advertised in the trailer, an index was constructed to produce the Entertainment Value Scale. This index originated from those 13 items in the survey questionnaire designed to reflect the expectations of the movie held by the participants after being exposed to each trailer.

In accordance with standard factor analysis procedures (Kline, 1996; Kerlinger, 1986), a correlational analysis was done to discover how strongly the items for each trailer related to one another (Tables 4 and 5). Then an exploratory factor analysis was applied using the principle component analysis on the data for each trailer. The purpose of exploratory factor analysis is to identify factors that perhaps underlie the variables and to reduce the data (Kline, 1996; Kerlinger, 1986; Kim & Mueller, 1982). Exploratory factor analysis was used in this study for the purpose of reducing data (Table 6). The method followed was that described by Kline (1996): as many variables as possible were included to see what loads on the relevant factor.¹³ Next, from these analyses, six of the 13 items were then selected for inclusion in the index. Then, to further test the accuracy of these six items, a standardized alpha reliability analysis was performed. Kline (1996) advised that interpretations of factors should be validated against external criteria. The six items selected were found to be strongly reliable measures of the expected entertainment value for all four (two in the classroom and two in the field) of the stimuli (trailers) in the study. Finally, the scores on these six items for each participant were summed create the Entertainment Value Scale. See Table 7 for the reliability analysis of the six items pertaining to the two stimuli (trailers) in the classroom study. For *Mask of Zorro*, the reliability coefficient was a standardized item alpha = .82. For *Jackie Brown*, the reliability coefficient was a standardized item alpha = .83.

A correlational analysis was performed to discover how the two main criterion variables in this study (expected entertainment value and likelihood of attendance) are

¹³ For this study, the entertainment component was the only one of interest and the only one used in constructing the index. To enhance reliability because the data resulted from four different stimuli, stringent criteria for inclusion on a component were established. To load on a component, a variable had a loading of $\geq .5$ and a difference $\geq .2$ on any other component. For the expectations included in the entertainment value scale, one (warm-hearted) loaded on the component for all four trailers. Four expectations (excite, happy, carefree, and enlighten) loaded on the component for three trailers. One expectation (amuse) loaded on the component for one trailer, but was included in the scale because it was a match conceptually with the other expectations. The reliability analyses confirm this conceptual match.

related. Table 8 shows moderate positive correlations for these variables for both *Mask of Zorro* and *Jackie Brown*.

RQ1a: What genre preferences predict a moviegoer's entertainment value for *Mask of Zorro*?

The backward solution method was used in the multiple regression analysis performed on the data in RQ1a and RQ1b. As Table 9 indicates, three (Comedy, Drama, Action/Adventure) of the six possible genre preferences were included in the significant regression model of the expected entertainment value of *Mask of Zorro* when all participants were included ($F(4, 153) = 2.6, R^2 = .06, p = .04$). However, upon closer inspection, only Action/Adventure was significant as a single variable. Therefore, it made the strongest contribution to the prediction.

Table 10 points out that two (Action/Adventure, Family/Children) of the six possible genre preferences were included in the significant regression model of the expected entertainment value when only those participants with no prior knowledge of the movie were included ($F(2, 121) = 3.55, R^2 = .06, p = .03$). However, only Action/Adventure was significant as a single variable. Again, it made the strongest contribution to the prediction.

Table 4**Correlation Matrix of Expectations for *Mask of Zorro***

	Excite	Bore	Amu	Embar	Educ	Anger	Sad	Happy	Care-free	Afrd	Sex Arou	Enlight	Warm-heart
Excite		.72***	.47***	-.06	.20**	.00	-.25***	.57***	.39***	-.22**	.36***	.23**	.36***
Bore			.40***	.05	.07	.19**	-.05	.54***	.31***	-.09	.22***	.16*	.31***
Amuse				.03	.24***	.04	-.23**	.50***	.41***	-.05	.27***	.13*	.30***
Embarrass					-.21**	.27***	.08	-.12	-.09	.29***	-.19**	-.23**	-.17*
Educate						-.41***	-.43***	.27***	.21**	-.21**	.36***	.47***	.40***
Anger							.40***	-.12	.00	.29***	-.19**	-.26***	-.21**
Sadden								-.21**	-.10	.22**	-.33***	-.40***	-.38***
Happy									.66***	-.16*	.32***	.43***	.53***
Carefree										-.20**	.24***	.41***	.50***
Afraid											-.37***	-.43***	-.28***
Sex Arousal												.50***	.42***
Enlighten													.57***
Warm-hearted													

n = 158

*p < .05. **p < .01 ***p < .001

Table 5**Correlation Matrix of Expectations for Jackie Brown**

	Excite	Bore	Amu	Embar	Educ	Anger	Sad	Happy	Care-free	Afrd	Sex Arou	Enlight	Warm-heart
Excite		.58***	.62***	.02	.34***	-.01	-.05	.58***	.47***	-.21**	.37***	.36***	.33***
Bore			.45***	.25***	.09	.25***	.13	.34***	.20	.09	.05	.10	.06
Amuse				.08	.29***	-.05	.04	.50***	.43***	.00	.29***	.22**	.19*
Embarrass					-.01	.48***	.35***	-.03	-.10	.42***	-.22**	-.19**	-.18*
Educate						-.18*	-.37***	.40***	.38***	-.15*	.26***	.54***	.43***
Anger							.51***	.03	-.14*	.39***	-.16*	-.23**	-.24***
Sadden								-.12	-.19**	.42***	-.33***	-.36***	-.37***
Happy									.63***	-.18*	.38***	.41***	.35***
Carefree										-.26***	.42***	.44***	.42***
Afraid											-.35***	-.24**	-.33***
Sex Arousal												.41***	.40***
Enlighten													.66***
Warm-hearted													

n = 156

*p < .05. **p < .01 ***p < .001

Table 6

**Factor Loadings of Expectations to Produce Expected
Entertainment Value Scale**

Expectation	<i>Mask of Zorro</i> Component			<i>Jackie Brown</i> Component		
	1	2	3	1	2	3
Excite	.67*	.47	.01	.69*	.47	-.26
Happy	.77*	.34	-.06	.71*	.36	-.06
Warm-hearted	.75*	-.06	-.01	.70*	-.18	.34
Enlightened	.71*	-.33	-.12	.74*	-.12	.41
Carefree	.65*	.28	-.21	.73*	.16	-.04
Sexual Arousal	.64*	-.18	-.05	.65*	-.10	-.15
Educate	.58*	-.40	.33	.64	.00	.50
Amuse	.55	.42	.29	.55	.52	-.25
Bore	.53	.63	-.05	.29	.68	-.21
Anger	-.31	.66	-.18	-.34	.65	.20
Embarrass	-.27	.41	.55	-.27	.64	.42
Afraid	-.46	.37	.44	-.47	.48	.38
Sadden	-.52	.38	-.53	-.48	.58	-.10

note: percentage of variance explained (*Mask of Zorro* = 59%; *Jackie Brown* = 62%)

Principle Component Analysis $p < .01$

* loads on entertainment value component ($\geq .5$, difference $\geq .2$)

Table 7

Reliability Analysis of Expectations for Entertainment Value Scale

Expectation	<i>Mask of Zorro</i>		<i>Jackie Brown</i>	
	<u>M</u>	Alpha if item deleted	<u>M</u>	Alpha if item deleted
Amuse	4.20	.81	5.12	.81
Carefree	3.05	.78	3.24	.78
Enlighten	2.69	.81	2.41	.81
Excite	4.92	.80	4.94	.79
Happy	3.90	.75	4.20	.78
Warm-hearted	2.75	.78	2.01	.81
<u>n</u> = 158 Standardized item alpha = .82		<u>n</u> = 158 Standardized item alpha = .83		

Table 8

Pearson Correlation Coefficients of Expected
Entertainment Value and Likelihood of Attendance

Movie Trailer	All Participants	Participants with no prior information
<i>Mask of Zorro</i> (n)	.570** (158)	.533** (122)
<i>Jackie Brown</i> (n)	.668** (156)	.681** (116)

**p < .01

Table 9

Genre Preference Predictors of Entertainment Value for
Mask of Zorro (all participants included)

Genre Preference	<u>M</u>	b	<u>t</u>
Action/Adventure	5.27	.22	2.59**
Drama	5.16	.06	.72
Comedy	6.11	.06	.69

$\bar{n}$ = 158, p = .04

**p < .01

Table 10

**Genre Preference Predictors of Entertainment Value for
Mask of Zorro (only participants with no prior
information about the movie included)**

Genre Preference	<u>M</u>	b	t
Action/Adventure	5.22	.22	2.51*
Family/Children	3.34	.09	.97

$n = 122$, $p = .03$

* $p < .05$.

RQ1b: What genre preferences predict a moviegoer's entertainment value for *Jackie Brown*?

As Table 11 indicates, five (Comedy, Action/Adventure, Horror/Science Fiction, Romance, Family/Children) of the six possible genre preferences were included in the significant regression model of the expected entertainment value of *Jackie Brown* when all participants were included ($F(5, 155) = 2.38$, $R^2 = .07$, $p = .04$). Table 12 shows that when only those participants with no prior knowledge of the movie were included, only three (Comedy, Action/Adventure, Family/Children) of the six possible genre preferences were included in the significant regression model of the expected entertainment value of *Jackie Brown* ($F(3, 115) = 2.90$, $R^2 = .07$, $p = .04$).

The results of RQ1a and RQ1b indicate that genre preference can predict a moviegoer's entertainment value for a movie after seeing a trailer for that movie. The regression models indicate that several genres can work in concert to lead to a prediction, but the R^2 data indicate that these predictors are weak.

Table 11

**Genre Preference Predictors of Entertainment Value for
Jackie Brown (all participants included)**

Genre Preference	<u>M</u>	b	t
Action/Adventure	5.27	.12	1.35
Comedy	6.12	.10	1.21
Horror/Sci Fi	4.26	-.05	-.54
Romance	4.60	-.08	-.79
Family/Children	3.28	-.17	-1.80

$n = 156, p = .04$

Table 12

**Genre Preference Predictors of Entertainment Value for
Jackie Brown (only participants with no prior
information about the movie included)**

Genre Preference	<u>M</u>	b	t
Comedy	6.21	.19	1.92
Action/Adventure	5.24	.08	.82
Family/Children	3.36	-.18	-1.90

$n = 116, p = .04$

Genre preferences and gender as predictors of entertainment value for the movie advertised in the trailer

RQ2a: What genre preferences, coupled with a participant's gender, predict a moviegoer's entertainment value for *Mask of Zorro*?

The backward solution method was used in the multiple regression analysis performed on the data in RQ2a and RQ2b. For all male participants ($n = 70$), Table 13 shows that four (Action/Adventure, Dramatic, Horror/Science Fiction, Family/Children) of the six possible genre preferences were included in the significant regression model of the expected entertainment value of *Mask of Zorro* ($F(4, 65) = 2.78$, $R^2 = .146$, $p = .03$). Family/Children made the strongest contribution as it was the only genre preference significant as a single variable. For males with no prior information about the movie ($n = 49$), Table 14 indicates that five (Action/Adventure, Dramatic, Horror/Science Fiction, Family/Children, Romance) of the six possible genre preferences were included in the significant regression model of the expected entertainment value of *Mask of Zorro* ($F(5, 48) = 2.67$, $R^2 = .24$, $p = .03$).

For females, no genre preference was found to be a significant predictor of the expected entertainment value of *Mask of Zorro* when all female participants ($n = 87$) were included or when only those female participants ($n = 72$) with no prior knowledge of the movie were included (no tables shown).

Table 13

**Genre Preference and Gender as Predictors of
Entertainment Value for *Mask of Zorro* (all male
participants included)**

Genre Preference	<u>M</u>	b	t
Family/Children	2.54	.23	2.01*
Action/Adventure	5.63	.22	1.71
Drama	4.60	.09	.77
Horror/Sci Fi	4.53	.08	.63

$n = 70$, $p = .03$

* $p < .05$.

Table 14

Genre Preference and Gender as Predictors of Entertainment Value for *Mask of Zorro* (only male participants with no prior information about the movie included)

Genre Preference	<u>M</u>	b	<u>t</u>
Family/Children	2.61	.34	1.95
Action/Adventure	5.63	.25	1.74
Drama	4.49	.19	1.27
Romance	3.39	.08	.43
Horror/Sci Fi	4.39	-.07	-.46

n = 49, *p* = .03

RQ2b: What genre preferences, coupled with a participant's gender, predict a moviegoer's entertainment value for *Jackie Brown*?

For males, no genre preference was found to be a significant predictor of the expected entertainment value of *Jackie Brown* when all male participants (n = 70) were included. However, for males with no prior information about the movie (n = 47), one genre preference (Comedy) was found to be a significant predictor ($F(1, 45) = 4.10$, $R^2 = .08$, *p* = .05), no tables shown.

For females, no genre preference was found to be a significant predictor of the expected entertainment value of *Jackie Brown* when all female participants (n = 85) were included or when only those female participants (n = 68) with no prior knowledge of the movie were included.

The results for RQ2a and RQ2b indicate that in some cases genre preference and gender can predict a moviegoer's entertainment value for a movie after seeing its trailer. Several genre preferences can work in concert with each other to provide the prediction. The R^2 data indicate these predictors can be weak to moderate.

Genre preferences and education level as predictors of entertainment value for the movie advertised in the trailer

RQ3: What genre preferences, coupled with a participant's education level, predict a moviegoer's entertainment value?

A lack of variability in the education levels of this sample precluded the usefulness of this research question.

Field Study

Sample

The field study sample consisted of moviegoers who took part in the study as they were leaving a commercial movie theater. The field study was completed in six days during a two-week period in January 1998 at Hilldale Theater in Madison, Wisconsin. Participants were selected in a systematic method with every fourth person leaving the theater auditorium being asked to participate. However, this method was not as systematic as the researcher would have preferred. Moviegoers do not leave a theater auditorium in single file nor do they leave in a time-ordered way, but an attempt was made to keep the participant selection as systematic as possible. An N of 152 participated in the field study. Fifty-nine percent of the participants were female. The participants' ethnic background consisted of 85.5% white, 2.0% Hispanic, 2.6% Asian or Pacific Islander, 0% African-American, and 9.9% other or refused to answer. The age range of the participants was 17-72 years. The median age was in the 38-47 range. Only 18.4% of the participants reported that they did not have a four-year college degree.

Thirty-five percent had graduate degrees. Median household income was reported in the \$40,001-\$50,000 range.

Certainty of attending movies based on attendance frequency and diffusion/adoption position

H1: Frequent moviegoers who are innovators and early adopters will have a significantly higher degree of certainty about the decision to attend or not to attend the advertised movie after seeing the trailer than will other moviegoers.

No significant difference was found in the mean scores between those participants ($n = 44$) who claimed they saw three or more movies (in theaters) per month *and* who also saw most movies in the first three weeks of the movie's release ($\bar{x} = 5.80$) and all other participants ($n = 108$) ($\bar{x} = 5.58$) in their certainty of making a movie attendance decision after seeing a trailer ($F(1, 150) = .96, p = .33$).

Certainty of movie's genre based on attendance frequency and diffusion/adoption position

H2a and H2b: Frequent moviegoers who are innovators and early adopters will have a significantly higher degree of certainty about the genre of the advertised movie after seeing the trailer than will other moviegoers.

A significant difference was found in the mean scores between those participants ($n = 44$) who claimed they saw three or more movies (in theaters) per month *and* who also saw most movies in the first three weeks of the movie's release and all other participants ($n = 108$) in their certainty of the advertised movie's (*Les Misérables*) genre after seeing the movie's trailer on only one (Action/Adventure) of the six movie genres ($F(1, 150) = 6.61, p < .01$). However, no significant difference was found in the mean scores between those participants ($n = 37$) who claimed they saw three or more movies (in theaters) per month *and* who also saw most movies in the first three weeks of the movie's release and

the other participants ($n = 93$) in their certainty of the advertised movie's (*Lost in Space*) genre after seeing the movie's trailer.

Usefulness of media information sources

H3: Trailers will have higher mean values for attendance decision than other media information sources.

Data were not gathered in the field study to test this hypothesis because a shorter survey questionnaire was used.

Genre preference and perception (based on the trailer) as a predictor of movie attendance likelihood

H4a & H4b: The stronger the genre preference and the more a person perceives the movie (based on the trailer) to be that same genre, the greater the likelihood to attend that movie.

A strong preference for a particular genre coupled with a strong perception that the movie advertised in the trailer was of that genre was found to be a predictor of movie attendance likelihood in some cases. As seen in Table 15, when using the trailer for *Les Misérables* as the stimulus, significant ($p < .05$) predictors were found in two (Drama, Romance) of the six possible genres when all participants ($n = 152$) were included. A significant predictor was found in one (Drama) of the six possible genres when controlling for participants ($n = 96$) having prior information about the movie. The strongest predictor of movie attendance likelihood was found when a strong preference for the Drama genre was coupled with the perception that *Les Misérables* was a Drama movie.

Table 16 indicates that a strong preference for a particular genre coupled with a strong perception that the movie advertised in the trailer was of that genre was found to be a predictor of movie attendance likelihood in some cases. When using the trailer for *Lost in Space* as the stimulus, significant ($p < .05$) predictors were found in three

(Drama, Action/Adventure, Horror/Science Fiction) of the six possible genres when all participants ($n = 130$) were included. Also, significant predictors were found in three (Drama, Action/Adventure, Horror/Science Fiction) of the six possible genres when controlling for participants ($n = 94$) having prior information about the movie. The strongest predictor of movie attendance likelihood was found when a strong preference for the Horror/Science Fiction genre was coupled with the perception that *Lost in Space* was a Horror/Science Fiction movie.

The genre preferences and perceptions that were found to be significant predictors are weak to moderate predictors. The R^2 , which is an indication of the proportion of variance of the dependent variable (likelihood of attendance) accounted for by the independent variables, ranged from .06 to .29 on the significant predictors.

The results show that moviegoers with different genre preferences can perceive a movie (based on its trailer) to be of the particular genre for which they have a strong preference, and that this situation can predict movie attendance likelihood.

Table 15

Genre (Preference and Perception) Predictors of Movie Likelihood of Attendance for *Les Miserables*

Genre Preference	All Participants			Participants with no prior info		
	<u>df</u>	<u>R</u> ²	<u>F</u>	<u>df</u>	<u>R</u> ²	<u>F</u>
Drama	151	.17	14.91***	95	.26	16.31***
Romance	147	.06	4.24*	95	.06	2.90
Horror/Sci Fi	150	.02	1.71	94	.06	2.67
Comedy	151	.00	.26	95	.03	1.30
Family/Children	151	.02	1.72	95	.01	.63
Action/Adventure	151	.00	.31	95	.00	.21

n = 152 (all participants), n = 96 (participants with no prior info)

*p < .05. ***p < .001

Table 16

Genre (Preference and Perception) Predictors of Movie Likelihood of Attendance for *Lost in Space*

Genre Preference	All Participants			Participants with no prior information		
	<u>df</u>	<u>R</u> ²	<u>F</u>	<u>df</u>	<u>R</u> ²	<u>F</u>
Horror/Sci Fi	128	.21	16.69***	92	.29	18.63***
Action/Adventure	129	.09	6.25**	93	.12	6.32**
Drama	129	.06	4.26*	93	.09	4.72*
Romance	126	.04	2.52	92	.05	2.40
Family/Children	129	.01	.65	93	.02	.83
Comedy	129	.03	1.85	94	.01	.39

$n = 130$ (all participants), $n = 95$ (participants with no prior information)

* $p < .05$. ** $p < .01$ *** $p < .001$

Genre preferences as predictors of Entertainment Value for the movie advertised in the trailer

Prior to testing to find which genre preferences predict a moviegoer's entertainment value for the movie advertised in the trailer, an index was constructed to produce the Entertainment Value Scale. This index originated from those 13 items in the survey questionnaire designed to reflect the expectations of the movie held by the participants after being exposed to each trailer.

In accordance with standard factor analysis procedures (Kline, 1996; Kerlinger, 1986), a correlational analysis was done to discover how strongly the items for each

trailer related to one another (Tables 17 and 18). Then an exploratory factor analysis was applied using the principle component analysis on the data for each trailer. The purpose of exploratory factor analysis is to identify factors that perhaps underlie the variables and to reduce the data (Kerlinger, 1986, Kim & Mueller, 1982). Exploratory factor analysis was used in this study for the purpose of reducing data. The method followed was that described by Kline (1996): as many variables as possible were included to see what loads on the relevant factor¹⁴. Next, from these analyses, six items were then selected for inclusion in the index (see Table 19). Then, to further test the accuracy of these six items, a standardized alpha reliability analysis was then performed. The six items selected were found to be a strongly reliable measure of the expected entertainment value for all four (two in the classroom and two in the field) of the stimuli (trailers) in the study. Finally, the scores on these six items for each participant were summed to create the Entertainment Value Scale. See Table 20 for the reliability analysis of the six items pertaining to the two stimuli (trailers) in the field study. For *Les Miserables*, the reliability coefficient was a standardized item alpha = .76. For *Lost in Space*, the reliability coefficient was a standardized item alpha = .83.

A correlational analysis was performed to discover how the two main criterion variables in this study (expected entertainment value and likelihood of attendance) are related. Table 21 shows low positive correlations for these variables for *Les Miserables* and moderate positive correlations for these variables for *Lost in Space*.

RQ1a: What genre preferences predict a moviegoer's entertainment value for *Les Miserables*?

¹⁴ For this study, the entertainment component was the only one of interest and the only one used in constructing the index. To enhance reliability because the data resulted from four different stimuli, stringent criteria for inclusion on a component were established. To load on a component, a variable had a loading of $\geq .5$ and a difference $\geq .2$ on any other component. For the expectations included in the entertainment value scale, one (warm-hearted) loaded on the component for all four trailers. Four expectations (excite, happy, carefree, and enlighten) loaded on the component for three trailers. One expectation (amuse) loaded on the component for one trailer, but was included in the scale because it was a match conceptually with the other expectations. The reliability analyses confirm this conceptual match.

The backward solution method was used in the multiple regression analysis performed on the data in RQ1a and RQ1b. As Table 22 indicates, four (Action/Adventure, Drama, Horror/Science Fiction, Family/Children) of the six possible genre preferences were included in the significant regression model of the expected entertainment value of *Les Misérables* when all participants ($n = 148$) were included ($F(4, 147) = 2.49, R^2 = .07, p = .05$). However, upon closer inspection, only Drama was significant as a single variable. Therefore, it made the strongest contribution to the prediction.

Table 23 points out that five (Comedy, Action/Adventure, Drama, Horror/Science Fiction, Family/Children) of the six possible genre preferences were included in the significant regression model of the expected entertainment value when only those participants ($n = 94$) with no prior knowledge of the movie were included ($F(5, 93) = 2.38, R^2 = .12, p = .05$). However, only Drama was significant as a single variable. Therefore, it made the strongest contribution to the prediction.

Table 17

Correlation Matrix of Expectations for *Les Miserables*

	Excite	Bore	Amu	Embar	Educ	Anger	Sad	Happy	Care-free	Afrd	Sex Arou	Enlight	Warm-heart
Excite		.52***	.20**	.19*	.35***	-.16*	-.28***	.34***	.08	-.08	.06	.29***	.36***
Bore			.11	.23**	.24**	-.05	-.13	.19*	-.06	-.09	.00	.16*	.15*
Amuse				.04	.13	.01	.00	.48***	.42***	-.08	.12	.16*	.21**
Embarrass					.01	.17*	-.05	.01	-.15*	.27***	-.18*	.02	.10
Educate						-.35***	-.31***	.17*	.08	-.21**	.14*	.54***	.28***
Anger							.37***	-.02	.03	.35***	-.18*	-.38***	-.16*
Sadden								-.01	.06	.19**	-.06	-.19*	-.17*
Happy									.48***	-.06	.09	.32***	.48***
Carefree										-.18*	.29***	.26***	.38***
Afraid											-.38***	-.17*	-.10
Sex Arousal												.10	.11
Enlighten													.46***
Warm-hearted													

n = 152

*p < .05. **p < .01 ***p < .001

Table 18**Correlation Matrix of Expectations for *Lost in Space***

	Excite	Bore	Amu	Embar	Educ	Anger	Sad	Happy	Care-free	Afrd	Sex Arou	Enlight	Warm-heart
Excite		.57***	.64***	.17*	.21**	.10	-.09	.69***	.44***	-.40***	.26**	.21**	.40***
Bore			.46***	.06	.28***	.28***	-.11	.50***	.38***	-.26***	.21**	.27***	.30***
Amuse				.02	.27***	.19*	-.11	.58***	.44***	-.20*	.24**	.23**	.42***
Embarrass					-.16*	.39***	.42***	.04	-.03	.02	-.16*	-.07	.01
Educate						-.11	-.18*	.34***	.29***	-.17*	.28***	.45***	.17*
Anger							.24**	.11	.08	.16*	-.15*	-.05	.03
Sadden								-.14	-.19*	.27***	-.20**	-.08	-.18*
Happy									.73***	-.37***	.36***	.22**	.57***
Carefree										-.29***	.24**	.27***	.47***
Afraid											-.39***	-.37***	-.26***
Sex Arousal												.35***	.36***
Enlighten													.30***
Warm-hearted													

n = 130

*p < .05. **p < .01 ***p < .001

Table 19

Factor Loadings of Expectations to Produce Expected Entertainment Value Scale

Expectation	<i>Lost in Space</i> Component			<i>Les Miserables</i> Component			
	1	2	3	1	2	3	4
Happy	.85*	.16	-.20	.63	.53	-.08	-.02
Excite	.77*	.28	-.13	.62	.01	.47	.29
Carefree	.73*	.06	-.20	.49	.47	-.50	-.05
Amuse	.71*	.23	-.17	.46	.49	-.16	.18
Warm-hearted	.67*	.01	-.12	.67*	.23	-.05	-.30
Bore	.66*	.27	.02	.40	-.01	.54	.53
Sexual Arousal	.53*	-.38	.23	.33	-.16	-.52	.42
Enlightened	.51	-.25	.66	.69*	-.10	-.05	-.44
Educate	.49	-.29	.41	.63*	-.33	.15	-.20
Anger	.07	.74	.05	-.43	.63	.11	.15
Embarrass	-.03	.73	.30	.01	.24	.67	.01
Sadden	-.29	.58	.45	-.38	.50	-.21	.06
Afraid	-.55	.26	-.16	-.39	.43	.44	-.35

note: percentage of variance explained (*Lost in Space* = 57%; *Les Miserables* = 60%)

Principle Component Analysis $p < .01$

* loads on entertainment value component ($\geq .5$, difference $\geq .2$)

Table 20

Reliability Analysis of Expectations for Entertainment Value Scale

Expectation	<i>Les Miserables</i>		<i>Lost in Space</i>	
	<u>M</u>	Alpha if item deleted	<u>M</u>	Alpha if item deleted
Amuse	2.87	.74	3.51	.80
Carefree	1.87	.72	2.30	.80
Enlighten	4.28	.73	1.56	.85
Excite	4.93	.74	3.44	.79
Happy	3.47	.67	2.69	.76
Warm-hearted	4.04	.69	1.93	.81
<u>n</u> = 149			<u>n</u> = 129	
Standardized item alpha = .76			Standardized item alpha = .83	

Table 21

**Pearson Correlation Coefficients of Expected
Entertainment Value and Likelihood of Attendance**

Movie Trailer	All Participants	Participants with no prior information
<i>Les Miserables</i> (n)	.426** (149)	.424** (95)
<i>Lost in Space</i> (n)	.689** (129)	.683** (94)

**p < .01

Table 22

**Genre Preference Predictors of Entertainment Value for
Les Miserables (all participants included)**

Genre Preference	<u>M</u>	b	<u>t</u>
Drama	5.68	.22	2.75**
Family/Children	3.74	.04	.64
Action/Adventure	4.25	-.07	.43
Horror/SciFi	2.91	.11	.23

n = 148, p = .05

**p < .01

Table 23

Genre Preference Predictors of Entertainment Value for *Les Miserables* (only participants with no prior information about the movie included)

Genre Preference	<u>M</u>	b	t
Drama	5.65	.28	2.78**
Family/Children	3.71	.09	.83
Comedy	5.91	-.07	.53
Horror/Sci Fi	2.84	.13	.29
Action/Adventure	4.21	-.12	-1.00

$n = 94, p = .05$

** $p < .01$

RQ1b: What genre preferences predict a moviegoer's entertainment value for *Lost in Space*?

As seen in Table 24, five genres (Comedy, Action/Adventure, Drama, Horror/Science Fiction, Romance,) were included in the significant regression model of the expected entertainment value of *Lost in Space* when all participants ($n = 130$) were included ($F(6, 125) = 8.55, R^2 = .30, p < .001$). However, only two genre preferences (Drama, Horror/Science Fiction) were significant as single variables. Therefore, those two genre preferences made the strongest contributions to the prediction.

As Table 25 indicates, five genre preferences (Comedy, Drama, Horror/Science Fiction, Romance, Family/Children) were included in the significant regression model of

the expected entertainment value when only those participants ($n = 92$) with no prior knowledge of the movie were included ($F(6, 91) = 6.72$, $R^2 = .32$, $p < .001$). Only two of those genre preferences (Drama, Horror/Science Fiction), however, were significant as single variables. Therefore, those two genre preferences made the strongest contributions to the prediction with Horror/Science Fiction making the strongest contribution of the two.

The results of RQ1a and RQ1b indicate that genre preference can predict a moviegoer's entertainment value for a movie after seeing a trailer for that movie. The regression models indicate that several genres can work in concert to lead to a prediction. The R^2 data indicate that these predictors are weak to moderate in strength.

Table 24

Genre Preference Predictors of Entertainment Value for
Lost in Space (all participants included)

Genre Preference	<u>M</u>	b	t
Horror/SciFi	2.97	.47	5.55***
Action/Adventure	4.25	.05	.57
Comedy	5.87	-.03	-.40
Romance	5.36	-.12	-1.40
Drama	5.68	-.23	-2.87**

$n = 126$, $p = .000$

** $p < .01$ *** $p < .001$

Table 25

Genre Preference Predictors of Entertainment Value for *Lost in Space* (only participants with no prior information about the movie included)

Genre Preference	<u>M</u>	b	t
Horror/SciFi	2.75	.52	5.39***
Family/Children	3.86	-.03	-.27
Comedy	5.80	-.09	-.94
Romance	5.50	-.13	-1.36
Drama	5.83	-.20	-2.22*

$n = 92$, $p < .001$

* $p < .05$. *** $p < .001$

Genre preferences and gender as predictors of entertainment value for the movie advertised in the trailer

RQ2a: What genre preferences, coupled with a participant's gender, predict a moviegoer's entertainment value for *Les Misérables*?

The backward solution method was used in the multiple regression analysis performed on the data in RQ2a and RQ2b. For all male participants ($n = 59$), no genre preference was found to be a significant ($p < .05$) predictor of the expected entertainment value of *Les Misérables* (no table shown). However, for males with no prior information about the movie ($n = 40$), Table 26 shows that five (Comedy, Action/Adventure, Drama, Horror/Science Fiction, Romance) of the six possible genre were included in the significant regression model of the expected entertainment value ($F(5, 34) = 2.79$, $R^2 =$

.29, $p = .03$). Only two of these genre preferences (Comedy, Drama) were significant as single variables. Therefore, those two made the strongest contributions to the prediction with Drama making the stronger contribution of the two.

Table 26

Genre Preference and gender as Predictors of Entertainment Value for *Les Miserables* (only male participants with no prior information about the movie included)

Genre Preference	<u>M</u>	b	t
Drama	5.60	.51	2.81**
Action/Adventure	4.88	.02	.13
Horror/Sci Fi	2.98	.02	.13
Romance	4.58	-.06	-.36
Comedy	6.03	-.34	-2.25*

$n = 40$, $p = .03$

* $p < .05$. ** $p < .01$

For all female participants ($n = 87$), two (Comedy, Drama) of the six possible genre preferences, as indicated in Table 27, were included in the significant regression model of the expected entertainment value of *Les Miserables* ($F(2, 84) = 3.62$, $R^2 = .08$, $p = .03$). Drama was the only genre preference significant as a single variable and made the strongest contribution to the prediction. When only those female participants ($n = 51$) with no prior knowledge of the movie were included, no genre preference was found to be a significant predictor.

Table 27

Genre Preference and gender as Predictors of Entertainment Value for *Les Miserables* (all female participants included)

Genre Preference	<u>M</u>	b	<u>t</u>
Drama	5.80	.26	2.44*
Comedy	5.86	.13	1.26

$n = 87$, $p = .031$

* $p < .05$.

RQ2b: What genre preferences, coupled with a participant's gender, predict a moviegoer's entertainment value for *Lost in Space*?

When all male participants ($n = 52$) were included, Table 28 indicates that all six of the genre preferences (Comedy, Action/Adventure, Drama, Horror/Science Fiction, Romance, Family/Children) were included in the significant regression model of the expected entertainment value of *Lost in Space* ($F(6, 45) = 4.38$, $R^2 = .37$, $p = .001$). However, only Horror/Science Fiction was significant as a single variable. Therefore, it made the strongest contribution to the prediction.

Also, for males with no prior information about the movie ($n = 35$), all six of the genre preferences (Comedy, Action/Adventure, Drama, Horror/Science Fiction, Romance, Family/Children) were included in the significant regression model ($F(6, 28) = 4.19$, $R^2 = .47$, $p = .004$). Again, only Horror/Science Fiction was significant as a single variable, and it made the strongest contribution to the prediction (see Table 29).

Table 28

Genre Preference and Gender as Predictors of Entertainment
Value for *Lost in Space* (all male participants included)

Genre Preference	<u>M</u>	b	t
Horror/Sci Fi	3.15	.55	4.23***
Family/Children	3.46	.02	.14
Action/Adventure	4.65	.01	.05
Comedy	5.87	-.08	-.61
Romance	4.65	-.18	-1.25
Drama	5.62	-.27	-2.00

$n = 52, p = .001$

*** $p < .001$

Table 29

Genre Preference and Gender as Predictors of Entertainment Value for *Lost in Space* (only male participants with no prior information about the movie included)

Genre Preference	<u>M</u>	b	t
Horror/Sci Fi	2.97	.64	4.09***
Action/Adventure	4.54	.12	.76
Drama	5.77	-.08	-.48
Family/Children	3.71	-.10	-.69
Romance	4.77	-.18	-1.09
Comedy	5.83	-.28	-1.87

$n = 35$, $p = .004$

*** $p < .001$

When all female participants ($n = 74$) were included, as seen in Table 30, all six of the genre preferences (Comedy, Action/Adventure, Drama, Horror/Science Fiction, Romance, Family/Children) were included in the significant regression model of the expected entertainment value of *Lost in Space* ($F(6, 67) = 4.38$, $R^2 = .26$, $p = .002$). Only Horror/Science Fiction was significant as a single variable. Therefore, it made the strongest contribution to the prediction.

All six of the genre preferences (Comedy, Action/Adventure, Drama, Horror/Science Fiction, Romance, Family/Children) were included in the significant regression model as Table 31 indicates, when only those female participants ($n = 57$) with no prior knowledge of the movie were included ($F(6, 50) = 3.48$, $R^2 = .29$, $p =$

.006). However, in this case, two genre preferences (Drama, Horror/Science Fiction) were significant as single variables. Therefore, those two genre preferences made the strongest contributions to the prediction with Horror/Science Fiction making the strongest contribution of the two.

The results for RQ2a and RQ2b indicate that in some cases genre preference and gender can predict a moviegoer's entertainment value for a movie after seeing its trailer. Several genre preferences can work in concert with each other to provide the prediction. The R^2 data indicate these predictors can be weak to moderately strong.

Table 30

Genre Preference and Gender as Predictors of Entertainment
Value for *Lost in Space* (all female participants included)

Genre Preference	<u>M</u>	b	t
Horror/Sci Fi	2.84	.42	3.61***
Action/Adventure	3.96	.10	.82
Comedy	5.88	.02	.21
Family/Children	4.00	-.03	-.28
Romance	5.85	-.07	-.63
Drama	5.73	-.20	-1.86

$n = 74$, $p = .002$

*** $p < .001$

Table 31

Genre Preference and Gender as Predictors of Entertainment Value for *Lost in Space* (only female participants with no prior information about the movie included)

Genre Preference	<u>M</u>	b	<u>t</u>
Horror/Sci Fi	2.61	.43	3.42***
Comedy	5.79	.02	.17
Action/Adventure	3.77	-.02	-.17
Family/Children	3.95	-.05	-.33
Romance	5.95	-.18	-1.39
Drama	5.86	-.25	-2.05*

$n = 57$, $p = .006$

* $p < .05$. *** $p < .001$

Genre preferences and education level as predictors of entertainment value for the movie advertised in the trailer

RQ3a: What genre preferences, coupled with a participant's education level, predict a moviegoer's entertainment value for *Les Miserables*?

The backward solution method was used in the multiple regression analysis performed on the data in RQ3a and RQ3b. Participants in this sample were categorized as non-college graduates, college graduates, and post graduates to test this research question.

For all non-college graduates ($n = 28$), no genre preference was found to be a significant predictor of the expected entertainment value of *Les Miserables*. However,

as seen in Table 32, for those non-college graduates with no prior information about the movie ($n = 19$), five (Comedy, Drama, Action/Adventure, Horror/Science Fiction, Romance) of the six possible genre preferences were included in the significant regression models of the expected entertainment value of *Les Miserables* ($F(5, 18) = 3.39$, $R^2 = .57$, $p = .04$).

Table 32

Genre Preference and Education Level as Predictors of Entertainment Value for *Les Miserables* (only participants who are not college graduates with no prior information about the movie included)

Genre Preference	<u>M</u>	b	t
Drama	5.32	.43	2.00
Romance	5.26	.51	1.99
Horror/Sci Fi	3.21	.27	1.43
Action/Adventure	4.42	-.12	-.55
Comedy	6.32	-.35	-1.62

$n = 19$, $p = .04$

For all college graduates ($n = 37$), no genre preference was found to be a significant predictor of the expected entertainment value of *Les Miserables*. Likewise, for those college graduates with no prior information about the movie ($n = 24$), no genre preference was found to be a significant predictor (no table shown).

For all postgraduates ($n = 76$), one (Drama) of the six possible genre preferences was found to be a significant predictor of the expected entertainment value of *Les*

Miserables ($F(1, 76) = 4.26, R^2 = .05, p = .04$). The same situation existed for those postgraduates with no prior information about the movie ($n = 48$). Only one (Drama) of the six possible genre preferences was found to be a significant predictor ($F(1, 47) = 4.75, R^2 = .09, p = .04$), no table shown.

RQ3b: What genre preferences, coupled with a participant's education level, predict a moviegoer's entertainment value for *Lost in Space*?

When all non-college graduates ($n = 24$) were included, as Table 33 indicates, all six of the possible genre preferences (Comedy, Drama, Action/Adventure, Horror/Science Fiction, Romance, Family/Children) were included in the significant regression model of the expected entertainment value of *Lost in Space* ($F(6, 17) = 3.78, R^2 = .57, p = .01$). Only two genre preferences (Drama, Horror/Science Fiction) were significant as single variables. Therefore, those two genre preferences made the strongest contributions to the prediction with Horror/Science Fiction making the strongest contribution of the two. For non-college graduates with no prior information about the movie ($n = 17$), three (Comedy, Drama, Horror/Science Fiction) of the six possible genre preferences, as seen in Table 34, were included in the significant regression model ($F(3, 13) = 3.59, R^2 = .45, p = .04$). Upon closer inspection, only Horror/Science Fiction was significant as a single variable. Therefore, it made the strongest contribution to the prediction.

Table 33

Genre Preference and Education Level as Predictors of
Entertainment Value for *Lost in Space* (only participants who
are not college graduates included)

Genre Preference	<u>M</u>	b	t
Horror/Sci Fi	3.08	.65	3.53**
Comedy	6.04	.29	1.57
Romance	4.92	.06	.20
Action/Adventure	4.17	-.03	-.12
Family/Children	3.83	-.15	-.67
Drama	5.42	-.37	-2.27*

$n = 24$, $p = .01$

* $p < .05$. ** $p < .01$

Table 34

Genre Preference and Education Level as Predictors of Entertainment Value for *Lost in Space* (only participants who are not college graduates with no prior information about the movie included)

Genre Preference	<u>M</u>	b	t
Horror/Sci Fi	2.94	.55	2.67*
Comedy	6.06	.31	1.40
Drama	5.59	-.40	-1.82

$n = 17$, $p = .04$

* $p < .05$.

For college graduates ($n = 35$), all six of the possible genre preferences (Comedy, Drama, Action/Adventure, Horror/Science Fiction, Romance, Family/Children), as indicated in Table 35, were included in the significant regression model of the expected entertainment value of *Lost in Space* ($F(6, 28) = 3.59$, $R^2 = .49$, $p = .003$). Only two genre preferences (Action/Adventure, Horror/Science Fiction) were significant, however, as single variables and made the strongest contributions to the prediction. Likewise, for college graduates with no prior information about the movie ($n = 22$), Table 36 indicates that all six of the possible genre preferences were included in the significant regression model ($F(6, 21) = 10.47$, $R^2 = .81$, $p < .001$). Only three genre preferences (Action/Adventure, Horror/Science Fiction, and Romance) were significant as single variables. Therefore, those three genre preferences made the strongest contributions to the prediction with Horror/Science Fiction making the strongest contribution of the three.

Table 35

Genre Preference and Education Level as Predictors of
Entertainment Value for *Lost in Space* (only participants who
are college graduates included)

Genre Preference	<u>M</u>	b	t
Horror/Sci Fi	2.80	.52	3.51**
Action/Adventure	4.00	.34	2.21*
Family/Children	3.69	.09	.62
Comedy	5.63	.03	.22
Drama	5.71	-.10	-.73
Romance	5.43	-.14	-.98

$n = 35$, $p = .003$

* $p < .05$. ** $p < .01$

Table 36

Genre Preference and Education Level as Predictors of Entertainment Value for *Lost in Space* (only participants who are college graduates with no prior information about the movie included)

Genre Preference	<u>M</u>	b	<u>t</u>
Horror/Sci Fi	2.64	.61	4.31***
Action/Adventure	3.91	.42	2.99**
Comedy	5.32	.11	.94
Family/Children	3.64	.09	.73
Drama	5.95	-.17	-1.47
Romance	5.32	-.27	-2.19*

n = 35, $p = .003$

* $p < .05$. ** $p < .01$ *** $p < .001$

When all post graduates ($n = 66$) were included, as indicated in Table 37, all six of the possible genre preferences (Comedy, Drama, Action/Adventure, Horror/Science Fiction, Romance, Family/Children) were included in the significant regression model of the expected entertainment value of *Lost in Space* ($F(6, 65) = 3.47$, $R^2 = .26$, $p = .01$). However, only two genre preferences (Horror/Science Fiction, Romance) were significant as single variables and made the strongest contributions to the prediction.

For post graduates with no prior information about the movie ($n = 52$), all six of the possible genre preferences, as indicated in Table 38, were included in the significant regression model of the expected entertainment value of *Lost in Space* ($F(6, 45) = 2.62$,

$R^2 = .26, p = .03$). Comedy and Horror/Science Fiction were the only two genre preferences significant as single variables. Therefore, they made the strongest contributions to the prediction.

The results for RQ3a and RQ3b indicate that in some cases genre preference and education can predict a moviegoer's entertainment value for a movie after seeing its trailer. Several genre preferences can work in concert with each other to provide the prediction. The R^2 data indicate these predictors were weak to strong.

Table 37

Genre Preference and Education Level as Predictors of
Entertainment Value for *Lost in Space* (only participants who
are postgraduates included)

Genre Preference	<u>M</u>	b	t
Horror/Sci Fi	3.02	.37	2.65**
Action/Adventure	4.42	.02	.14
Family/Children	3.76	.09	.70
Comedy	5.92	-.15	-1.30
Drama	5.74	-.17	-1.39
Romance	5.45	-.29	-2.17*

$n = 66, p = .01$

* $p < .05$. ** $p < .01$

Table 38

Genre Preference and Education Level as Predictors of Entertainment Value for *Lost in Space* (only participants who are postgraduates with no prior information about the movie included)

Genre Preference	<u>M</u>	b	t
Horror/Sci Fi	2.73	.37	2.48*
Family/Children	3.79	.16	1.06
Action/Adventure	4.23	-.07	-.48
Drama	5.83	-.16	-1.17
Romance	5.63	-.25	-1.74
Comedy	5.90	-.29	-2.16*

$n = 52, p = .03$

* $p < .05$.

Chapter 5

Discussion

Overview of Significant Findings

The findings from this study support the notion that movie trailers are an effective and powerful advertising medium for motion pictures. It was found also that trailers could be effectively targeted toward particular segments of the movie-going public. Movie trailers were found to be effective at creating expectations about movie content and about the entertainment value of the movie; therefore, it was not surprising that movie trailers were found to be the most useful media information source in helping moviegoers decide whether they want to see a particular movie. Another finding was that expected gratifications could be coupled with genre preference to segment moviegoers for targeting of trailers.

Usefulness of media information sources

The data gathered in the classroom part of the study supported Hypothesis 3 that movie trailers will have higher mean values for attendance decision than other media information sources. With a mean score of 5.92, movie trailers were found to be more useful than the other media information sources tested¹⁵ in helping participants make a decision about whether or not to attend a movie. Trailers provide moviegoers with a "sample" or a prior experience of the movie. This finding is consistent with Austin's (1988) assertion that prior experience ranks first in a hierarchy of information sources based on the strength of influence.

Movie clips on television programs and television advertisements, with mean scores of 5.12 and 5.01 respectively, were also found to be more useful than the other media information sources tested, although not quite as useful as trailers. The fact that

¹⁵ Those media information sources tested in this study were trailers, television advertisements of movies, movie clips shown on television programs, radio advertisements of movies, magazine advertisements of movies, television reviewers/critics, and newspaper reviewers/critics.

television advertisements were found to be very useful is consistent with a Gallup poll reported by Klady (1994b) that found television advertisements lead other media advertisements in building awareness of a movie. Television advertising of movies has been found to be more effective in supplying information to moviegoers than movie advertising in magazines, newspapers or radio (Faber & O'Guinn, 1984).

Trailers, movie clips, and television advertisements of movies share the characteristic of providing moviegoers with a "sample" of the movie. Trailers, however, can be controlled better than movie clips on television programs and can be more effectively and efficiently targeted than television advertisements.

This finding should be useful to the motion picture industry when coupled with previous studies that found that trailers are not perceived by moviegoers as having the inherent bias (toward the company or product) that is attached to most advertising (Faber & O'Guinn, 1984). Moviegoers are thought to learn about a movie from its trailer without the bias they attach to other forms of advertising (Austin, 1988), and they are believed to view movie clips with the idea that little bias is inherent in those clips (Auerbach, 1982). The low mean scores attached to the usefulness of television critics/reviewers (3.64) and newspaper critics/reviewers (3.53) is consistent with a previous study (Austin, 1981).

The finding here indicates that movie trailers are the most powerful media information source in leading moviegoers to make a movie attendance decision. Trailers provide a "sample" of the movie product that enables moviegoers to judge for themselves the entertainment value of the movie. With trailers, the movie industry has a powerful marketing and advertising tool that it must learn to use as effectively as possible.

Genre preference and perception as a predictor of movie attendance likelihood

The significant results of the data gathered to test Hypothesis 4 indicate that genre preference *and* the perception that the movie advertised in the trailer is that preferred genre can be used as a predictor of movie attendance likelihood. Although these predictors are weak to moderate predictors, they are important to movie marketers because of the accessibility those predictors provide for targeting trailers. For example, a moviegoer who has a high preference for comedy attends a movie and is exposed to a trailer. This moviegoer perceives the movie advertised in the trailer to be a comedy movie. These two conditions (preference and perception) then lead the moviegoer to a greater likelihood of attending that movie. In this study, Action/Adventure was found to be the strongest of several significant, but weak predictors of attendance likelihood for *Mask of Zorro*. Action/Adventure was a significant, moderate predictor of attendance likelihood for *Jackie Brown*, and several other genres were significant, but weak predictors. For *Les Miserables*, drama was a significant, moderate predictor of attendance likelihood. Horror/Science Fiction was a significant, moderate predictor of attendance likelihood for *Lost in Space*, and two other genres were significant but weak predictors.

The results show that moviegoers with different genre preferences can perceive a movie (based on its trailer) to be of the particular genre for which they have a strong preference. For the *Jackie Brown* trailer, for instance, when all participants were included, five of the six possible genre preferences and genre perceptions were found to be significant predictors of movie attendance likelihood. Apparently, moviegoers can perceive what they want to perceive about what they experience in a movie trailer if given the appropriate visual and verbal cues. Therefore, it can be assumed that giving moviegoers verbal cues such as: "You'll love the action and adventure in Jackie Brown!" and visual cues, such as a gun battle, could help them perceive the advertised movie to be an action/adventure movie.

The findings here strengthen the suggestion made by Austin and Gordon (1987) that genre preferences have an effect on movie choice. Here, in this study, the added variable of perceiving the movie to be of the preferred genre enhances the likelihood of attending (choosing) the movie. The data also seem to indicate that movie trailers can be targeted toward those moviegoers who have indicated a genre preference by the movie they are attending. Movie marketers, therefore, should design different trailers for different audience segments.

Genre preferences as predictors of entertainment value

In determining which genre preferences predict the expected entertainment value of the various movies advertised in the trailers, it was demonstrated through significant findings that genre preference can be used effectively to predict the expected entertainment value, of a particular movie. Likewise, it was also demonstrated that genre preference, when coupled with gender or education level, could be used to predict the expected entertainment value of a particular movie.

In Research Question 1, the data demonstrate that genre preference plays a role in predicting the expected entertainment value of a movie based on what the moviegoer learns about the movie from its trailer. For example, each moviegoer brings to the movie theater his or her genre preferences. The moviegoer is then exposed to one or more trailers. Those trailers stimulate the moviegoer to have an expectation of what entertainment gratifications will be satisfied. This expectation is called the expected entertainment value and is represented numerically by the Entertainment Value Scale. This scale indicates the expected gratifications of watching a particular movie; therefore, it is very important because that is what a moviegoer is buying: the expectation of the gratification that will be satisfied by attending and watching the particular movie. This gratification is, in all likelihood, an entertainment gratification. Thirty-two of the 48 possible genre preferences (six genre preferences/four movie

trailers/two participant conditions) were included in the significant regression models of expected entertainment value; however, these genre preferences were found to be weak predictors. Individually, eight of those genre preferences were significant predictors.

This finding reflects the usefulness of movie trailers as an advertising medium. The finding suggests that trailers can be targeted to moviegoers based on the genre they prefer. The genre preference can be determined, in part, by the movie they are attending. This situation makes targeting of trailers easy to accomplish. O'Brien (1977) suggested that a useful way of identifying the effective/emotional component in gratifications sought from a movie could result from a combination of genre preference and intended gratifications. The data here, using the expected entertainment value scale, indicate that a similar condition exists. The expected entertainment value of a movie can be determined in part by genre preference. Along similar lines, Austin and Gordon (1987) suggested genre preferences might have an effect on movie choice. In another paper, it was suggested that genre preference could play a role in determining the level of satisfaction a moviegoer has from viewing a movie (Eliashberg & Sawhney, 1994). The data in the present study suggest a more important finding: genre preference can help determine the expected level of satisfaction, or entertainment value, after a moviegoer has been exposed to the trailer.

The results here suggest that moviegoers do have particular preferences in the movie genres they prefer to watch. The results also suggest that movie trailers can and should be targeted to those who prefer a particular genre of movie. This finding is somewhat similar to Austin's (1981) finding that plot and genre were seen as the major reason why most people choose a particular movie to attend.

When genre preference was coupled with a moviegoer's gender in Research Question 2, 41 of the possible 96 genre preferences (six genre preferences/four movie trailers/two genders/two participant conditions) were included in the significant

regression models of the expected entertainment value. These genres ranged from being weak to moderately strong predictors. Ten of the genre preferences were significant predictors individually. The data would seem to indicate that genre preference coupled with gender sometimes, but not always, plays a role in predicting the expected entertainment value; however, the squared multiple correlation coefficient values indicate a large proportion of the expected entertainment value is predicted by genre preference and gender. It would seem, therefore, that gender coupled with genre preference could be utilized as a way to segment and target movie trailer audiences.

A difference was observed in the results when comparing all males to those males with no prior information about *Les Misérables*. No genre preferences were found to be significant predictors with all males included, but five of the six possible genre preferences were significant predictors when those males who had no prior information about the movie saw the trailer. It was not within the scope of this study to compare the differences between the two groups to learn whether the differences were significant. What can be concluded from this result, however, is the power of movie trailers to influence all moviegoers and their determination as to the entertainment value of a movie.

Based on the field portion of the study, when genre preference was coupled with education level in Research Question 3, 40 of 72 possible genre preferences (six genre preferences/two movie trailers/three education levels /two participant conditions) were included in the significant regression models of the expected entertainment value. Fourteen of these genre preferences were significant predictors individually. In most cases, the significant findings were accompanied by high values for the squared multiple correlation coefficients (R^2). Thus, expected entertainment value can be predicted by genre preference when coupled with education level.

Again, a difference was observed among those who had no prior information about the movie with the trailer for *Les Misérables*. No genre preferences were found

to be significant when all non-college graduates were included. Five genre preferences were found to be significant predictors, however, when only those having no prior information about the movie were included.

In testing these research questions, it was found that the squared multiple correlation (R^2) scores show that although genre preference does predict the Entertainment Value Scale score, it is not always a very powerful predictor alone. However, adding variables, as was done in this study, increases the power of the prediction. This situation would seem to indicate that demographic variables can play a role in the prediction and these variables can be used, along with genre preference, as a way to segment and target audiences for exposure to trailers. It should be noted that segmenting and targeting trailer audiences by genre preference (based on the movie that the moviegoer is attending) is the most convenient and accessible method for the motion picture industry.

Implications of the Study for Current Theory

This study utilized the uses and gratifications theory as a theoretical base to understand the effects of movie trailers on those viewing them. The evolution of uses and gratifications is continued with this study. Katz (1973) wrote that uses and gratifications research is different from effects research because it asks what people do with the media and not what the media do to people. A few years later, Blumler (1979) described uses and gratifications as like, but opposed to, effects theories, and Windahl (1981) urged researchers to merge effects research with uses and gratifications. Later, Rubin (1993) noted that uses and gratifications research and effects research are moving toward a synthesis; this study about the expectations created by being exposed to movie trailers attempts this synthesis.

The findings in this study support several of the tenets of uses and gratifications. First, this study, like others reported by Palmgreen and Rayburn (1982), is a theoretical

study utilizing uses and gratifications because of its specification of conceptual relationships. An example of these relationships in this study is the determination of expected media use and content choice through expected entertainment value as created by the movie trailers.

Next, this study has gone beyond why people use a particular medium (movies), to try to understand, in part, what motivates people to choose a specific content (a particular movie). In doing so, it was found that moviegoers could use trailers to create expectations about a movie's entertainment value. These findings support the earlier finding that the greater the perception that a particular media content will be gratifying, the greater the chance that an individual will choose it (Windahl, Signitzer, & Olson, 1992).

These created expectations lead to the key implication as it applies to the uses and gratifications theory: expectations play a key role in media content choice, and those expectations are based on entertainment gratifications. Also important to note, in this study, those expectations can be based, in part, on how people with an existing attitude react to a stimulus in a similar way. Attitudes exist prior to reactions, and those attitudes play a role in what those reactions will be. In this case, those reactions are the media content choice, the particular movie that an individual chooses to attend.

Findings that Fail to Support or only Partially Support the Hypotheses

Austin (1986) had found that frequent moviegoers have more uses or motivations for attending movies and have more gratifications met by attending movies than infrequent and occasional moviegoers. In another study, Austin (1981) found that plot and genre were seen as the major reason that most moviegoers choose a particular movie to attend.

This study took Austin's findings and coupled them with a basic tenet of advertising: convince those who are most likely to buy. This led to two implications

that were hypothesized in this study. The first implication is that those who attend movies frequently and early in their release are more likely (than others) to utilize advertising (and other information sources) in helping them decide whether to see a particular movie. The second implication is that those who attend movies frequently and early in their release are more certain (than others) in their recognition of the genre of the advertised movie.

The data gathered in both the classroom study and the field study, however, indicate no significant difference in those participants who attend movies frequently and soon after a movie's release and those other participants in their ability to make a movie attendance decision after seeing a trailer. Also, in only one of the four trailers shown was there a significant finding of certainty about a movie's genre. One could argue this finding is due to the ambiguity of the trailers shown; however, qualitative content analysis is not within the scope of this study.

The findings of non-significance might result from movies having a very short product life in a movie theater as described by Safran (1989) and by Squire (1992). Zufryden (1996) and Rink and Swan (1979) each put forth a similar notion when they described movies as not having the typical s-shaped curve of the product life cycle. These conditions could certainly affect the possibility of obtaining significant findings when testing the two hypotheses here.

These findings, when coupled with the significant finding that movie trailers are the most useful media information source about a movie, indicate that movie trailers are an important and powerful tool for movie marketers. The findings suggest that trailers can be used effectively to reach all moviegoers, not just those who attend frequently and early in a movie's release as was hypothesized here.

Limitations of the Study

There are several limitations in this study that should be addressed. These limitations arise from the composition of the sample, the use of the stimuli (trailers), and the causes of the expectations.

Although this study does have both strong internal validity (from the classroom sample) and strong external validity (from the field sample), it is somewhat limited by the classroom sample's being a convenience sample and the field sample's being a systematic random sample. There could be a concern about generalizing the results of this study because a large number of items in the survey questionnaires were reactions to specific stimuli (the movie trailers). However, it should be remembered that this study sought, in part, to demonstrate that particular variables could be used to predict the expected entertainment value of the movie and could be used to segment the audience.

There should be a concern with the quality of the trailers. Just as with movies, some trailers are of a better quality than others. Of the trailers used in this study, the one for *Lost in Space* was the most dynamic. It had a brighter image than the others had and was more eye-catching. The data seem to reveal that it made a greater impact (positively or negatively) than the other trailers on the participants in the study. On the other hand, the trailer for *Jackie Brown* was much less dynamic. It had poor-quality visuals and the sound needed improvement as some dialogue was almost unintelligible. A high-quality trailer (as it appeals to an audience member) obviously is going to have a more positive impact than a poor-quality trailer.

This study is also limited in that it does not address the causes of the expectations. What content in a trailer causes a moviegoer to have a particular expectation, for example? This study also looked only at the expectations created but did not look at

the action taken. Does an expectation of a movie's entertainment value actually lead to attendance in a theater?¹⁶ This question was not addressed.

Recommendations for Further Research

The Entertainment Value Scale (EVS), designed in this study to reflect the participants' expectations of the movie after being exposed to a trailer, may prove to be a useful tool in future research. A strongly reliable measure in this study, the EVS can almost certainly be used in future studies where trailers are the stimuli or the independent variable. It might also be used for television commercials of motion pictures. There may be application for the use of the EVS by advertisers of other products where the expectation of entertainment value is what the consumer is purchasing. Therefore, television commercials for other types of entertainment events, such as concerts, plays, or perhaps sporting events, could be evaluated using the EVS.

The EVS might also be used in combination with moviegoers' genre preference and perception to produce a scale of moviegoers' intentions (about attending a movie). In producing this scale, it might be necessary to discover how much weight each variable should be given. Does one variable play a greater role than the others do in its predictive power? McQuail and Windahl (1981) asserted that the needs and interests of the individual moviegoers could often explain the behavior of the movie-going audience. The EVS helps quantify these needs and interests, or at least those pertaining to entertainment gratifications.

Another area for further research is a longitudinal study that could be undertaken to learn the true predictive power of the variables chosen here and the variables

¹⁶ For the reader's information the following is a list of box office gross for the movies whose trailers were used as stimuli in this study. The dollar figure represents the box office gross in millions of dollars. The number in parentheses after the dollar figure represents the movies rank (in box office gross) for movies released in the United States in 1998. *Mask of Zorro*, \$93.7 (16); *Jackie Brown* \$22.4 (83); *Lost in Space* \$69.1 (26); *Les Miserables* \$14.1 (109); ("The Top 250 of 1998," 1999, p. 33-4). The reader should be aware that many more variables than the ones addressed in this study have an effect on the overall number of people attending a movie and ultimately on its box office gross.

mentioned for future study. Once the intentions of the moviegoers are learned, research could be undertaken to see whether those moviegoers acted on their intentions.

Questions that could be addressed are: Did the moviegoer actually attend the movie when the likelihood of attendance was strong? Are some intentions stronger than others? What causes these strong intentions?

Further research could also include inquiry into the causes of the expectations. What type of content in the movie trailers stimulates particular expectations? An inquiry of this type might include a content analysis of a trailers' content and a survey of moviegoers' responses to the trailer to learn what kinds of expectations were a result of the trailer content.

Implications of the Study for Professional Practice or Applied Settings

The results of this study indicate that trailers are a powerful and effective advertising medium for motion pictures. Moviegoers use trailers to help them determine whether to see a movie. They also use trailers to help them determine the expected entertainment value of the movie and what type of entertainment gratifications they will receive as a result of attending a movie in a theater. The motion picture industry and the motion picture theater industry should take greater care in the placement of trailers so that the most useful advertising effects can be realized.

Also demonstrated in this study is that motion picture audiences can be segmented by their genre preferences. Moviegoers then can be targeted by their genre preference (by the movie they are attending) to be exposed to trailers. The data in this study show that genre preference and gender as well as genre preference and education level can be used to segment audiences. Using these demographic variables or any others, however, may prove to be difficult. Research into the demographic variables of those moviegoers attending movies currently showing would need to be accomplished early in a movie's release. Perhaps then these demographic variables, coupled with genre

preference, could be utilized effectively to target segments of the motion picture audience.

The motion picture industry could also use the EVS in its applied research to test the effectiveness of trailers and television commercials of movies. The EVS is a concise method to elicit valuable information about the perceived quality or satisfaction that a moviegoer expects from attending a movie. Matched with genre preference and demographic variables, the EVS could be used to test trailers to learn whether they are effectively targeted to a particular group or to find which groups the trailer most positively affects.

The EVS can be used to help producers of trailers and television commercials of movies “fine tune” their product to reach the intended audience more effectively. Also, it can be used by distributors and theater chains to place (or attach) the trailers more effectively with movies the desired audience will most likely see.

Improvements in the marketing of movies can be accomplished by producing several different trailers. These trailers could be targeted to different audience segments, particularly those segments with different genre preferences. Although not hypothesized in this study, it was demonstrated that individual moviegoers could perceive different genres in the movie from the same trailer. Movies, therefore, can be designated as different genres by different people. Producing trailers to target specifically those moviegoers of a particular genre preference (and perhaps other variables) could lead them to have greater recognition that the movie fits their genre preference. This situation should lead to a greater likelihood of attendance.

The motion picture industry and motion picture theater industry can use this information to make better, more effective trailers. These trailers can then be presented more effectively and efficiently to moviegoers. Those moviegoers will then be more likely to react favorably to what they see in the trailer and ultimately, to buy tickets to the advertised movie.

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APPENDICES

APPENDIX B

Thank you for agreeing to participate as a research subject in a research project titled: **The Effects of Movie Trailers as an Advertising Medium on Moviegoers' Expected Gratifications.**

The study for which you have been asked to take part in is being undertaken to learn about how people respond to motion picture advertising. To take part in this study, you are being asked to complete a survey questionnaire (approximate completion time: 8-10 minutes).

As a member of this class, you have been selected to participate in this study. You will be awarded extra credit points for your participation.

Your participation is voluntary and you may discontinue your participation at any time.

This study is being conducted as part of a research project to meet the requirements for a doctoral dissertation at The School of Journalism, Southern Illinois University at Carbondale.

This project has been reviewed and approved by the UWW Institutional Review Board (IRB) and by the SIUC Human Subjects Committee. Questions concerning your rights as a participant in this research may be addressed to:

Dr. David Blankinship
Associate Dean
Research and Sponsored Programs
Univ. of Wisconsin-Whitewater
414-472-4212

Committee Chairperson
Office of Research Development and Administration
Southern Illinois University at Carbondale
Carbondale, IL 62901-4709
618-453-4533

Any other questions you might have concerning this study may be directed to:

Prof. Kim Hixson
UW-Whitewater
414-472-1906

Dr. Dennis Lowry
School of Journalism
Southern Illinois University at Carbondale
Carbondale, IL 62901-6601
618-536-3361

Every effort will be made to safeguard your identity and any information you provide from unauthorized access. Subjects' names will not be used in any reports or presentations derived from this study. Only the researcher will have access to the data; all of the data you provide will be anonymous, so the researcher will not be able to identify your name with the information you provide.

You may keep this cover sheet if you wish.

Again, thank you for your participation.

Informed Consent Form

By signing this form you are providing your consent to participate as a research subject in a research project titled: **The Effects of Movie Trailers as an Advertising Medium on Moviegoers' Expected Gratifications.**

The study for which you have been asked to take part in is being undertaken to learn about how people respond to motion picture advertising. To take part in this study, you are being asked to complete a survey questionnaire (approximate completion time: 8-10 minutes).

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I have read this form and understand that by signing this document I am providing my informed consent to participate in the research project.

Signature

Date

THANK YOU FOR AGREEING TO TAKE PART IN OUR SURVEY. YOUR RESPONSES ARE VERY IMPORTANT TO US, SO PLEASE ANSWER ALL QUESTIONS THAT APPLY TO YOU, AND BE SURE TO RETURN THE SURVEY TO US AFTER YOU COMPLETE IT.

PLEASE! NO TALKING DURING COMPLETION OF THE SURVEY QUESTIONNAIRE.

FIRST, WE'D LIKE TO ASK YOU SOME QUESTIONS ABOUT YOUR MOVIE VIEWING HABITS. PLEASE PLACE AN 'X' NEXT TO THE ANSWER THAT BEST DESCRIBES YOUR HABITS.

Q-1. In the last three months, on average, how often have you attended movies in movie theaters?

- ☐ 4 or more times per month
- ☐ 3 times per month
- ☐ 1 to 2 times per month
- ☐ less than once a month

Q-2. In the last three months, on average, how often have you watched movies at home on video tape?

- ☐ 8 or more times per month
- ☐ 5 to 7 times per month
- ☐ 2 to 4 times per month
- ☐ less than twice a month

Q-3. Which category best describes your usual movie viewing habits?

- ☐ Most of the movies I attend I see in the first week after they are released
- ☐ Most of the movies I attend I see in the second or third weeks after they are released
- ☐ Most of the movies I attend I see in the fourth week or more after they are released
- ☐ Most of the movies I attend I see at discount movie theaters
- ☐ I rarely attend movies in theaters. I prefer to wait until they come out on video before I watch them.

WE'D NOW LIKE TO ASK YOU ABOUT WHAT TYPES OF MOVIES YOU MOST PREFER TO WATCH. PLEASE CIRCLE THE NUMBER THAT MOST CLOSELY APPROXIMATES THE FEELING YOU HAVE. FOR EXAMPLE, IF YOU MUCH PREFER (LOVE) COMEDY MOVIES, CIRCLE 7. IF YOU DO NOT PREFER (HATE) COMEDY MOVIES AT ALL, CIRCLE 1. IF YOU NEITHER LOVE OR HATE COMEDY MOVIES CIRCLE 4, ETC.

Q-4. To what degree do you like to watch comedy movies?

Not very much 1 2 3 4 5 6 7 Very much

Q-5. To what degree do you like to watch dramatic movies?

Not very much 1 2 3 4 5 6 7 Very much

Q-6 To what degree do you like to watch action/adventure movies?

Not very much 1 2 3 4 5 6 7 Very much

Q-7. To what degree do you like to watch horror/science fiction movies?

Not very much 1 2 3 4 5 6 7 Very much

Q-8. To what degree do you like to watch romance movies?

Not very much 1 2 3 4 5 6 7 Very much

Q-9. To what degree do you like to watch family/children movies?

Not very much 1 2 3 4 5 6 7 Very much

Q-10. After you have seen a movie's preview in a theater, to what degree do you find it easy to make a decision about whether or not you will go see that movie in a theater?

Not very much 1 2 3 4 5 6 7 Very much

NOW WE'D LIKE TO ASK YOU SOME QUESTIONS ABOUT THE VARIOUS SOURCES YOU MIGHT USE OR THAT YOU MIGHT BE EXPOSED TO THAT PROVIDE INFORMATION ABOUT MOVIES. PLEASE CIRCLE THE NUMBER THAT MOST CLOSELY APPROXIMATES THE FEELING YOU HAVE. FOR EXAMPLE, IF YOU THINK A PARTICULAR SOURCE GIVES YOU "A VERY TRUE SENSE" CIRCLE 7. IF YOU THINK IT GIVES YOU "NOT A TRUE SENSE" OF THE MOVIE, CIRCLE 1. IF YOU THINK IT SOMETIMES GIVES YOU "A VERY TRUE SENSE" AND SOMETIMES GIVES YOU "NOT A TRUE SENSE" CIRCLE 4, ETC.

To what degree do you trust the following sources to give you the truest sense of what a movie is really like?

- Q-11. • reviewers/critics in newspapers or magazines
- Not a true sense 1 2 3 4 5 6 7 A very true sense
- Q-12. • reviewers/critics on TV
- Not a true sense 1 2 3 4 5 6 7 A very true sense
- Q-13. • magazine ads
- Not a true sense 1 2 3 4 5 6 7 A very true sense
- Q-14. • radio ads
- Not a true sense 1 2 3 4 5 6 7 A very true sense
- Q-15. • previews in a movie theater
- Not a true sense 1 2 3 4 5 6 7 A very true sense
- Q-16. • relatives', friends', and acquaintances' comments
- Not a true sense 1 2 3 4 5 6 7 A very true sense
- Q-17. • television ads
- Not a true sense 1 2 3 4 5 6 7 A very true sense
- Q-18. • movie clips shown on TV programs (i.e. Entertainment Tonight)
- Not a true sense 1 2 3 4 5 6 7 A very true sense

When you want to know about a movie to make a decision about whether you will attend the movie, how useful are the following sources of information in helping you reach a decision? (PLEASE CIRCLE THE NUMBER THAT BEST DESCRIBES HOW USEFUL YOU FIND EACH SOURCE OF INFORMATION)

- Q-19. • television ads in helping you make a decision?
 Not very useful 1 2 3 4 5 6 7 Very useful
- Q-20. • radio ads in helping you make a decision?
 Not very useful 1 2 3 4 5 6 7 Very useful
- Q-21. • previews in a movie theater in helping you make a decision?
 Not very useful 1 2 3 4 5 6 7 Very useful
- Q-22. • magazine ads in helping you make a decision?
 Not very useful 1 2 3 4 5 6 7 Very useful
- Q-23. • television reviewers/critic programs in helping you make a decision?
 Not very useful 1 2 3 4 5 6 7 Very useful
- Q-24. • newspaper reviewers/critics in helping you make a decision?
 Not very useful 1 2 3 4 5 6 7 Very useful
- Q-25. • relatives', friends', and acquaintances' comments about the movie in helping you make a decision?
 Not very useful 1 2 3 4 5 6 7 Very useful
- Q-26. • movie clips shown on TV programs (i.e. Entertainment Tonight)
 Not very useful 1 2 3 4 5 6 7 Very useful

THANK YOU FOR ANSWERING OUR QUESTIONS. NOW WE WOULD LIKE FOR YOU TO WATCH A VIDEO PRESENTATION AND THEN WE'LL ASK YOU TO ANSWER SOME MORE QUESTIONS.

STOP!
STOP!
STOP!
STOP!
STOP!

Please await further instructions before completing the remaining part of the survey questionnaire.

Do Not Turn the Page.
Thank You.

Portion B

WE'D LIKE YOU TO ANSWER SOME QUESTIONS NOW ABOUT THE PREVIEWS YOU HAVE JUST WATCHED.

This first group of questions will ask about your reactions to the preview for the movie:
The Mask of Zorro

Q-27. Have you previously seen this movie? ☐ yes ☐ no

Q-28. Prior to seeing the preview for this movie today, have you seen or read anything about this movie?
☐ yes ☐ no

Q-29. Based on what you've seen in the preview, to what degree would you be likely to go to a theater to see **The Mask of Zorro**?

Not very likely 1 2 3 4 5 6 7 Very likely

Q-30. Based on what you've seen in the preview, to what degree are you likely to rent a videotape to see **The Mask of Zorro**?

Not very likely 1 2 3 4 5 6 7 Very likely

Q-31. Based on what you've seen in the preview for **The Mask of Zorro**, to what degree do you feel you know what the plot is?

Not very much 1 2 3 4 5 6 7 Very much

Based on what you've seen in the preview for The Mask of Zorro:

Q-32. To what degree do you think the movie in the preview is a Comedy movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-33. To what degree do you think the movie in the preview is a Drama movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-34. To what degree do you think the movie in the preview is an Action/Adventure movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-35. To what degree do you think the movie in the preview is a Horror/Science Fiction movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-36. To what degree do you think the movie in the preview is a Romance movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-37. To what degree do you think the movie in the preview is a Family/Children movie?

Not very much 1 2 3 4 5 6 7 Very much

From what you have seen in the preview for The Mask of Zorro, to what degree do you expect the movie will:

Q-38. Excite you? Not very much 1 2 3 4 5 6 7 Very much

Q-39. Bore you? Not very much 1 2 3 4 5 6 7 Very much

Q-40. Amuse you? Not very much 1 2 3 4 5 6 7 Very much

Q-41. Embarrass you? Not very much 1 2 3 4 5 6 7 Very much

Q-42. Educate you? Not very much 1 2 3 4 5 6 7 Very much

Q-43. Anger you? Not very much 1 2 3 4 5 6 7 Very much

Q-44. Sadden you? Not very much 1 2 3 4 5 6 7 Very much

Based on what you saw in the preview for The Mask of Zorro, to what degree do you think the movie will:

Q-45. Make you happy? Not very much 1 2 3 4 5 6 7 Very much

Q-46. Make you carefree? Not very much 1 2 3 4 5 6 7 Very much

Q-47. Make you afraid? Not very much 1 2 3 4 5 6 7 Very much

Q-48. Make you sexually aroused?
Not very much 1 2 3 4 5 6 7 Very much

Q-49. Make you enlightened?

Not very much 1 2 3 4 5 6 7 Very much

Q-50. Make you warm-hearted?

Not very much 1 2 3 4 5 6 7 Very much

This next group of questions (Q-51 through Q-74) will ask about your reactions to the preview for the movie: **Jackie Brown**

Q-51. Have you previously seen this movie? [] yes [] no

Q-52. Prior to seeing the preview for this movie today, have you seen or read anything about this movie?

[] yes [] no

Q-53. Based on what you've seen in the preview, to what degree would you be likely to go to a theater to see **Jackie Brown**?

Not very likely 1 2 3 4 5 6 7 Very likely

Q-54. Based on what you've seen in the preview, to what degree are you likely to rent a videotape to see **Jackie Brown**?

Not very likely 1 2 3 4 5 6 7 Very likely

Q-55. Based on what you've seen in the preview for **Jackie Brown**, to what degree do you feel you know what the plot is?

Not very much 1 2 3 4 5 6 7 Very much

Based on what you've seen in the preview for Jackie Brown:

Q-56. To what degree do you think the movie in the preview is a Comedy movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-57. To what degree do you think the movie in the preview is a Drama movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-58. To what degree do you think the movie in the preview is an Action/Adventure movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-59. To what degree do you think the movie in the preview is a Horror/Science Fiction movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-60. To what degree do you think the movie in the preview is a Romance movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-61. To what degree do you think the movie in the preview is a Family/Children movie?

Not very much 1 2 3 4 5 6 7 Very much

From what you have seen in the preview for Jackie Brown, to what degree do you expect the movie previewed will:

Q-62. Excite you? Not very much 1 2 3 4 5 6 7 Very much

Q-63. Bore you? Not very much 1 2 3 4 5 6 7 Very much

Q-64. Amuse you? Not very much 1 2 3 4 5 6 7 Very much

Q-65. Embarrass you? Not very much 1 2 3 4 5 6 7 Very much

Q-66. Educate you? Not very much 1 2 3 4 5 6 7 Very much

Q-67. Anger you? Not very much 1 2 3 4 5 6 7 Very much

Q-68. Sadden you? Not very much 1 2 3 4 5 6 7 Very much

Based on what you saw in the preview for Jackie Brown, to what degree do you think the movie would:

Q-69. Make you happy? Not very much 1 2 3 4 5 6 7 Very much

Q-70. Make you carefree? Not very much 1 2 3 4 5 6 7 Very much

Q-71. Make you afraid? Not very much 1 2 3 4 5 6 7 Very much

Q-72. Make you sexually aroused?
Not very much 1 2 3 4 5 6 7 Very much

Q-73. Make you enlightened? Not very much 1 2 3 4 5 6 7 Very much

Q-74. Make you warm-hearted? Not very much 1 2 3 4 5 6 7 Very much

**THANK YOU FOR ANSWERING THE MOVIE-RELATED QUESTIONS. NOW
PLEASE TAKE THE TIME TO ANSWER A FEW QUESTIONS ABOUT YOUR
CHARACTERISTICS.**

Q-75. What is your sex? ☐ male ☐ female

Q-76. What is your birthdate? (include day, month and year)

Q-77. What is the highest level of education you have completed?

- ☐ did not graduate from high school
- ☐ graduated from high school, no college
- ☐ graduated from high school, some college
- ☐ college graduate, 4-year degree
- ☐ college graduate, some graduate work
- ☐ graduate degree

**Q-78. Which yearly income level best describes the household that you live in? Please
include your parents income for this response.**

- ☐ \$0 - 10,000
- ☐ \$10,001 - 20,000
- ☐ \$20,001 - 30,000
- ☐ \$30,001 - 40,000
- ☐ \$40,001 - 50,000
- ☐ \$50,001 - 60,000
- ☐ \$60,001 - 70,000
- ☐ \$70,001 +

Q-79. Which race or ethnic background best describes you?

- ☐ African-American
- ☐ Asian or Pacific Islander
- ☐ Amer. Indian
- ☐ Hispanic
- ☐ White
- ☐ other

THANK YOU FOR YOUR PARTICIPATION.

APPENDIX C

Thank you for agreeing to participate as a research subject in a research project titled: The Effects of Movie Trailers as an Advertising Medium on Moviegoers' Expected Gratifications.

The study for which you have been asked to take part in is being undertaken to learn about how people respond to motion picture advertising. To take part in this study, you are being asked to complete a survey questionnaire (approximate completion time: 4-7 minutes).

You have been randomly selected among other moviegoers to take part in this study. Your participation is voluntary and you may discontinue your participation at any time.

This study is being conducted as part of a research project to meet the requirements for a doctoral dissertation at The School of Journalism, Southern Illinois University at Carbondale.

This project has been reviewed and approved by the SIUC Human Subjects Committee. Questions concerning your rights as a participant in this research may be addressed to:

**Committee Chairperson
Office of Research Development and Administration
Southern Illinois University at Carbondale
Carbondale, IL 62901-4709
618-453-4533**

Any questions you might have concerning this study may be directed to:

**Dr. Dennis Lowry
School of Journalism
Southern Illinois University at Carbondale
Carbondale, IL 62901-6601
618-536-3361**

Every effort will be made to safeguard your identity and any information you provide from unauthorized access. Subjects' names will not be used in any reports or presentations derived from this study. Only the researcher will have access to the data; all of the data you provide will be anonymous, so the researcher will not be able to identify your name with the information you provide.

You may keep this cover sheet if you wish.

Again, thank you for your participation.

THANK YOU FOR AGREEING TO TAKE PART IN OUR SURVEY. YOUR RESPONSES ARE VERY IMPORTANT TO US, SO PLEASE ANSWER ALL QUESTIONS THAT APPLY TO YOU, AND BE SURE TO RETURN THE SURVEY TO US AFTER YOU COMPLETE IT.

PLEASE, DO NOT TALK WITH ANYONE DURING COMPLETION OF THE QUESTIONNAIRE.

FIRST, WE'D LIKE TO ASK YOU SOME QUESTIONS ABOUT YOUR MOVIE VIEWING HABITS. PLEASE PLACE AN "X" IN THE BOX NEXT TO THE ANSWER THAT BEST DESCRIBES YOUR HABITS.

Q-1. In the last three months, on average, how often have you attended movies in movie theaters?

- ☐ 4 or more times per month
- ☐ 3 times per month
- ☐ 1 to 2 times per month
- ☐ less than once a month

Q-2. In the last three months, on average, how often have you watched movies at home on video tape?

- ☐ 8 or more times per month
- ☐ 5 to 7 times per month
- ☐ 2 to 4 times per month
- ☐ less than twice a month

Q-3. Which category best describes your usual movie viewing habits?

- ☐ Most of the movies I attend I see in the first week after they are released
- ☐ Most of the movies I attend I see in the second or third weeks after they are released
- ☐ Most of the movies I attend I see in the fourth week or later after they are released
- ☐ Most of the movies I attend I see at discount movie theaters
- ☐ I rarely attend movies in theaters. I prefer to wait until they come out on video before I watch them.

WE'D NOW LIKE TO ASK YOU ABOUT WHAT TYPES OF MOVIES YOU MOST PREFER TO WATCH. PLEASE CIRCLE THE NUMBER THAT MOST CLOSELY APPROXIMATES THE FEELING YOU HAVE. FOR EXAMPLE, IF YOU MUCH PREFER COMEDY MOVIES, CIRCLE 7, IF YOU DO NOT LIKE COMEDY MOVIES AT ALL, CIRCLE 1, IF YOU NEITHER LOVE OR HATE COMEDY MOVIES CIRCLE 4, ETC. PLEASE DO NOT CIRCLE THE WORDS.

Q-4. To what degree do you like to watch comedy movies?

Not very much 1 2 3 4 5 6 7 Very much

Q-5. To what degree do you like to watch dramatic movies?

Not very much 1 2 3 4 5 6 7 Very much

Q-6 To what degree do you like to watch action/adventure movies?

Not very much 1 2 3 4 5 6 7 Very much

Q-7. To what degree do you like to watch horror/science fiction movies?

Not very much 1 2 3 4 5 6 7 Very much

Q-8. To what degree do you like to watch romance movies?

Not very much 1 2 3 4 5 6 7 Very much

Q-9. To what degree do you like to watch family/children movies?

Not very much 1 2 3 4 5 6 7 Very much

Q-10. After you have seen a movie's preview, to what degree do you find it easy to make a decision about whether you will go see that movie in a theater?

Not very easy 1 2 3 4 5 6 7 Very easy

THANK YOU FOR ANSWERING OUR QUESTIONS. YOU NOW HAVE A FEW MORE TO DO. REMEMBER, YOUR RESPONSES ARE VERY IMPORTANT, SO PLEASE FILL OUT THE REST OF THE QUESTIONNAIRE AND REMEMBER TO RETURN IT TO US.

WE'D LIKE YOU TO ANSWER SOME QUESTIONS NOW ABOUT SOME MOVIES THAT YOU MAY HAVE RECENTLY LEARNED ABOUT.

Q-11. Two movies were previewed before today's feature presentation. Did you see both of these previews?

[] yes, I saw both previews PLEASE COMPLETE THE REMAINING QUESTIONS

☐ no, I only saw the first preview. PLEASE COMPLETE QUESTIONS Q-12 to Q-35 AND QUESTIONS Q-60 to 64.

☐ no, I only saw the second preview. PLEASE COMPLETE QUESTIONS Q-36 to Q-64

☐ no, I did not see the previews. COMPLETE QUESTIONS Q-60 to Q-64

☐ not sure COMPLETE QUESTIONS Q-60 to Q-64.

This first group of questions (Q-12 through Q-35) will ask about your reactions to the preview for the movie *Les Miserables*

Q-12. Have you previously seen this movie? ☐ yes ☐ no

Q-13. Prior to seeing the preview for this movie today, have you seen or read anything about this movie?

☐ yes ☐ no

Q-14. Based on what you've seen in the preview, to what degree would you be likely to go to a theater to see *Les Miserables* ?

Not very likely 1 2 3 4 5 6 7 Very likely

Q-15. Based on what you've seen in the preview, to what degree are you likely to rent a videotape to see *Les Miserables* ?

Not very likely 1 2 3 4 5 6 7 Very likely

Based on what you've seen in the preview for *Les Miserables*:

Q-16. To what degree do you feel you know what the plot is?

Not very much 1 2 3 4 5 6 7 Very much

Q-17. To what degree do you think the movie in the preview is a Comedy movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-18. To what degree do you think the movie in the preview is a Drama movie?

Not very much 1 2 3 4 5 6 7 Very much

Please turn the page and continue

Q-19. To what degree do you think the movie in the preview is an Action/Adventure movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-20. To what degree do you think the movie in the preview is a Horror/Science Fiction movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-21. To what degree do you think the movie in the preview is a Romance movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-22. To what degree do you think the movie in the preview is a Family/Children movie?

Not very much 1 2 3 4 5 6 7 Very much

From what you have seen in the preview for *Les Miserables* to what degree do you expect the movie will:

Q-23. Excite you? Not very much 1 2 3 4 5 6 7 Very much

Q-24. Bore you? Not very much 1 2 3 4 5 6 7 Very much

Q-25. Amuse you? Not very much 1 2 3 4 5 6 7 Very much

Q-26. Embarrass you? Not very much 1 2 3 4 5 6 7 Very much

Q-27. Educate you? Not very much 1 2 3 4 5 6 7 Very much

Q-28. Anger you? Not very much 1 2 3 4 5 6 7 Very much

Q-29. Sadden you? Not very much 1 2 3 4 5 6 7 Very much

Based on what you saw in the preview for *Les Miserables* to what degree do you expect the movie will:

Q-30. make you happy? Not very much 1 2 3 4 5 6 7 Very much

Q-31. make you carefree? Not very much 1 2 3 4 5 6 7 Very much

Q-32. make you afraid? Not very much 1 2 3 4 5 6 7 Very much

Q-33. make you sexually aroused?
Not very much 1 2 3 4 5 6 7 Very much

Q-34. make you enlightened?
Not very much 1 2 3 4 5 6 7 Very much

Q-35. make you warm-hearted?
Not very much 1 2 3 4 5 6 7 Very much

**YOU ARE ALMOST FINISHED WITH THIS QUESTIONNAIRE. PLEASE
ANSWER JUST A FEW MORE QUESTIONS**

**This next group of questions (Q-36 through Q-59) will ask about your reactions to
the preview
for the movie *Lost in Space***

Q-36. Have you previously seen this movie? [] yes [] no

Q-37. Prior to seeing the preview for this movie today, have you seen or read anything
about this movie?
[] yes [] no

Q-38. Based on what you've seen in the preview, to what degree would you be likely
to go to a theater
to see *Lost in Space* ?

Not very likely 1 2 3 4 5 6 7 Very likely

You've completed more than half of the survey, please turn the page and continue

Q-39. Based on what you've seen in the preview, to what degree are you likely to rent a videotape to see *Lost in Space* ?

Not very likely 1 2 3 4 5 6 7 Very likely

Based on what you've seen in the preview for *Lost in Space*:

Q-40. To what degree do you feel you know what the plot is?

Not very much 1 2 3 4 5 6 7 Very much

Q-41. To what degree do you think the movie in the preview is a Comedy movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-42. To what degree do you think the movie in the preview is a Drama movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-43. To what degree do you think the movie in the preview is an Action/Adventure movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-44. To what degree do you think the movie in the preview is a Horror/Science Fiction movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-45. To what degree do you think the movie in the preview is a Romance movie?

Not very much 1 2 3 4 5 6 7 Very much

Q-46. To what degree do you think the movie in the preview is a Family/Children movie?

Not very much 1 2 3 4 5 6 7 Very much

From what you have seen in the preview for *Lost in Space* to what degree do you expect the movie will:

- | | | | | | | | | | | |
|-------|-----------------------|---------------|---|---|---|---|---|---|---|-----------|
| Q-47. | <u>Excite</u> you? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |
| Q-48. | <u>Bore</u> you? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |
| Q-49. | <u>Amuse</u> you? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |
| Q-50. | <u>Embarrass</u> you? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |
| Q-51. | <u>Educate</u> you? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |
| Q-52. | <u>Anger</u> you? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |
| Q-53. | <u>Sadden</u> you? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |

Based on what you saw in the preview for *Lost in Space* to what degree do you think the movie would:

- | | | | | | | | | | | |
|-------|------------------------------------|---------------|---|---|---|---|---|---|---|-----------|
| Q-54. | make you <u>happy</u> ? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |
| Q-55. | make you <u>carefree</u> ? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |
| Q-56. | make you <u>afraid</u> ? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |
| Q-57. | make you <u>sexually aroused</u> ? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |
| Q-58. | make you <u>enlightened</u> ? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |
| Q-59. | make you <u>warm-hearted</u> ? | Not very much | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Very much |

Please continue. There are just a few more questions remaining

**THANK YOU FOR ANSWERING THE MOVIE-RELATED QUESTIONS. NOW
PLEASE TAKE THE TIME TO ANSWER A FEW QUESTIONS ABOUT YOUR
CHARACTERISTICS.**

Q-60. What is your sex? ☐ male ☐ female

Q-61. What is your birthdate? (include month, day and year)

Q-62. What is the highest level of education you have completed?

- ☐ did not graduate from high school
- ☐ graduated from high school, no college
- ☐ graduated from high school, some college
- ☐ college graduate, 4-year degree
- ☐ college graduate, some graduate work
- ☐ graduate degree

Q-63. Which yearly income level best describes the household that you live in?

- ☐ \$0 - 10,000
- ☐ \$10,001 - 20,000
- ☐ \$20,001 - 30,000
- ☐ \$30,001 - 40,000
- ☐ \$40,001 - 50,000
- ☐ \$50,001 - 60,000
- ☐ \$60,001 - 70,000
- ☐ \$70,001 +

Q-64. Which race or ethnic background best describes you?

- ☐ white ☐ black ☐ Asian or Pacific
Islander
- ☐ Hispanic ☐ Amer. Indian ☐ other

THANK YOU FOR YOUR PARTICIPATION.

SIUC HSC FORM A

REQUEST FOR APPROVAL OF RESEARCH ACTIVITIES
INVOLVING HUMAN SUBJECTS

This approval is valid for one (1) year from the approval date. Researchers must request a renewal to continue the research after that date. This approval form must be included in all Master's theses/research papers and Doctoral dissertations involving human subjects to be submitted to the Graduate School.

PROJECT TITLE: The Effects of Movie Trailers as an
Advertising Medium on Moviegoers. Expected Graduation:

CERTIFICATION STATEMENT:

In making this application, I(we) certify that I(we) have read and understand the University's policies and procedures governing research activities involving human subjects, and that I(we) shall comply with the letter and spirit of those policies. I(we) further acknowledge my(our) obligation to (1) accept responsibility for the research described, including work by students under my(our) direction, (2) obtain written approval from the Human Subjects Committee of any changes from the originally approved protocol **BEFORE** making those changes, (3) retain signed informed consent forms, in a secure location separate from the data, for at least three years after the completion of the research, and (4) report immediately all adverse effects of the study on the subjects to the Chairperson of the Human Subjects Committee, Carbondale, Illinois, (618) 453-4533, and to the Director of the Office of Research Development and Administration, Southern Illinois University at Carbondale, (618) 453-4531.


Thomas Kim Hixson

RESEARCHER(S) or PROJECT DIRECTOR(S)

9-9-97
DATE

Please print or type out name below signature

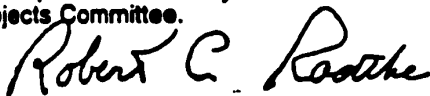
Dennis T. Lowry Dennis T. Lowry

RESEARCHER'S ADVISOR (required for all student projects)

9/22/97
DATE

Please print or type out name below signature

The request submitted by the above researcher(s) was approved by the SiUC Human Subjects Committee.



CHAIRPERSON, SOUTHERN ILLINOIS UNIVERSITY HUMAN
SUBJECTS COMMITTEE

10/21/97
DATE

INSTITUTIONAL REVIEW BOARD FOR THE PROTECTION OF HUMAN SUBJECTS
2031 ROSEMAN TELEPHONE: 472-5212 FAX 472-5214



RECORD OF DECISION

EXPEDITED

THE EFFECTS OF MOVIE TRAILERS...

H9709144 Q

PROTOCOL

CASE #

Thomas Kim Hixson
PRINCIPAL INVESTIGATOR

Communication
DEPARTMENT

STUDENT INVESTIGATOR(S)

PROTOCOL REVIEW

1. I have reviewed the above referenced protocol and have determined that under rules governing protocol review, the project qualifies for expedited review and is approved for one year contingent upon the following modifications:

- ☐ NONE, Go to Number 3
☒ AS DETAILED BELOW

Make extra credit available to any students who choose not to participate in survey.

Modifications must be submitted to the Office of Research and Sponsored Programs (2031 Roseman Hall, 414-472-5212) for approval by the IRB. No human subjects research may begin until the modifications have been received and approved.

2. If you should make any changes in the protocol involving 1) method, 2) subjects, 3) informed consent and/or 4) subject identification, please recontact the protocol. The case number assigned to this protocol is listed above, please reference this number in any future correspondence.
3. You are responsible for maintaining all records related to this protocol for at least three years after completion of the research project.

Lauren E. M...
SIGNATURE OF IRB CHAIR OR DESIGNEE

DATE

- ☒ I have reviewed and approve the revisions to the above referenced protocol. This PI is now authorized to begin human subjects research.
☐ I have reviewed and approve the revisions to the above referenced protocol contingent upon the following additional modifications. The PI may begin human subjects research upon IRB receipt of the modifications.

Lauren E. M...
SIGNATURE OF IRB CHAIR OR DESIGNEE

10-14-97
DATE

COPY TO:

- ☒ Principal Investigator (s)
☐ Student Investigator (s)
☐ IRB Member(s)

The University of Wisconsin-Whitewater encourages and supports free and responsible investigation by faculty, staff, and students. The policies and procedures of the University of Wisconsin-Whitewater for the protection of human subjects (as detailed in A Manual of Policies and Procedures for the Protection of Human Subjects) have been established to safeguard the rights and welfare of human subjects.

VITA

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Dissertation Title:

**The Effects of Motion Picture Trailers as an Advertising Medium on
Moviegoers' Expected Gratifications**

Major Professor: Dennis T. Lowry