

**HEC Montréal**  
École affiliée à l'Université de Montréal

**Some Thoughts on Online Film Advertising**

**par**

**Vincent E. Georgie**

Thèse présentée en vue de l'obtention du grade de Ph.D. en administration  
(option marketing)

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**Some Thoughts on Online Film Advertising**

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## RÉSUMÉ

L'objectif de cette dissertation était d'étudier les caractéristiques et tendances des annonces publicitaires de films parmi les jeunes amateurs de cinéma au Canada. Cette dissertation comprenait trois études distinctes, mais complémentaires.

La première étude visait les annonces de films sur le web et à quel point celles-ci ont un impact sur la consommation future, comment le médium de la publicité (soit via le web, la télévision, dans les salles de cinéma, ou autres) influence le désir de consommer, ainsi que de savoir si les annonces web entraînent la consommation de ce même film. Les résultats de cette étude sont les suivants : a) les spectateurs étaient quatre fois plus prônes à avoir vus une annonce dans les 10 jours précédents le visionnement du film, ce qui nous indique que l'annonce est potentiellement plus efficace comme étant un antécédent immédiat au comportement de consommation de films, b) les annonces sur le web sont plus populaires que toute autre forme d'annonce, c) les annonces web qui ont été perçues comme démontrant que le film valait la peine ou qu'il était important sont les annonces les plus probables à inciter les gens d'aller voir le film annoncé, et d) le médium de l'annonce n'a pas affecté de manière considérable la perception du participant quant au film en question, soit : l'intérêt, la fascination, l'importance, ou le degré d'excitation. La plateforme web est probablement le médium préféré pour les annonces publicitaires étant donné le contrôle que détiennent les consommateurs quant à quelles annonces ils peuvent regarder et à quels moments.

La deuxième étude se concentrait sur la question de la corrélation entre l'expérience/le contenu des annonces sur le web et l'expérience du film comme tel. Il a été découvert que la perception des participants quant à la corrélation entre l'annonce et le film était très élevée, et ce, à travers toutes les catégories sociales et démographiques. Cette étude démontre aussi que la perception des participants quant à la corrélation entre le niveau d'ennui de l'annonce et du film lui-même avait une influence élevée sur le niveau de satisfaction émotionnelle du consommateur. De plus, les évaluations affectives à la fois de l'expérience et du contenu des annonces étaient des prédictions importantes de ce que les spectateurs ressentaient face aux films qu'ils ont regardés. Cette découverte cadrerait bien dans le contexte de la troisième étude, qui se concentrait sur les raisons (information, divertissement, et intention) derrière la consommation des annonces publicitaires sur le web. L'information était la raison la plus importante pour l'écoute d'une annonce. Cette importance élevée de l'information nous suggère que les spectateurs consomment les annonces publicitaires afin de se garantir une expérience hautement similaire lors de leur expérience dans la salle de cinéma. Les compagnies de films ont étudié ce phénomène et ont créés des annonces qui font la synthèse et englobent l'expérience du film dans sa totalité, ce qui vient alors prouver la corrélation entre l'expérience/contenu des annonces et l'expérience du film comme tel.

Des moyens statistiques ont été utilisés pour explorer davantage ces trouvailles. Les résultats étaient aussi situés dans un contexte de littérature et de théorie dans le domaine du marketing.

## **Mots clés**

- Films;
- Internet;
- Consommateurs;
- Bande-annonce;
- Advertising;
- Online.

## **ABSTRACT**

The purpose of this dissertation was to examine the characteristics of movie previewing among young movie-goers in Canada. The dissertation comprised three distinct but complementary analyses.

The first analysis touched on how Web previewing of movies influences future movie consumption, how the medium of previewing (whether Web, television, movie theatre, or other) influences the desire to consume, and whether Web previews of movies drive same-movie consumption. The results of the first analysis were that: (a) Viewers were four times more likely to have seen a preview within 10 days of the actual movie, indicating that the preview is possibly more effective as an immediate antecedent to movie consumption behavior; (b) Web previews were more popular than any other form of preview; (c) Web previews that were perceived to show the movie as worthwhile or important were the likeliest predictors of watching the previewed movie; and (d) the previewing medium did not significantly affect the participant's perception of the movie along the dimensions of appeal, fascination, importance or excitement. The Web is likely a preferred medium for previews because of the extent of control consumers have over which previews they can watch at what time.

The second analysis focused on the issue of congruence between the experience/content of Web previews and the experience of the movie. It was found that the participant's perception of congruence between the preview and the movie was very high across all socio-demographic attributes. This study also found that the participant's perception of congruence between the level of boringness between the



preview and the movie itself was highly influential on the level of consumer's emotional satisfaction. Additionally, the affective evaluations of both the experience and content of previews were highly significant predictors of what movie-goers felt about the movies they watched. This finding made more sense in light of the third study, which focused on the reasons (including information, entertainment, and intention-building) for consumption of Web previews. Information was the most important predictor of previewing. The high importance of information suggests that movie-goers are consuming previews in order to guarantee a highly similar experience in the theatre; movie companies have researched this issue and have created previews that summarize and encapsulate the entire movie experience, which accounts for congruence between the experience/content of Web previews and the experience of the movie.

Statistical means were used to explore all of these findings further. The findings were also situated within a context of literature and theory in the field of marketing.

**Keywords**

- Films;
- Internet;
- Consumer;
- Preview;
- Advertising;
- Online.



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## **CHAPITRE 1: Introduction**

### ***Extended Dissertation Abstract***

Online technology is impacting the discipline of marketing in fundamental, dynamic, and yet to be uncovered ways. Within less than a decade, the arrival of technologies that allow consumers to preview, share, and comment on consumption experiences (often, long before engaging in the experience itself) has transformed the way in which purchase intentions and consumer behaviour unfold. However, despite the fact that online technology, particularly Web-based technology, has changed the marketing landscape, there is scant empirical analysis on the relationship between consumer use of online technology in the pre-purchase phase and consumers' eventual decision to consume.

Web previews of movies, combined with the experience of movie consumption, (bearing in mind that Walls, Okumus, Wang, and Kwun, 2010, defined experiences in the marketing context as “private, personal events that occur in response to some situation and involve the entire being as a result of observing or participating in an event,” p. 2), are an excellent vehicle through which to examine these marketing-related questions. As such, the purpose of this dissertation is to examine the various consumption implications of consumer interaction with Web-based movie trailers. Building on a foundation of statistical analysis of movie consumers, and critical review of the available literature, this study will explore the following research questions and hypotheses:

Central Research Question: How does Web previewing influence future movie consumption?

Research Question #1: How does the timing of Web previewing influence movie consumption?

H10: The timing of Web previewing does not influence movie consumption.

H1A: The timing of Web previewing influences movie consumption.

Research Question #2: How does the previewing medium influence the desire to consume?

H20: The Web previewing medium does not influence movie consumption.

H2A: The Web previewing medium influences movie consumption.

Research Question #3: Does Web previewing of movie trailers drive same-movie consumption?

H30: The Web previewing medium does not drive same-movie movie consumption.

H3A: The Web previewing medium drives same-movie consumption.

Research Question #4: Does congruence between the movie trailer and the content or experience of the actual movie affect post-consumption satisfaction?

H40: Congruence between the trailer and the actual movie does not influence post-consumption satisfaction.

H4A: Congruence between the trailer and the actual movie influences post-consumption satisfaction.

Research Question #5: Are Web previews of movies sought by viewers? If so, is such content sought for informational, entertainment, or intention-building purposes?

H50: Web previews are not sought by viewers.

H5A: Web previews are sought by viewers.



It should be noted that both the research questions and the hypotheses are targeted towards a specific sample of consumers between the ages of 18 to 24 (Fattah, 2001); they do not apply to a standard distribution of movie-goers.

The phenomenon investigated through the research questions and hypotheses above is tripartite. Research questions 1–3 engage the phenomenon of intent to consume, and how this intent is impacted by the timing and medium of previews of the product to be consumed. Research question 4 focuses on the phenomenon of consumer satisfaction, and how this variable is impacted by perceived congruence between preview and consumption experience. Finally, research question 5 focuses on the phenomenon of planned behaviour in the context of Web previews, whether such behaviour can be best characterized as hedonic, information-centered, or intention-centered. Although it appears as if there are three separate phenomena under study, they are in fact closely connected to each other. For example, although research question 5 is concerned with planned behaviour, it is directly related to research question 4, which is concerned with the phenomenon of satisfaction. Similarly, given that the consumption of Web previews of movies is hypothesized to be a conscious act of the consumer, there is also a connection between the variable of planned behaviour and the variable of intention to consume, as explored in research questions 1–3. Thus, because the three phenomena are interwoven, they are being treated as a single complex phenomenon rather than as discrete components of consumer behaviour.

The research questions and hypotheses are designed to be answered through a quantitative research methodology. There are three main divisions of quantitative research, namely, the experiment, quasi-experiment, and correlation analysis. In the

experiment and quasi-experiment, the research controls one or more of the variables and may also exert some control on the setting. In the correlation analysis, the researcher has no control over the variables or the setting, but rather conducts a post hoc analysis of a body of data. This dissertation is an example of what is known as correlative analysis, as it seeks to gather data about consumer behaviour after such behaviour has already taken place; the researcher will not control any of the variables (such as the timing or selection of either Web previews or associated movies).

The research topic is of interest for a number of reasons, and has the potential to make a significant contribution to the marketing literature. To begin with, motion pictures are a business of vast size and importance, currently comprising the leading export of the world's largest economy, the U.S., and exerting what Eliashberg, Elberse, and Leenders (2006) have called a "disproportional impact on...world culture" (p. 638). Despite this fact, Hixson (2006) has noted that "research into the marketing and promotion of motion pictures...has never been abundant...Researchers have lamented the lack of published material on movie promotion and noted many interesting questions that need to be explored," (p. 211). Additionally, the phenomenon of Web previews (whether of music, movies, or books) is now widespread and deserves serious study due to its growing popularity with consumers, particularly younger consumers. Web previews are not merely interesting because of their growing reach, but also because they afford the opportunity to examine and illuminate many traditional themes in marketing, including the themes of information-seeking, planned behaviour, hedonism, and atmospherics (each of which will be examined in greater detail over the course of this dissertation). Web previews are not only an arena in which to study the

more novel aspects of marketing, such as the propensity for Internet-based social networks to create a conformity effect or generate buzz, but also a lens through which many individual components of marketing theory can be studied in order to determine whether traditional hypotheses hold true in the domain of the Web.

This approach is not merely an exercise in marketing theory but also a response to a substantial chasm within the movie business. As Mohr (2007) has noted, the traditional advertising paradigm of movie marketing has been threatened by information overload and the fragmentation of media (see also Englis & Solomon, 1996), such that movie marketing will become increasingly reliant on consumers who themselves become movie champions (see also Lin, Wang, & Hwang, 2010 and Dholakia & Dholakia, 1995) and engage in word-of-mouth and social media activities to create buzz in cheaper and more efficient ways.

As such, the intended contribution of this dissertation is to provide decision support to movie marketers as well as to furnish one of the first full-length academic studies of Web previews in relation to movie consumption and, building on this original contribution, to interrogate some of the major themes in marketing theory (such as Foxall's 1997 BPM theory) since the mid-1990s in light of the impact of social technology and the online experience. The study thus aspires to bring together the old and the new, and should therefore be of interest to scholars interested in both traditional and emerging marketing focused on questions of consumer behaviour.

## Theoretical Framework

The theoretical framework emerges from the assumptions and concepts inherent in the research questions. Thus, the research questions and their hypotheses will be presented before illuminating their links to theory. This discussion will, in turn, pave the way for a fuller analysis of the role of antecedents in the theoretical underpinning of the study.

**Table 1-I: The Role of Theory in the Research Questions**

<b>Research Question</b>	<b>Theoretical Concepts</b>	<b>Theoretical Framework</b>
1	Memory decay, proximity of stimulus to behavior	The general theory of antecedents to consumption
2	Alignment between media of consumption	
3	Alignment between sampled and consumed product	
4	Role of perceived alignment between perception and activity as mediator/moderator of satisfaction	
5	Role of individual in seeking stimulus	

**Figure 1-I: Conceptual Map: Theory, Research Questions, and Planned Analysis**

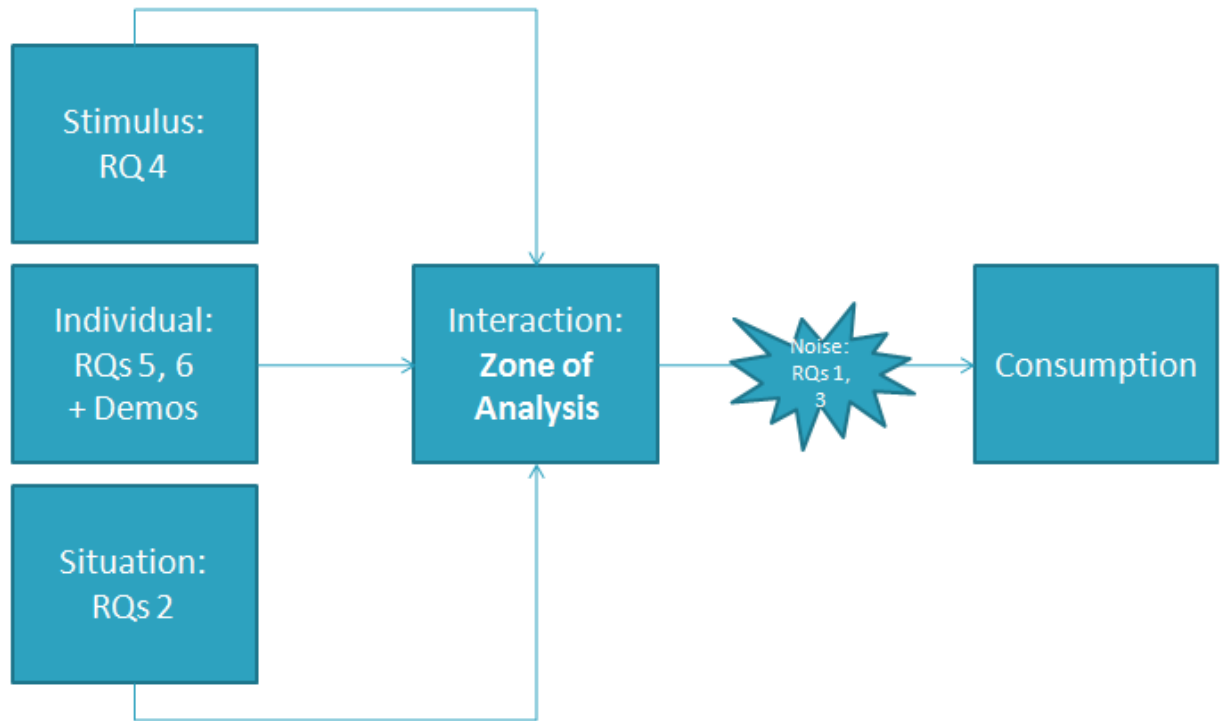


Figure 1-I is a mapping of the research questions onto the theoretical framework. Figure 1-I essentially represents the consensus model of antecedents to consumption built on the work of various marketing scholars such as Foxall (1997a, 1997b), d'Astous, Colbert, and Montpetit (2005), and Kruger and Evans (2009). Some interactive combination of factors pertaining to the stimulus, individual, and situation leads to the actual consumption. Scholars emphasize some areas more than others. For example, for behaviorists such as Foxall (1997a, 1997b), the stimulus plus the situation are the key antecedents, whereas integrationists such as d'Astous, Colbert, and Montpetit (2005) focus equally on individuals, situations, and stimuli. Scholars who

emphasize the radical agency of humans tend to also emphasize the role of the individual as the key precedent (Kruger & Evans, 2009).

One way to unravel this theoretical complexity is to subject it to empirical testing—which, in Figure 1-I, takes place in the box marked ‘Interaction.’ This box is a visual acknowledgement of the possible interactions between individual, stimulus, and situation that then lead to the decision to consume. Of course, between interaction and consumption lies the box marked ‘Noise,’ indicating possible disruptors—or, in statistical terms, moderators—of the relationship between the collective antecedents (individual, stimulus, situation) and the eventual act of consumption.

Figure 1-I has deliberately been kept generic. It is agnostic between the slightly different models of antecedent theory advanced, for example, by Foxall versus d’Astous, Colbert, and Montpetit. The key, once again, is the Interaction box, which is marked ‘Zone of Analysis’ to indicate that exactly how individuals, stimuli, and situations interact is best settled not by theory alone, but by empirical analysis. It is conceivable that, in some forms of consumption, consumers will indeed act like classic behaviouralists on the Foxall, Oliveira-Castro, and Schrezenmaier (2004) model, whereas in other forms of consumption, consumers exercise radical agency. For this reason, an empirical model is needed for different consumption scenarios, if only to accommodate the highly likely possibility that not every scenario will replicate the very same model of consumption.

The connection between theory and empirical analysis is now clear, and becomes even more so with the observation that the boxes in Figure 1-I each have research questions (‘RQ’) assigned to them. Research questions 1 and 3 are essentially

‘Noise’ questions in that they test moderation between antecedent factors and consumptions. Research question 2 is an inquiry about the role of the situation, research question 4 sits inside the stimulus category, and research question 5 is about the role of the individual. As the study will also collect demographic information about individuals and model this data into the analysis, a spot for ‘Demos’ has also been indicated on Figure 1-I.

The statistical ramifications of this model will be discussed more extensively in the methodology section to follow. Here, though, it should be noted that the theoretical framework is both open and general. The theoretical concept mapped in Figure 1-I is agnostic towards the various flavors of antecedent theory in marketing and has indeed been set up so that the soundness of some of these theories can be tested more fully in the context of movie consumption. Now, to be sure, the study is committed to a general antecedent theory of consumption; there is an assumption that decisions to consume are in some way the dependent variables (DVs) of the independent variables (IVs) of stimulus, individual, and situation. But there is no specific theoretical commitment as to which IV is stronger than the other or how the IVs interact to produce the DV; that has been left up to empirical analysis rather than to theory. With this approach in mind, the next logical step is to discuss the outputs of data collection, introduce the hypotheses, and build a specific statistical model designed to put Figure 1-I to an empirical test.

### ***Introduction to the Area of Study***

Examinations of consumer behaviour from a marketing perspective have undergone several paradigm shifts over the past several decades. The science of

consumer research is a relatively new one, with the earliest scientifically-oriented work on marketing dating to the 1940s. From the 1940s to the 1980s, the theory of cognitivism and bounded rationality held sway in marketing, claiming that consumer behaviour, preferences, and intentions arose logically out of consumer states of mind (Baumeister, Sparks, Stillman, & Vohs, 2008). In the 1980s and 1990s, behaviourism gained in importance, as scholars such as Foxall (1997a, 1997b), Foxall and Yani-de-Soriano (2005), and Foxall, Oliveira-Castro, and Schrezenmaier (2004) have called attention to the power of external stimuli (such as atmospherics) to interplay with consumer states of mind to create consumer behaviour. In the 1990s, some scholars called attention to the postmodern consumer, whose intentions were shifting, unpredictable, momentary, and irrational. For example, Kruger and Evans (2009) discovered that one of the characteristics of the postmodern consumer was to deliberately seek out unwanted information, a violation of the idea of strict rationality.

The emergence of the Web has the potential to clarify many pre-existing debates in marketing. First, the Web is enormously useful to marketing researchers because it is a realm in which consumer behaviour is made manifest. Consumers readily employ the Web to actively seek out information, experiences, and pleasures related to consumption and pre-consumption behaviour; the Web is a place in which the mental states of consumers can be mapped on to measurable forms of behaviour, such as the visiting of particular Web sites or the consumption of particular forms of Web content. Such mapping can help to determine whether consumers maintain rationality across online and offline channels (as Hsieh, Chiu, & Chiang, 2005 suggest is the case). Second, the Web is a microcosm of the market, particularly the ever-



growing information market. There is no way in which to preview a winter coat other than putting it on. However, the Web allows consumers to preview movies, books, music, and any other form of information from any location. In this way, studying the interaction between the Web (particularly Web previews) and the consumer can bring clarity and measurability to previously undetectable and internal consumer intentions and pre-consumption patterns.

Finally and most importantly, the main reason that research pertaining to the Web's marketing power is of interest is that the Web is where consumer behaviour is increasingly being formed. In many ways, the Web has come to replace, or at least match, the traditional brick-and-mortar marketplace and has become a core medium via which people are turned into consumers. The Web is not only the equivalent of the world's largest shopping mall but also a social arena, one in which consumers and potential consumers share opinions, ideas, and reviews with others all over the world. The Web is the ultimate vehicle for the transmission of word-of-mouth marketing (see De Bruyn & Lillien, 2008; van der Lans, van Bruggen, Eliashberg, & Wierenga, 2010; and Dobeles, Toleman, & Beverland, 2005, for some recent and influential discussions of Internet models of word-to-mouth and viral marketing) and reputation building, and these effects can be glimpsed very clearly by studying the link between the Web and movies. Word-of-mouth, which has long been a major topic in marketing theory (see Bone, 1995 for a treatment of some of the classic research in this category), stands right at the center of the movie business, in which the popular buzz around a new or upcoming release is often the major, or even sole, determinant of that movie's success. Additionally, after a movie is released, word-of-mouth is what contributes to new

consumers discovering the movie, whether in the theater or in subsequent rental formats. As Duan, Gu, and Whinston (2008) have written of the relationships between these variables, “a movie’s box office and WOM [word-of-mouth] valence significantly influence WOM volume. WOM volume in turn leads to higher box officer performance. This positive feedback mechanism highlights the importance of WOM in generating and sustaining retail revenue” (p. 233). This finding was affirmed by Dellarocas, Awad, and Zhang (2004). It should also be noted that poor WOM in turn leads to the poor performance of the film (Duan, Gu, & Whinston, 2008).

Although word-of-mouth has long been a component of traditional marketing and customer experiences, the Web has brought word-of-mouth to a new height of importance in both marketing theory and practice. As De Valck, van Bruggen, and Wierenga (2009) argue, “Although the phenomenon of word-of-mouth recommendations in itself is not new to marketers, the Internet has revolutionized the speed and the scope” (p. 185). The Web is an easy and powerful mechanism through which to create, share, and spread word-of-mouth, and marketers have only imperfectly and incompletely understood this phenomenon. Indeed, as this dissertation will show, there are only a handful of studies on the revolution wrought by the Web on word-of-mouth marketing, which Kozinets, de Valck, Wojnicki, and Wilner (2010, p. 71) have gone so far as to call a “new marketing reality”.

For all of these reasons, the impact of the Web on consumer behaviour is well worth studying. Such studies are of great benefit to the marketing practitioner who is still coping with the game-changing nature of the Web and to the theorist who may not

have understood how consumer practices in a Web-centric age shape such phenomena as word-of-mouth, consumption satisfaction, and planned behaviour.

### ***Introduction to the Context of Research***

The individual components of the context of this study are not unique. There has been extensive scholarly work on the behaviour of online as well as traditional consumers. What is unique about the context of this research is the way in which its methodology spans, and indeed connects, online and offline behaviour. The research is driven by the central insight that there is no hard division between online and offline consumption behaviour; it is common enough for people to use the Web to research a store purchase, or to comparison shop in order to discover a lower online price for an item glimpsed in a brick-and-mortar store. As Lee, Park, and Han (2008) have explained, “People often make offline decisions on the basis of online information; furthermore, they tend to rely on the opinions of other consumers...The online market enables customers to write recommendations that influence potential consumers” (p. 341).

A consumer is a consumer, regardless of the medium in which he or she consumes; it may be more convenient for researchers to segment consumption behaviour into online and offline categories, however, such segmentation does a disservice to the actual phenomenology of consumption. What warrants additional attention, particularly in this era of the Web, is an appreciation of the whole consumer, and of consumption behaviours and patterns as they transcend the divides of the online and offline marketplace thanks to what Evrard and Aurier (1996) have called “a cumulation of consumption experiences” across both categories (p. 128). By measuring

the ways in which online behaviour translates, or fails to translate, into action in a traditional venue, this research engages in a study of the whole consumer. In this sense, one of the purposes of the research is to determine whether there is continuity or discontinuity between Web behaviour and real-world consumption behaviour. Determining the nature of the linkage between the Web and traditional worlds is of great importance to this marketer, because it is necessary to learn whether consumers have distinct personas for the Web versus the traditional marketplace. If so, then the Web must be treated as a qualitatively different medium, one in which the rules of segmentation, purchase induction, and other principles of marketing apply in different ways. However, if research of the kind conducted in this study discloses a continuity between Web and real-world behaviour, then the mission of the marketer is simplified, as the Web is just an antecedent of ordinary consumption behaviour.

As this study is designed to understand consumer behaviour across the Web-traditional marketplace continuum, it is also an effort to better understand how Internet technology has or has not fragmented consumer behaviour. Traditionally, when confronted with Internet technology, marketing research focuses on the Web as a closed-off domain. For example, many of the research studies discussed in the literature review examine how the atmospherics of a Web site determine behaviour within the context of e-commerce. What is much more rare are examinations of how the atmospherics of the Web, or the ways in which consumers choose to interact with the Web, condition traditional offline consumer behaviour.

While the generalization may be extreme, it seems that, over the course of the history of marketing theory, scholars have tended to lag behind the actual complexities

of consumer behaviour. During the early era of the marketing discipline, cognitivism held sway and both the emotional commitments of, and environmental impacts on, consumers were given short shrift (Pieters, Baumgartner, & Allen, 1995). Then, for some time, behaviouralism gained in importance, and scholars were particularly fascinated by the impact of external stimuli on consumer behaviour (see the work of Foxall 1997a for an overview of the emergence of the behavioural, atmospheric, and situational trend in marketing theory). Then, finally, postmodern theory appeared and generated ideas of irrational and unpredictable consumers. Throughout all of this time, many scholars have insisted on framing a grand theory of consumer behaviour. The empirical bent has often been absent, as there has at times been more interest in creating and defending theoretical constructs than in the actual qualities of measured consumer behaviour.

Beginning the 1990s, however, there was a resurgence in empirical marketing research, and an attempt to bridge the existing gap between theory and measurement. It is to the spirit of this era in marketing research that the current study belongs. Its purpose is not to dispense with theory, but to take a data-centric and inductive approach to apply to existing theories, rather than seeking first appearance affirmation for such theories. Thus, the study seeks not only to understand the specific behavioural dynamics of a class of consumers interacting with a class of products, but also to model a particular way of doing marketing research, one that places more weight on the empirical detection and analysis of consumer behaviour than on the affirmation of a chosen theory of behaviour.

Indeed, with this background in mind, the study hopes to provide a practical demonstration that there is explanatory room for various theories (including theories of atmospherics, relationship marketing, transactional marketing, and hedonic behaviour) in any empirical analysis of consumers, because consumer commitments are complex enough to support such theoretical foundations.

### ***Summary of Project Overview***

This dissertation is divided into three distinct but complementary analyses, which are discussions of: (1) the impact of timing and media of Web previews on the desire to consume, and whether there is an empirical correlation between previews and same-movie consumption; (2) whether the perceived congruence between the content of movie trailers and the associated movie drives post-consumption satisfaction; and (3) the intentions (whether hedonic, informational, or intent-building) because of which consumers seek out Web previews of movies, if indeed there is evidence of conscious seeking-out of such experiences. Each self-contained paper will be a chapter in the dissertation.

The core of analysis one is an empirical study of 18 to 24-year-old movie-goers' consumption of Web previews, correlated with variables such as timing, media, and eventual consumption of the previewed movie. Statistical methods will be employed to answer the hypotheses associated with the three research questions inherent in this paper, namely the impact of (a) timing and (b) media on (c) same-movie consumption of Web-previewed movies. The core of analysis two is a simple statistical analysis of how viewers' post-consumption satisfaction with a Web-previewed movie aligned with viewers' perceptions of whether the content or style of

the preview was congruent with that of the actual movie. The core of analysis three is best described as a collection of statistics pertaining to the question of whether consumers seek out movie previews on the Web and, if so, whether they do so for purposes of (a) entertainment, (b) information, or (c) intention-building.

## **CHAPITRE 2: Literature Review**

This chapter discusses the scholarly background of the research questions, starting with the effects of timing, media, and atmospherics on the consumption of previews, and to the impact that these variables might have on the consumption of the actual product. The literature review reports that, although there is an established body of research predicting the impact of various environmental factors on consumption, the case of movie previews and movies is different because of a number of additional variables. These include the absence of competitive posturing in previews (Kridler & Weinberg, 1995), the fact that there are no switching costs involved (Mudambi & Mudambi, 1995), the resistance of movie performance to Bayesian prediction (Neelamegham & Chintagunta, 1999), the differences in timing that exist in the movie industry as compared to other industries, the fact that other industries face quite different challenges in entry to markets than movie firms do (Libai, Muller, & Peres, 2005), and the information-seeking behaviour of movie consumers themselves. Further, the finding that satisfaction is bound very closely to enjoyment, which Shun and Yunjie (2006) point out, is not the case in non-hedonic industries. The true purpose of this chapter is to turn concepts and insights from the literature review into a novel theoretical apparatus that can be applied to movie previews in particular and to the movie industry in general. Because the findings and theoretical discussion invoke specific theories of consumer behaviour that are discussed from different perspectives in chapters three and four, a special effort will be made to distinguish between aspects of the theory that are environment-specific and that can also be applied to the concepts of consumer satisfaction and expectation.



## ***Overview***

Web previews of upcoming movies are popular, particularly among younger consumers. That much is a fact that can be demonstrated by an empirical tracking measure of the popularity of preview-oriented Web sites in addition to YouTube, which tracks the number of downloads of movie previews. Of importance to marketing researchers is determining both the antecedents and consequences of consumption of Web-based movie previews. Posed in terms of a single question, the core of this line of thinking is an attempt to assess the following query: What are the antecedents (in terms of timing, media, atmospherics, and individual differences between consumers) of Web preview consumption, and how do these antecedents map on to the consequence of actually seeing a movie that is previewed?

The question, as phrased, is deceptively simple. Indeed, in some ways, the answer is also simple to provide, as it involves straightforward procedures such as correlation analysis and regression analysis carried out on the study participants. For example, since the study tracks basic demographic and psychological differences between consumers, it is statistically elementary to determine how those differences mediate the dependent variable of actually watching a previewed movie. The difficulty lies not in the empirical analysis, but in the theoretical apparatus that underlies the empirical analysis, where the truly difficult questions lie. How do we account for individual differences between consumers? How can we model the way in which such differences inform choices? How do we distinguish between internal differences (such as the varying individual psychologies of consumers) and external differences (such as

the different atmospherics of various Web sites on which previews appear)? How do we map and model the interconnections between internal and external differences in generating a single paradigm of consumer desires? Interestingly, we already know that consumers are influenced in particular ways by particular stimuli, such as atmospherics; what we do not necessarily know is *why* and *how* these influences act. The gap in understanding is qualitative, not quantitative.

Of course, it is fair to ask why practicing marketers or marketing theorists should be concerned with *why* and *how* questions when empirical analysis offers a simpler and more practical way in which to understand the impact of psychological and environmental stimuli on consumer behaviour. The first answer is that these kinds of qualitative questions, explored by means of theory building and analysis of the literature, deepen marketing's understanding of consumers, and add nuance, depth, and explanatory power to statistical analysis. The second answer is that empirical models themselves are built atop particular constructions of theory. In this case, for example, there was a methodological decision to separate survey questions about consumer psychology (such as the identification of opinion leadership and individuality) from differences that are rooted in external factors (such as consumer income, the timing of previews, and the characteristics of the Web sites on which such previews were encountered). As this chapter will demonstrate, there is ample theoretical support for separating these two kinds of influences; indeed, the study design both emerges from, and is highly indebted to, specific theories of environmental and individual impact on consumer behaviour.

The main conceptual difficulty of this chapter is that there is a gap between the content of the literature and the content of the current study. Because there is no marketing-centric academic research on Web-based previews of movies, a special effort has to be made to mine the existing literature for concepts, ideas, and theoretical constructs that can be shaped and repurposed to this study's task of understanding the consumption of online movie previews. Such an approach requires flexibility, as studies that were carried out in a particular context will often have to be adapted to a new context. For this reason, there will be special attention paid not merely to describing the relevant literature and theories, but also to explaining the process of adaptation whereby this material is made relevant to the current study.

### ***An Explanatory Framework for Previews' Impact on Movie Consumption***

The purpose of a preview is ultimately to induce the person watching the preview to attend the movie as well (although, to be sure, an unintended side effect of the preview could be that the viewer decides to obtain a pirated version of the movie or otherwise follows up on the desire to consume without paying for it, as Khouja and Wang, 2010, argue is common with digital media such as movies). As such, one of the key questions to ask about a preview is: What role did the preview have in the post-consumption satisfaction reported by the viewer? After all, a preview can be considered as a kind of promise, or even a relationship contract between the movie company and the individual consumer (Sheth and Parvatiyar, 1995). A preview that advertised a romantic comedy (the whimsical pitfalls of falling in love), but then turned out to have much sadder undertones than expected (the pitfalls of unreciprocated love), could in this way, be considered both false advertising and a violation of contract.

More than being promises about what is to come in the actual movie, previews have their own generic tone. They exist to set expectations, to create a mini-experience of the movie. The best previews are vivid and compelling in their own right, so that they can be consumed on a standalone basis. Indeed, when the 1997 Star Wars film The Phantom Menace was released, there are credible reports that some movie-goers actually entered theaters just to watch this preview, and left immediately afterwards.

On the other hand, it is probably the case that, for most people, previews function not as an exercise in independent aesthetics, but as promises about what is to come in a movie. As the name suggests, a ‘preview’ is a free product sample, a taste of a coming attraction, a glimpse that is intended to make the consumer want more. With this fact in mind, it is possible to turn to an empirical examination of the question: How does perceived congruence with a trailer impact a movie-goers’ impression of the actual movie? The question is more complex than it appears, because ‘congruence’ can be operationalized in a wide variety of ways. For some, congruence may be a question of content. If a particular movie is about, say, an asteroid crashing in New York, then a trailer that either reveals or strongly hints at this detail would be congruent without the movie. However, there are also questions of tone. It might be that the asteroid movie is an action-adventure piece, one in which there is much macho posturing and waving of guns. In this case, a preview that disclosed the asteroid impact but tonally emphasized lyrical moments from the movie (such as romantic moments), then, even while previewing the content accurately, it misreports the tone. A further complication is that a trailer could be too congruent with the film. For example, a three-minute trailer that discloses every single twist and turn of a murder mystery, in addition to the shock

ending, would certainly be congruent with the movie, but in this case the consumer would likely feel that the congruence was not a motivator of success, but failure.

These facts need to be kept in mind, because they emphasize the movie industry's similarities and dissimilarities to other industries. Certain conceptual problems of congruence simply do not occur in other industries. For example, a beverage company offering a preview of a new drink would not alter the taste of the actual drink; it might just shrink the sample to the size of a cup. Similarly, a retail store offering a preview of a new model of jeans might allow consumers to try it out in the store before taking it home. These procedures cannot be followed with movies, which, as complex information products, cannot be straightforwardly sampled, thus the key role of the preview. It is because movies have to be reconfigured and reinterpreted for preview purposes that it becomes more difficult to understand the ways in which congruence and disconfirmation can both help and hinder customer satisfaction with the finished product.

The topic of consumer expectations and the relation to satisfaction is a particularly difficult one, and one that has been treated from several viewpoints in the marketing literature. The traditional view is the one represented by Babin and Banin (1999), namely that expectations form a positive template for happiness with the consumption experience, and that there must therefore be congruence between expectation and result; "the amalgamation of salient characteristics form a 'prototype' for a given environment. Consumers then compare new stimuli to the prototype and the resulting assimilation/contrast mechanisms produce affective, behavioural, and evaluative consequences" (p. 89). However, as Babin and Griffin (1998) also pointed

out, satisfaction more generally results from “appraisals (including disconfirmation, perceived performance, etc.) of a set of experiences” (p. 129). Thus, it is certainly possible that satisfaction can result from an unexpected as well as expected result—the violation of a schema. There is such a phenomenon as unexpected consumer delight from an aspect of consumption experience that was not anticipated before the purchase. Braun-LaTour, Puccinelli, and Mast (2007) have argued that a lack of congruency between consumer expectation and message can in fact result in “more profound message processing” (p. 1109) and help a message to stand out more clearly in an environment of information overload.

The classic marketing study on movie satisfaction is probably that of Ladhari (2007), who reached a number of fascinating conclusions. Based on a study of 470 movie-goers, Ladhari discovered that satisfaction with a movie was positively mediated by particular kinds of disconfirmation of affective and cognitive expectations, and that these disconfirmations were actually the source of arousal and pleasure, which in turn caused the movie-goers to express satisfaction with their experience. Ladhari explained that, for movie-goers, disconfirmation was typically the phenomenon of a film being better than expected.

Ladhari’s work is highly valuable, not only because of its empirical findings but because of the theoretical implications of those findings. One of the implications of Ladhari’s contribution is that movie-goers do not judge the product on an absolute scale, but rather on a relative scale whose markers are set by their own expectations. Clearly, movie trailers have a great deal to do with creating and managing expectations. They are intended to give the viewer an expectation of what it would be

like to attend a particular movie. However, in this regard, movie previews can do too much in addition to doing too little. For example, a movie preview that creates extremely high cognitive and affective expectations in the viewer may doom itself. If the film does not live up to these standards implied in the trailer, the viewer will register disappointment. The very same movie, promoted by a trailer that creates only moderate expectations, might actually elicit more satisfaction from the viewer.

Congruence, then, is not merely a factor of the consumer's own cognitive and affective states, but of the trailer itself, because the trailer plays an important role in creating the expectations that lead to satisfaction or disappointment. There are a number of factors, however, that can mediate between the trailer and the affective and cognitive expectations to which it gives rise in the consumer. For example, Lee and Shavitt (2006) argue that self-concept is an important mediating factor (p. 261). Thus, a young man who sees himself as a rough-and-tumble personality might have a self-concept that promotes identification with action movies and action movie trailers. In this way, expectations are not entities that arise in a void, but are rather managed and mediated by various aspects of the viewer, the trailer, and the interaction between the two.

Another aspect of individual consumer personality than can mediate the satisfaction derived from movie trailers lies in individual differences, particularly what Kuppens (2008) has described as the tendency of some individuals to associate pleasure with high arousal (such as feelings of joy and stress), whereas others associate pleasure with low arousal (such as feelings of relaxation and sadness). Because the content of pleasure and arousal vary and are subjective, it is all the more necessary to

code satisfaction responses based on data that is unique to individual experiences, thus justifying the methodology of this study.

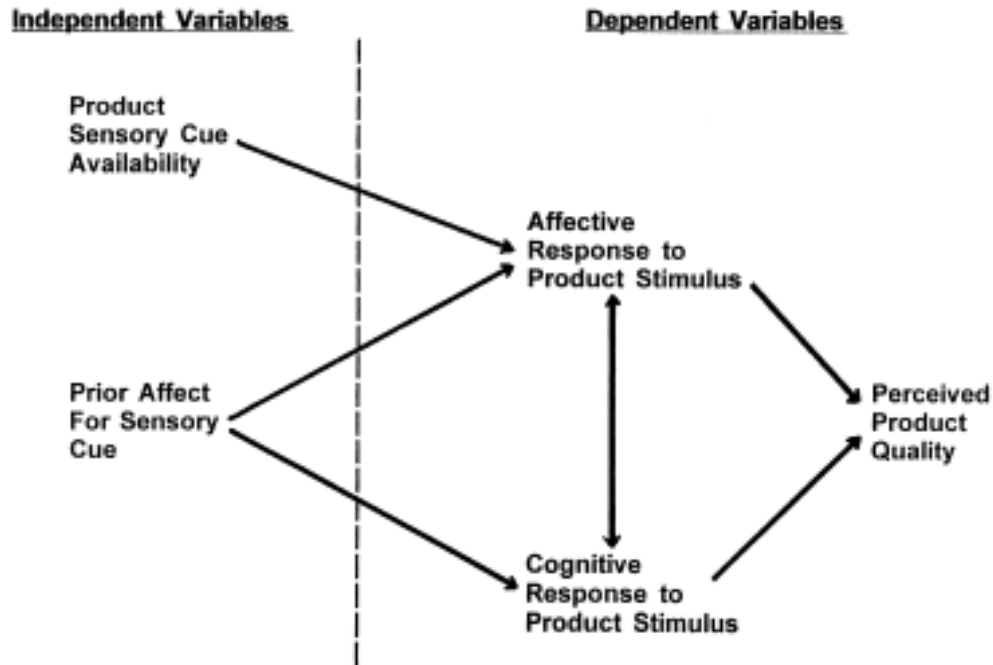
If Web users do indeed seek out movie previews online, how do they judge between previews, form an opinion of a preview, and decide whether to attend the movie being previewed? This study proposes a number of hypotheses in this regard, including the possibilities that the medium of presentation and the timing of the preview (i.e. how long before the actual movie release date that a preview is made available) play mediating roles. However, a general conceptual framework is needed to explain the way in which online previews may incite consumers to watch the associated movies. Compeau, Grewal, and Monroe (1998, pp. 295–296) have offered the following model of prior affect and sensory cues' impact on both cognitive and affective responses, and on consumer perception of product quality:

“The model posits that upon presentation of stimuli, the consumer attends to some portion of these stimuli evoking affective and cognitive responses. The affective and cognitive responses are posited to then influence subjective evaluations of product quality. The central thesis of the model is that prior affect, recalled when presented with stimuli, as well as the immediate affective responses, influence quality judgments. Moreover, the model suggests that some degree of mediation may occur. Either the affective responses may mediate the effects of cognitive responses on judgments, or the cognitive responses may mediate the effects of the affective responses on judgments. Finally, the availability of sensory cues is posted to influence the affective response.”

The model can be visualized as follows:



**Figure 2-I: Compeau *et al.*'s conceptual model**



The Compeau *et al.* model is supported by the prior work cited by Janiszewski and van Osselaer (2005). It should be emphasized that this model is both conceptual and general enough to accommodate various specific theories of how both product availability and prior affect impact consumer responses to the stimulus and accompanying judgments of product quality. This model, however, is limited to variables that are in the mind of the consumer, such as prior affect; other models have added in the impact of atmospherics on the formation of such affect. Koo and Ju's (2010) study discovered that "online atmospherics such as graphics, colors, and links have an impact on customer emotions such as pleasure and arousal, both of which have subsequent effects on intention" (p. 377). It is for this reason that movie studios have invested heavily in Web sites to promote individual movie releases, as such Web sites

can contain a number of atmospherics, including distinct design schemes, dramatic music, and the like. To encounter a Web-based preview in a setting of this sort is, as Koo and Ju suggest, to be more likely to be pleased and aroused by the preview. Even online, and given a non-varying product such as a movie trailer, atmospherics matter.

In addition to atmospherics, the question of timing and temporal affect has been much studied both within the marketing domain and the motion picture industry. In their analysis of the impact of timing on the popularity of sequels, Basuroy and Chatterjee (2008) were unable to resolve the question of whether intention to see a movie sequel strengthened as a result of the previous installment of the franchise having been recently or long ago released. Delre, Jager, Bijmolt, and Janssen (2007) have written that, despite the general consensus among marketing theorists that timing of prelaunch activities is a key part of future product success, “the right timing for promotional mass media campaigns remain[s] unclear” (p. 826). In surveying the extant literature, and conducting their own simulation, Delre et al. did not discuss the prelaunch of information goods such as movies, but limited their discussion to traditional goods. As such, the traditional discussion of takeoff timing and prelaunch activities has not taken account of the specific dynamics of the movie industry and its consumers. The key difference appears to be that, in traditional product industries as studied by Delre et al., both modeling and empirical analysis revealed that the key point at which companies should focus prelaunch activities is very close to the moment of actual product launch (p. 833). That dynamic does not hold true in the movie industry, as previews typically occur several weeks and even several months before the actual launch of the advertised movie. The movie industry is also different in that

preannouncements lack the competitive dimension mentioned by Kohli (1999). In other industries, preannouncements can alert a competitor to the necessity of announcing its own product. In the movie industry, movies are penciled into a release schedule long in advance of a preview, and there appears to be some collusion between movie studios in assuring that key films do not go up against direct competitors at certain points in the release cycle. These dynamics may be missing from other industries as it is unusual for there be such a strong sense of coordinated collaboration amongst competitors to essentially protect the product viability of a chief rival. This is typically seen as a distribution strategy to mitigate the inherent risk of launching products that have cost, in some cases, hundreds of millions of dollars to produce, let alone market.

What does it mean to suggest that the medium through which Web previews are encountered can condition satisfaction with the preview? The statement implies that the Web itself is not the base medium of analysis. In terms of atmospherics, Eroglu, Machleit, and Davis (2001) have suggested that the difference between Web sites is so great as to constitute different media, and explain that the atmospherics of separate sites condition the following variables: intentions, results, satisfaction, re-patronage, purchase amounts, and total amount of time spent online. There are numerous ways to discuss the differences between Web sites themselves. Huang (2003), for example, has suggested that one obvious division is between utilitarian and hedonic Web sites. For example, a website that sells home cleaning products will be predominantly promoting utilitarian claims such as product effectiveness, good quality/price ratio and efficacy, whereas a website selling a luxury cruise will promote hedonic claims such as the

pleasure of consumption, the uniqueness of the experience, and the emotional justification for high costs.

Given that Web sites are different in their orientation, it is also true that consumers experience different forms of affect. If one accepts the probability that both movie previews and movies themselves are hedonic products, then it becomes important to understand what is known as affect, or emotion, because consumer affect surely interacts with, and mediates, the influence that media exert on consumers themselves. An excellent place to begin an investigation of affect is with the work of Laros and Steenkamp (2005, p. 1441), which, drawing upon the existing literature in this domain, created a list of the following affective states:

**Table 2-I: A Typology of Affects (Not Exhaustive)**

<b>Negative Affect</b>	Anger	Angry; Frustrated; Irritated; Unfulfilled; Discontented; Envious; Jealous
	Fear	Scared; Afraid; Panicky; Nervous; Worried; Tense
	Sadness	Depressed; Sad; Miserable; Helpless; Nostalgia; Guilty
	Shame	Embarrassed; Ashamed; Humiliated
<b>Positive Affect</b>	Contentment	Contented; Fulfilled; Peaceful
	Happiness	Optimistic; Encouraged; Hopeful; Happy; Pleased; Joyful; Relieved; Thrilled; Enthusiastic
	Love	Sexy; Romantic; Passionate; Loving; Sentimental; Warm-Hearted
	Pride	Pride

This affective scale, whose reliability and validity have been checked (Cronbach's Alpha = .85), is a vast improvement over the very basic affective structure discussed by earlier marketing theorists, such as Gardner (1985), who did not distinguish much beyond negative and positive mood.

There is a body of research that connects affect, impulse buying, and consumption of hedonic goods (Strack, Werth, & Deutsch, 2006). This research suggests that marketing of the hedonic good is designed to take place within a continuum of affect, such that the product appeals to a pre-existing background (a set of antecedents, as it were) of affects in order to replicate the same kind of affects via the purchase of the hedonic good. Thus, people who previously found themselves excited by watching an action movie are targets for marketing of action movie trailers that promise a renewal of the feeling of the excitement. Typically, this affect is generated by relating the current movie to a past movie that is likely to have generated a particular affect in the viewer. For example, in the 1980s and 1990s, one of the paradigmatic action films was Die Hard, which was beloved to many fans of the genre. Throughout this time, many action movie trailers promoted movies by suggesting comparisons to Die Hard, such that a film might have been described “Die Hard on a bus” or “Die Hard in outer space.” These previews might also have called upon music, situations, or lines of dialogue that were associated with the earlier film. In this way, it becomes possible to glimpse the links between affect, marketing, hedonism, and the environmental qualities of a movie preview.

The point that Strack et al. emphasized about the impulse buying rather than the rational buying of hedonic goods such as movies is the durability effect. Strack et al. pointed out that, in the extent marketing research, it is clear that consumer expectations of positive affect generated from hedonic goods are of shorter duration than expected. Going to an action movie may indeed make one feel excited, but for a far shorter length of time, and in a less intense way, than one anticipated before actually seeing the movie. Thus, if one is going to movies primarily in order to feel some kind of positive affect, the marginal utility of movies is actually quite low. It may be for only a few minutes that one feels the positive affect, and one may have paid \$15 or more for that very fleeting privilege. Martinez and Euzéby (2005) attempted to suggest a measure to audience reactions to movie trailers but not in an online context, thus it cannot account for unique atmospherics and timing impacts on viewing the trailer via a new media.

A consumer with bounded rationality, acting in the ways that neoclassical economists posit, would not be enticed by the atmospheric and environmental qualities of movie previews, which are in fact a kind of seduction and attempt to bypass the durability effect. Such a consumer would have sufficient introspective power and rational computational ability to calculate that his or her emotional investment in a future movie is in fact unwarranted. Perhaps, to such a consumer, feeling excited or romantic for 10 minutes is not in fact worth the price of the movie ticket and the opportunity cost of seeing the movie. In this sense, the role of the context of the movie preview is to charm the viewer and appeal directly to his or her positive affect, bypassing the qualities of reason. A preview with booming music, announcing a movie to debut several months from now (thus building the sense of communal anticipation

for what promises to be a massive cultural event), appearing on a Web site that breathlessly trumpets the latest upcoming films, is designed to appeal to the antecedent memories of consumers who were enthralled by other such films and who want to repeat the experience, without rationally realizing that, in fact, the experience may not be worth the wait or the money.

These insights into antecedents and positive affect are important, because they explain the human factors to which timing, media, and atmospherics appeal. Indeed, one can consider the movie trailer itself to be one long piece of atmospheric seduction, given that the same information that is in the trailer could be presented as a written synopsis of the plot, which would appeal purely to the information-gathering agent. But, clearly, such is not the way of previews.

### ***The Role of Information-Seeking***

Information-seeking on the Web, as a prelude to making a purchase or as part of a process that could lead to a purchase, has to be understood within the broader context of online behaviour. In this regard, Bosnjak, Galesic, and Tuten (2007) have distinguished between four determinants of information-seeking as a part of shopping or proto-shopping behaviour, two of which are as follows:

“The *economics of information approach* deals primarily with the perceived efficiency of buying online...In this paradigm, consumers prefer the mode of buying that has the best ratio of search costs (i.e. time needed to find the ‘best’ product for the lowest price) and the expected benefits of making a decision...the *lifestyle approach* studies sociodemographic characteristics of potential consumers, their way of life, and patterns of spending time and money.” (p. 598)

In 2007, when Bosnjak et al. published their work, there were only four studies that associated personality correlates with online shopping behaviour (Bosnjak et al., p.

598). Currently, there is only one major research study on the motivations for providing an online review, which is an important variable in the spread of a Web-based movie preview (Picazo-Vela, Chou, Mekcher, & Pearson, 2010). The situation has scarcely improved in the meantime. In addition, the picture has been further clouded by the fact that there is less research on what Huang, Lurie, and Mitra (2009) refer to as experience goods, which movies and movie previews are, versus commodity products.

Why would Web users seek out information pertaining to upcoming movies, particularly movie trailers, and then diffuse this information to others? On the surface, traditional explanations have determined that the desire to share information with others is based in positive affects. For example, someone who enjoys a movie is probably likely to recommend that movie to a friend, wishing the friend to share in the positive affect of watching a good movie. On the Web, however, the dynamics of experience recommendation and positive affect may be different.

For example, Chen (2006) has written that the flow state described by psychologists is also operative on the Web:

“In accordance with the flow state described above, it is expected that using the Web, in some situations, may become an autotelic experience which makes the engagement intrinsically rewarding and may generate enjoyable feelings and improve Web users’ positive affects...From a marketing perspective...flow has a number of positive consequences, including increased consumer learning, exploratory behaviour, and positive affect” (p. 222).

Without entering into a discussion of the psychological literature, suffice it to state that *flow*, founded by psychologist Mihaly Csikszentmihalyi, is a feeling of harmony, connectedness, and complete immersion in an activity, such that an individual in the



flow state feels completely in charge of the moment and somehow plugged in to the universe (Zaman, Anandarajan, & Dai, 2010). On the Web, flow can take place through what Chen (2006) has described as autotelic mechanisms. In layperson's terms, the implication is that simply being immersed in a Web experience, and knowing exactly how to navigate through that experience in a self-guided manner, can put certain users in a flow state. To marketers, this means that such users will feel more positively about the information they process and will also be more inclined to share information.

For Web-based movie previews, this phenomenon means that Web competence is its own reward, and encourages forms of recommendation on that basis alone. For example, someone who has mastered the process of surfing to different preview sites and making recommendations to others (via, say, blog posts or online messages), will in fact tend to do so. In the real world, not all of us are recommenders, despite the fact that most of us have the verbal facility and the cognitive tools to make recommendations. On the Web, recommendation is a much more frequent activity, possibly because making recommendations allows users to plug into a flow state, i.e. a feeling of interconnectedness with others and a sense of delight at being a discoverer and disseminator of knowledge. The theory suggests that an online recommender will feel flow more readily than someone who, for example, makes random movie recommendations to strangers at a bus stop.

Because the notion of flow is an important one in understanding why consumers seek out movie previews on the Web, it is worth investigating the aspects of flow more closely. One such aspect is the role of social networks in generating links

for others to see. Social networks can develop a feeling of flow in that, by participating, users feel as if they are nodes in a well-calibrated, highly-functional communications network. Simply knowing how to participate in a social network can generate a feeling of flow.

Web-based movie previews do not exist in a vacuum, but as part of a nexus of social relationships and interlinkages on the Web. Thus, movie previews are often embedded on Web sites on which users can leave comments, rate the previews, and even arrange to have links to the previews forwarded to other people. In this sense, online movie previews are part of a social media apparatus (Kim, Jeong, & Lee 2010), and one of the characteristics of this apparatus is a high degree of word-of-mouth and buzz functions. Indeed, some of the excitement for an online movie promotion is built by the high degree of buzz generated by e-mail forwards, online comments, and other forms of social media exploitation of the content.

Zhu and Zhang (2010) have noted that, on the Internet, consumer reviews are not merely a sideline but an integral part of the selling and pre-selling processes: “24% of Internet users accessed online reviews before paying for a service” (p. 133). Zhu and Zhang add the insight that there are significant continuities between online buzz and offline purchasing behaviour, both in the movie industry and in general:

“...online movie reviews offer significant explanatory power for both aggregate and weekly box office revenues...adding online movie ratings to [the] revenue-forecasting model significantly improves the model’s predictive power. In general, studies suggest that many consumers make offline purchase decisions based on online information and that at least some aspects of online WOM [word-of-mouth] are proxies for overall WOM” (p. 133).

This insight supports one of the central findings of this study, which is that there is indeed a continuity between online and offline aspects of consumer behaviour, particularly in the relationship between consumption of Web-based movie previews and in-theater movie consumption. Euzéby and Martinez (2004), while studying movie trailers in an offline context, reported evidence of information-seeking and entertainment but were unclear as to intention-building via consumption of movie trailers. Such hypotheses remain untested in an online context. Methodologically, Zhu and Zhang's work represents a significant advance over earlier research, which, like that of Ng (2003), created conceptual walls between online and offline behaviour—arguing, for instance, that behaviour in the public market was distinct from behaviour in the environment of e-commerce. More recent research has shown this distinction to be possibly unwarranted.

Naturally, from a marketing perspective, there are many implications that arise from the discovery that users themselves seek out and consume movie previews. There is theoretical support for the idea that such behaviour generates positive affect in the consumer, affect that will likely transfer over to the watching of the movie associated with the trailer. After all, cognitive scientists such as Pacherie (2007) have argued that, when agents exercise a particular effort, the effort itself creates a sense of both control and satisfaction; in having been active, rather than passive, we generate positive affect and create the likelihood that this affect will be sought out and re-affirmed in different ways (p. 209). Thus, someone who feels a sense of pleasure and control from practicing a sport is likely to play that sport in formal settings, such as to obtain the positive affect again, perhaps in an amplified way. According to Pacherie's theoretical

framework, the same principle applies to people who seek out movie trailers; the act of seeking out cements positive affect and generates a greater likelihood that the movie itself will be seen.

The same point has been made in other ways by marketing theorists. For example, Simonson (2005) argued that conscious inputs are at least as important as unconscious inputs in terms of their role in consumer choice, and that in fact, a conscious input (an active decision, or goal-directed or planned behaviour) makes the consumer feel good about consumption choice. Simonson's point, backed up by a number of empirical studies (see for example Liberman & Ross, 2006), is that, in making a conscious choice, the consumer is deliberately filtering out the noise created by an overload of consumption messages. The decision to act makes the consumer feel less a victim of information overload and more of an active agent, which is a dynamic that increases positive affect and the likelihood that the agent will keep engaging in active consumption and pre-consumption behaviour. Interestingly, there is some evidence that males achieve more positive affect from online agency than women (Richard, Chebat, Yang, & Putrevu, 2010), and that both genders exercise more agency when that agency succeeds in giving them a feeling of control (Sebanz & Lackner, 2007).

By the same token, it is necessary to acknowledge that agency is tempered by other factors, such as word-of-mouth and the conformity effect. Viewers may seek out previews with their own agency, but are often indebted to others for engaging in the act of seeking out, or for making decisions about what they have found. The dynamics of online word-of-mouth have begun to receive attention from empirically-minded

researchers. For example, Li, Lin, and Lai (2010) identified the attributes of influential online reviews, i.e. the people who are most likely to spread information of their own and form the opinions of others. In the online as well as in the offline world, there is a close interplay between the word-of-mouth effect and the conformity effect. In other words, once influential reviewers have succeeded in shaping the terms of discourse around a certain movie or movie review, the body of received opinion will acquire a certain authority that will convince others of its veracity. In this way, people's opinions of both movie previews and movies themselves can vary based on whether they are under pressure to conform to a specific body of opinion. If a movie trailer is panned by influential online reviewers, then some people who encounter that trailer will also render negative affective and cognitive judgments about it solely in order to be on the right side of prevailing opinion. This effect cannot be ignored.

The work closest in spirit and content to the present study was carried out by Koh, Hu, and Clemons (2010) in their recent article, "Do Online Reviews Reflect a Product's True Perceived Quality? An Investigation of Online Movie Reviews Across Cultures." This article appears to be the only scholarly work in English exclusively on the topic of online movie reviews; indeed, in the authors' own comprehensive literature review, no mention is made of any studies in this exact domain. Despite the fact that the current study takes a slightly different approach to online movie reviews, examining them only as they occur in the context of Web previews and insofar as they explain something of actual movie consumption, Koh et al.'s work is still highly relevant to the present study. One of the major insights of the study was that online movie reviews in North America are written predominantly by those with extreme

opinions on either side of a movie. In this way, online reviews of movie previews play into the conformity effect, as a middle ground is often missing and casual readers find themselves pressed into one or the other extreme of response. In addition, as Yang and Mai (2010) discovered, negative reviews carry more weight than positive ones, thus generating a pressure on future consumers of these reviews to also find a Web-based movie trailer deficient.

In terms of the nature and role of online conformity, it is worth keeping Gainer's (1995) statement in mind: "...shared consumption...develop[s] and maintain[s] the interpersonal relationships that bind autonomous individuals into 'small worlds' of intimacy and community" (p. 254). Online, shared consumption may be of even greater importance than in the traditional world because shared consumption is one of the very few things that can bind together a diffuse virtual community. In the absence of knowing each other in the flesh, members of online communities know each other's tastes, which receive concrete form in consumption.

### ***Relation of Literature to Research Questions***

There is a credible body of academic literature on the discrete topics of movie previews, Web previews, consumer behaviour in online and offline environments, consumer expectations, and consumer satisfaction. The literature, however, treats these topics as separate; there is no awareness of any study that has united all of these themes and emphases in a single design.

To begin with, the movie industry has only begun to receive serious attention from marketing theorists over the past twenty years, and to this day the work on movie marketing is a very small component of marketing research in general, despite the

general crisis faced by movie theaters today (Silver & McDonnell, 2007). What Eliashberg, Jonker, Sawhney, and Wierenga (2000, p. 226) concluded at the beginning of the decade remains true today: “In spite of the high financial stakes involved in marketing new pictures, marketing science models have not been applied to the *prerelease* market evaluation of motion pictures.” Indeed, as of 2009, the movie industry in North America lacked even the marketing sophistication required to institute demand-based scheduling of movies at the theatrical level (Eliashberg, Hegie, Ho, Huisman, Miller, and Swami et al., 2009, p. 75). Eliashberg (2000) was among the first researchers to promote the adoption and adaptation of relatively robust marketing theories, such as Markov chain models, for application to the movie industry. Even as movie studios began to refine their previously atrophied prerelease market evaluation apparatus, however, the Web disrupted traditional understandings of the marketing dynamics of previews. The hedonic rather than utilitarian aspect of both movies and movie previews should also be emphasized as a difference between this industry and others. Indeed, both of these media aim to transcend what Tsai (2005) has described as the model of economic utilitarianism, in which “rational choice and mental calculus characterize decision-making processes” (p. 278).

As Amiel and Sargent’s (2004) ground-breaking empirical paper demonstrated, there are marked variations in Internet usage behaviours depending on personality types, with only the personality type of extravert reliably expected to frequently employ the Web for goal-directed purchase behaviours. The new typology of Web users and their associated consumption and information-seeking characteristics complicated what was already a slow and painstaking process of traditional prerelease

segmentation and market analysis processes in the North American film industry. To date, movie marketers had studied the behaviours and predilections of consumers who had already seen a movie, or were likely to see a movie, and who had been gathered in either a focus group or survey sample to offer feedback to the marketer. The complication created by the Web was that it offered marketers access to consumers who might still be many stages removed from actually going to the cinema to see a movie, and no simple or accurate way to translate online consumer behaviour into measurable consumer intention to go to the theater. To make the problem worse, more recent research suggested that it was highly difficult to use Web behaviour as a predictor of real-world consumer behaviour. For example, Baas and Raaij (2010) pointed out that many veteran users of the Internet had characteristics of the autistic disorder known as Asperger's Syndrome, which inhibits exploratory behaviour associated with the seeking out of new products and services. In face-to-face studies of focus groups, movie marketers at least had a chance of segmenting responses based on their gut responses to in-the-flesh movie audiences. Additionally, researchers such as Gartrell (2008) suggested that evolving Web technology could radically transform the way in which both movies and movie previews were consumed, for example by reflecting the preferences of co-located users. In short, the world of the Web was challenging and new, especially given that it was difficult to tell who was doing the clicking, and how their existing patterns of behaviour might or might not impact potential purchase decisions.

As such, both movie marketers and marketing theorists were at loose ends when it came to the proper study and appreciation of Web-based behaviours as predictors of



movie consumption. There was a major gap in knowledge brought about by the combined reliance of the movie industry on old methods of prerelease marketing and data collection and the disinterest of marketing theorists in the motion picture industry in general. As Kumar (2010) has argued, movie marketing is a developmentally stalled practice, one that has not yet taken full advantage of deeply exploring the complexity of such best practices as segmentation and targeting (in which case, radically different versions of the same trailer would be served to different audiences).

The marketing literature, as well as the computer science literature, already contains numerous insights that could be applied to the more robust understanding of online behaviour and its impact in the real world. However, because none of the research specifically treats the research question of Web-based movie previews and their impact on movie consumption (the work of Koh, Hu, & Clemons, 2010, comes closest), it is necessary to move through the literature with the mindset of gathering and assembling disparate concepts that can be stitched together and applied to better unpack the research questions framed by this study. As such, the approach taken by this dissertation is not merely to highlight the deficiencies of the research but to approach the research constructively, as being able to address this study's research questions even when it does not focus directly on the topic of Web-based previews and their possible ties to consumer behaviour.

The one grand theoretical theme that emerged from the literature review that can be applied to each of the research questions is that there is no single way in which to answer any of the questions posed. Indeed, given the strong support for individual differences and behavioural variance discussed in the literature (see for example

Corkill, 1996 and Fernandez-Blanco, Orea, & Prieto-Rodriguez, 2009), the concept of a sovereign solution can itself be rejected out of hand.

In order to illustrate what this conclusion means for the project, consider an example derived from one of the research questions.

Research Question #1: How does the timing of Web previewing influence movie consumption?

Although the research will be conducted in a quantitative fashion, the question itself is, in a way, qualitative. The *how* of the question is an invitation to examine a number of diverse possibilities, not a single one of which exhausts or excludes the others. The literature review demonstrates the ways in which timing (along with atmospherics, media, and other environmental factors) influences movie consumption is not deterministic, but probabilistic. As in Compeau et al. 's (2005) model, the pathways of influence are probabilistic and depend greatly upon the unique antecedents in each consumer's situation. As such, one must at the start dispense with the temptation to treat the research questions as invitations to give unitary answers. Instead, the research questions are gateways into exploring the various ways in which marketing can influence consumer behaviour, and how environmental, demographic, cognitive, and affective factors (such as the kind of durability bias discussed by Wood & Bettman, 2007) come into play.

As the literature review has demonstrated, the movie industry is particularly resistant to deterministic analysis, because of the variability in affect between consumers. Some users will be thrilled to know about a movie six months in advance, whereas others will likely forget about the movie altogether. How consumers behave in

the moment will be determined by equally shifting and variable antecedents, as Foxall (1997a, 1997b) has argued.

From a certain point of view, the fact that the movie industry is a special case has dissuaded marketing researchers from devoting significant attention to this domain. It is easier, and perhaps more rewarding for many researchers, to examine how marketing works in more traditional goods industries. Any serious study of marketing phenomena in the movie industry, especially when the industry is transposed to the Web, raises more questions than it answers. In some ways, studying marketing phenomena in the industry is akin to analyzing responses to art, which will necessarily be much more variable and less concrete than responses to utilitarian products such as refrigerators. However, once one acknowledges this fact of the industry, the goals of research (and, specifically, of the research problems identified in this dissertation) become clearer. The goal is simply to explain how consumers respond to previews while remaining grounded in an empirical, rather than grandly theoretical, tradition. The best theoretical models surveyed in this dissertation share a common point: They are blunt instruments that seek to depict several possible pathways of consumer behaviour in response to different marketing and environmental stimuli. They are not dogmatic, and they do not seek to impose a set pattern on research.

With this background in mind, the research questions have been framed in such a way as to allow open inquiry, taking advantage of some of the existing ambiguities in movie and Web marketing research to determine how these domains can better *illuminate* dialogues within marketing, rather than attempting to *solve* these dialogues with simplistic yes/no answers. By asking ‘how’ questions, the research is designed to

gather information in an exploratory fashion without over-committing itself to any particular theoretical interpretation of the evidence. Only such an approach can do justice to the complexities of what Mollen and Wilson (2010, p. 919) have called the “empowered, informed, and increasingly skeptical consumer” of the Internet era. That said, some hypotheses in line with major inferences in the existing research have been chosen.

### ***Conclusion***

While the numerous theories of consumer behaviour and individual/environmental difference surveyed in this chapter are relevant to the study design, and in some cases have made direct contributions to the adoption of the methodology, the study does not aim to either contribute a new theory of its own or to affirm an existing theory. As designed, the study is not generalizable to any mass of consumers, and on these terms alone cannot serve as either confirming or disconfirming evidence for a particular theory.

Instead, the main contribution of this study is more succinct. It is simply to explore the ways in which individual and environmental differences impact a decision to purchase, and to model a method of empirical analysis of consumer behaviour that is increasingly prevalent in the methodology of marketing researchers. It has already been argued that theory is only adequate to offer a general account of how individual differences will interact with timing, atmospherics, and media in order to generate decisions to consume or not to consume. In order to form a specific account, empirical means must be employed. Specific individuals and samples will have idiosyncratic responses to timing, atmospherics, and media.

The main contribution of the research in this case will be to describe how a sample of young people responds to the atmospherics of Web-based previews, as part of a larger project of explaining how such previews condition a desire to consume the associated movie. The research will not result in a new theory of atmospherics or behavioural response, nor is it intended to. Rather, on the basis of the arguments advanced in the chapter, the main contribution of the research will be to hurdle past the conceptual difficulties of behavioural analysis and generate new data that casts light on a specific population engaged in a specific activity.

## **CHAPITRE 3: Theory-Building and Intended Contributions**

### ***Theory Building and Argument Development***

The effects of timing, media, and atmospherics on consumer processing of Web-based movie previews are complex because of the number of variables involved, and because of the interactions between the variables (creating what Lane & Husemann, 2005, have called a systems effect). To begin with, there are aspects of timing, media, and atmospherics that are important in themselves (Verhoef, Lemon, Parasuraman, Roggeveen, Tsiros, & Schlesinger, 2009). For example, if a preview is issued for a movie that is to be released in ten years' time, then, almost regardless of the affective and cognitive differences between consumers, most consumers would fail to be interested in such a preview. Similarly, a preview that played on a completely darkened Web page would also have a negative impact on most consumers regardless of their individual differences.

Naturally, however, most previews are not unwatchable, and advertise upcoming movies. As such, the timing, atmospherics, and media of such previews will certainly depend, for some of their impact, on the individual differences between consumers. How does an individual respond to a backdrop of red versus a backdrop of white? Do some people mind scrolling to the very bottom of a long Web page to see a movie preview? How long are people willing to wait to follow up on a movie that is advertised in a preview? The difficulty in analysis is that there are no absolute answers to these questions; they depend on individual differences. The role of theory is to conceptualize these differences; the role of empirical analysis is to detect individual difference in action. This section will cope with some of the theoretical implications

behind the theories of individual difference as they come into play for atmospherics, timing, and media.

In any such discussion, the concept of antecedents should come to the fore. As the literature review demonstrated, an antecedent is any condition that predates exposure to the stimulus. In the case of movie previews, antecedents could include ambient considerations such as consumer aversion to certain forms of Web design or loading times associated with long previews. Antecedents could also include more substantive cognitive and affective states. Some consumers are predisposed to liking movies featuring explosions; others are predisposed to like romance. In addition to these enduring kinds of antecedents, there are also momentary or otherwise fleeting antecedents. For example, a man depressed by his wife leaving him may find himself responding negatively to a trailer about a romance, even though he may normally enjoy such trailers and their associated movies. Such negative affect is described as being based on mood, which is of a more fleeting nature (i.e., as Kim & Mattila, 2010 argue, it can soon change, whereas deeper predilections might be fixed). Winoto and Tang's (2010, p. 6086) recent empirical study revealed that, in fact, "a user in a bad mood might decide to rate some movies more harshly," demonstrating that the antecedent of mood can alter perceptions of satisfaction. On the other hand, a pre-existing mood of benevolence can have the same effect in an opposite direction (White 2005).

Additionally, there are also demographic antecedents. How much money people make, the kinds of jobs and families they have, their ages (Nusair, Parsa, & Cobanoglu, 2010), their genders, and even their countries of origin versus the origin of the movie (Russell & Russell, 2006) can also condition responses to particular atmospheric

choices in movie trailers. Moreover, as Nusair et al. argued, these antecedents can interact with and condition each other in complex ways. A wealthy retired person may have more patience for a long-loading video, whereas a poorer working person may be too harried and impatient to wait several minutes for a download to complete (Nusair et al., 2010)

For this reason, the theory of antecedents should be approached as a blunt weapon rather than as a precise instrument. Every consumer has a unique and ever-shifting set of antecedents, even though there might be some repeated patterns across similar demographics. The literature review has demonstrated that, instead of looking for a theory of antecedent effect that purports to inform us exactly how atmospheric element Y will impact consumer X, it is necessary to approach consumers one at a time. Indeed, one of the reasons for the individual questionnaire methodology employed in this dissertation is that this method allows for the gathering of antecedent information and is specific to each study subject. Then, working backwards, it is possible to begin to see patterns in the data—for example, a positive correlation between age and patience in loading different Web sites.

While there can be no single definitive theory of how atmospheric elements of movie previews impact specific consumers, the typology presented in Table 1-I is still an excellent point of departure for discussing the link between the context of a Web-based preview (its timing, the atmospherics of the Web site, etc.) and its reception by an individual. It is a likely hypothesis that marketers of previews are acting on a specific theory of reception, which is indebted to the affective rather than the cognitive state of mind. In other words, because a movie is itself a hedonic product, it is possible

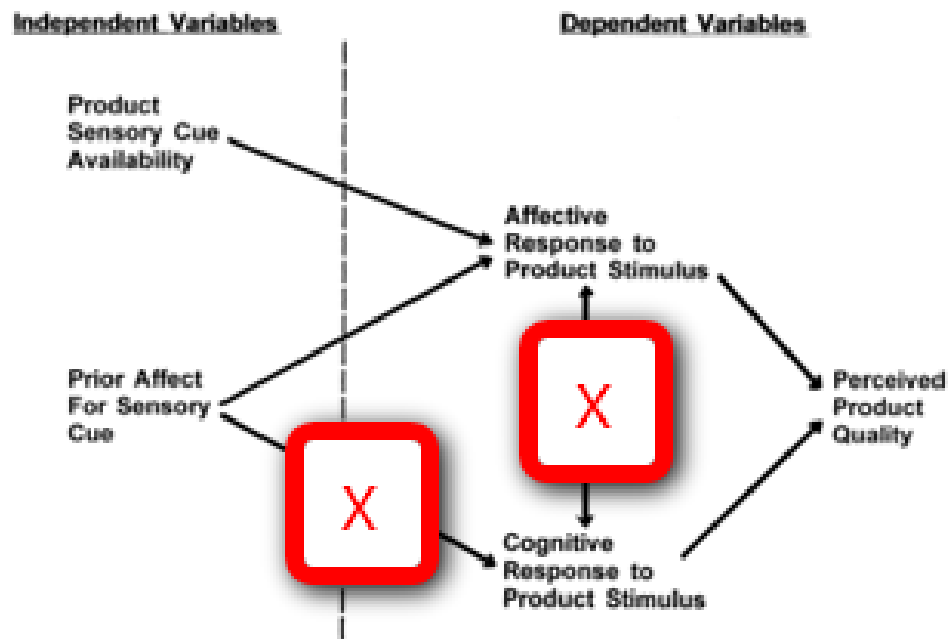


that the atmospherics of preview presentation are themselves hedonic, and seek to raise hedonic emotions in viewers based on the use of music, exciting excerpts from the film, and other aesthetic devices. It is unlikely that a movie preview will appeal directly to cognition or even to negative affects; rather, it is quite obvious that movie previews are intended to act upon positive hedonic affect in the individual; for example, feelings of excitement, romance, or wonderment.

Once it is accepted that most movie previews are hedonic and appeal to positive affects, it becomes easier to understand the actual way in which movie previews are presented. Such previews are designed to appeal to hedonism, which is a set of pleasure-related responses to pleasurable stimuli. The timing of previews, the atmospherics of Web sites, and other ambient aspects of the presentation of previews can all be understood with reference to hedonism, and are in fact so predictable that there are even automated computer programs to turn full-length movies into previews that viewers will find enjoyable (Chen, Su, Liao, & Shih, 2003). Apparently our brains are wired to respond to certain juxtapositions of images with distinct frissons of pleasure, anticipation, and interest, especially given that the movies themselves have been influential in determining our communal sense of story.

With this argument in mind, let us return to Compeau et al.'s conceptual model, with a slight modification:

**Figure 3-I: Modification of Compeau et al.'s Model**



It seems, then, that what is needed is a way to map timing, atmospherics, media, and other aspects of preview presentation on to specific consumer responses. But that exercise is an empirical, rather than a theoretical one, given that the process of mapping will differ from sample to sample. As discussed earlier in this section, different people will have different responses to stimuli based on the antecedents that are unique to each individual.

A theoretical candidate for such a map was proposed by Morwitz, Steckel, and Gupta (2007), who wrote that the preview context leads to purchase intentions that are actually realized under the following circumstances:

“1) for existing products than for new ones; 2) for durable goods than for non-durable goods; 3) for short than for long time horizons; 4) when respondents are asked to provide intentions to purchase specific brands or models than when they are asked to provide intentions to buy at the product category level; 5) when purchases are measured in terms of trial rates than when they are measured in terms of total market sales; and 6) when purchase intentions are collected in a comparative mode than when they are collected monadically” (p. 347).

This map can be of only limited help in serving as a paradigm for the way in which purchase intentions generated by timing, atmospherics, and media in Web-based movie previews lead to actual consumption of the movies. To begin with, there is some theoretical difficulty in deciding whether, say, a sequel is an existing product or a new one. It is surely possible to argue that each sequel is, above all, a new iteration of the same product, a product that has already been branded and whose ingredients are well known to consumers. In terms of short and long horizons, the movie context is once again complicated by the fact that there can be long anticipation for an entertainment product, whereas consumers are less likely to wait expectantly for the debut of a utilitarian product such as shampoo. However, the basic framework of this theory is sound and can be applied to the movie industry with a few changes. What remains for empirical analysts to do, and what this study will also attempt to engage, is determine how the variables shift—for example, what counts as a long or a short horizon in movie release time, and whether consumers do in fact consider sequels or movies with known actors in stereotypical roles to be new products or merely new iterations of an existing product.

There is, of course, considerable scope for future researchers of more qualitative bent to examine the feedback loop between positive affect and movie

preview atmospherics more closely. Even though the current study is not taking up this line of research, it is still interesting and deserves some additional investigation. Of particular interest is the way in which the genre of the movie trailer is a closed form of communication. For example, it can easily be observed that, for Hollywood releases, there is a common type of music, film cutting style, and voice employed for many trailers. The majority of Hollywood trailers up until 2009 were voiced by the same man, the late Don LaFontaine, who was famous for his “in a world” catchphrase. The repetitiveness and predictability of the genre, which are deliberately designed by movie studios, appear calculated to immerse the viewer in a self-referential web of affect from which cognition is banned. Because so many previews are similar to each other in timing, format, and the selection of plot arcs from the film, a preview is not necessarily a standalone experience, but rather a kind of synopsis of all other previews. If previews are consumed in this way, then there is little room left over for cognition to intrude on affect, because the viewer is already immersed in a closed hedonic loop; the goal of movie marketers, in this respect, is to ensure that “past behaviour remains the best predictor of future behaviour” (Kumar, Bohling, & Ladda, 2002, p. 667). Naturally, people who are more given to ratiocination and introspection will be immune to this effect, but then again such people are not necessarily the target audience for major movies.

In terms of theory, one of the central questions to be resolved in the study of satisfaction is the respective role of affect and cognition. Erevelles (1998) summed up the contours of the discussion as follows:

“There has been much debate about whether the formation of affective judgments confirms with the *cognitive-affective model*, which suggests that affective responses follow cognitive processes, or with the *independence hypothesis*, which suggests that affective responses do not depend on prior cognitions. According to the former model, a series of cognitive processes, including cognitive retrieval and elaboration, are thought to occur before affective decisions are finally made. On the other hand, according to the latter hypothesis, cognitive and affective processes are thought to be wholly or partially independent of each other and can occur separately” (p. 200).

One way of theorizing about congruence and its role in consumer satisfaction was discussed by Jensen (2001) as follows:

“Perceived pre-purchase value of customer offerings in an anticipated use situation is to a large extent influenced by expected, desired, or experienced performance in an actual use situation. However, even if the consumers’ pre- and post-purchase value judgments are interrelated, they are not always comparable because they may be based on different cognitive scales” (p. 299).

In a sense, movie previews can be thought of as regret-preventing mechanisms (De Vany & Walls, 1999). Considered from this perspective, the purpose of movie previews might be to convince consumers that, if they attend the movie, they will not be disappointed (Chaudhuri, 1997). Conversely, if the consumer finds the preview itself disappointing, he or she will have paid the opportunity cost of two to three minutes in lost time, rather than the cost of several dollars and hours that is associated with watching a movie in a theater. As such, when considering consumer satisfaction in a movie post-purchase environment and studying its correlation with trailer satisfaction, one must be careful to distinguish between the positive dimension of satisfaction and the negative dimension of what Zeelenberg and Pieters (2007) have referred to as regret regulation.

The purpose of this distinction is to argue that satisfaction and dissatisfaction may work along different tracks in the mind of the consumer. A viewer may indeed be dissatisfied that a movie is not congruent with its preview, but the presence of congruence alone may not necessarily be sufficient to ensure satisfaction. For this reason, it is necessary to conceptually separate satisfaction from dissatisfaction factors, as this study has done.

It is worth thinking more about the phenomenology of satisfaction based on congruence, as this topic is of great relevance for marketing philosophy. The essential question is: What are people in fact expecting when they see a movie whose preview they have already seen? On the surface, it seems that the expectation is that a film will spark positive affect. But there are some conceptual difficulties in this regard. The first is that a trailer may spark a positive affect of a different kind than the affect sparked by the movie. In this case, congruence will be an insufficient theme from which to approach post-consumption satisfaction; at best, it has to be treated as one of several lenses through which satisfaction with the final product can be measured. Another problem is the halo effect. People who enjoy a product, or a particular aspect of a product, have been proven to be more likely to forgive, ignore, or rationalize shortcomings in that product, even when to do so is a blatant violation of rationality. For example, airline passengers in flights with more legroom tend to rate the food on these flights as being better, even though they may rate the very same food worse on a flight with less legroom. A similar dynamic might be at play in the movie industry. If a consumer truly enjoys a movie, might he or she be likely to perceive a congruence between the movie and its preview, even though there is no such convergence? In such

a case, the consumer may wish to extend benevolent feelings towards the movie towards the preview as well, and come to believe that the experience of the movie was also reflected in the preview.

These difficulties might not be easily worked out in a quantitative research scenario and might present difficulties even for a qualitative researcher because of the impossibility of directly inspecting the mental states of a study subject. However, they should be kept in mind all the same, if not as problems for practical solution, then as ways to think about the concepts of congruence and satisfaction with more philosophical nuance.

Another problem to think about is whether congruence of expectation is also the same phenomenon as, or is otherwise related to, congruence of affect. One of the ways to think about this problem is to ask the theoretical question: Does affect seek out its like? Earlier in this study (see Table 2-I), there was a tabulation of the various positive and negative affects that are commonly detected and appealed to by marketers. There is an implicit theory of congruence embedded within positive affect-based marketing itself: For example, the notion that a consumer will purchase a romantic cruise because he or she wishes to feel more romantic. Is something of this kind also at play in congruence and post-consumption satisfaction? In other words, is it because a movie trailer made a person *feel* excited and because the subsequent movie repeated or amplified the feeling that post-consumption satisfaction took place? If so, this conclusion has implications for a theory of congruence based on content and tone. In that case, the formal qualities of the previews themselves (for example, their disclosure of particular plot points or their replication of a movie's tone) are less important than

what viewers feel, which might or might not be related to the formal qualities of the trailer or movie. Frankly, there is no objective way of telling whether the congruence that respondents disclose is a congruence based on formal qualities of the two information artifacts or upon a congruence of feeling, but the distinction is still important for marketing theorists to recognize.

Another aspect of congruence to consider is its role in simplifying the cognitive tasks of movie viewers, which is the point made by Braun-Latour, Puccinelli, and Mast (2007). If every movie were viewed in complete ignorance of its content, tone, and other details, then the viewer would pay a heavy cost. Some movies would certainly be unappealing to the viewer and constitute a waste of time and resources. In this sense, perceiving congruence through trailers is an example of bounded rationality being applied to the consumption of a hedonic product. Even if a product is hedonic, consumers must first go through a rational process in order to determine whether that product is hedonic *for them*. Utilitarian products, by contrast, tend to be utilitarian for most of their users. A washing machine works in the same way regardless of who is using it. A hedonic product, however, is limited in its impact by individual differences, given that some people will fail to find an ostensibly hedonic product to be personally enjoyable.

To sense congruence, then, is not merely an exercise in aesthetic comparison between the format of the movie trailer and the format of the movie. It is a way of looking into the ratiocination of the consumer who is deciding, via reason, whether or not to partake in a hedonic experience.



### ***Theories of Information-Seeking and Dissemination***

Given that the buzz around movie trailers and movies themselves is partially a function of how often a Web-based preview is forwarded online by one person to another, it is certainly worth looking at studies on the nature and motivation of online forwarding and incorporating them into the theoretical framework of this study. One key work on this subject is by Ho and Dempsey (2010) in their recent article “Viral Marketing: Motivations to Forward Online Content.” In a study conducted on American youth, Ho and Dempsey uncovered four primary motivations to forward online content: “(1) the need to be part of a group; (2) the need to be individualistic; (3) the need to be altruistic; and (4) the need for personal growth” (p. 1000).

These categories are also useful not only for understanding forwarding in particular, but also for understanding why people would seek out online content. Another theoretical apparatus was contributed by Foxall (1997b, p. 137), who, in one of his works on the behavioural aspects of marketing, distinguished between eight behavioural states spread across two behavioural settings (closed and open) and four goal-states (accomplishment, hedonism, accumulation, and maintenance). A visual representation of this scheme appears as Figure 3-II below. Theoretically, the great advantage of Foxall’s schema is that it transcends the usual simple distinction between hedonism and utilitarianism as motive states to seek out information or explore marketing messages. Foxall has retained the category of hedonism but complemented it with other forms of enjoyment, such as accomplishment and accumulation. He has also transformed utilitarianism into both a behavioural category of its own (here represented as maintenance) and as a side-function of accumulation. Indeed, all along the ‘closed’

axis of Foxall's chart, the functions take on a pseudo-utilitarian character, in that categories such as popularity have a utilitarian as well as hedonic nature.

**Figure 3-II: Foxall's (1997b) Model of Behavioural States**

		BEHAVIOR SETTING SCOPE Closed ← → Open	
ACCOMPLISHMENT	CC2	"Fulfillment"	CC1 "Status consumption"
HEDONISM	CC4	"Inescapable entertainment"	CC3 "Popular"
ACCUMULATION	CC6	"Token-based"	CC5 "Saving and collecting"
MAINTENANCE	CC8	"Mandatory consumption"	CC7 "Routine purchasing"

The point is that motivations for information-seeking and intention-building can fit nicely within Foxall's scheme, which is expansive enough to be able to subsume the scheme of Ho and Dempsey (2010). Additionally, Foxall's scheme has been validated and tested for reliability, whereas Ho and Dempsey's scheme is speculative. Once Foxall's scheme is accepted, it can help to organize some of the otherwise disparate concepts and ideas in the literature review, by discussing how each subcategory manifests itself in the online environment.

- **Accomplishment/Fulfillment:** There is a modest sense of fulfillment to find a preview online, but a sense of fulfillment just the same, especially when this experience is contrasted with the passive receipt of a marketing message. In consuming a television commercial, there can be no sense of fulfillment, as no agency is involved; the commercial is beamed to one in one's living room. Thus, the experience is passive. In consuming a Web-based movie preview, however, the agent has had to employ his or her own agency in tracking down the preview and opening it (and perhaps forwarding it on to others, which requires additional engagement). Consequently, the experience is active. In this sense, watching Web-based movie previews can be a gateway towards a feeling of self-fulfillment along the lines of what Luomala and Laaksonen (1997, p. 407) called a "self-gift" of agency.
- **Accomplishment/Status Consumption:** Again, the only sense of status that can come from discovering, watching, and forwarding Web-based movie previews is related to one's position in the information hierarchy, in which those in the know have more status than those who do not know. Thus, someone who is the first in a given social circle to find a trailer and forward it to others may attain some status by virtue of information superiority.
- **Hedonism/Inescapable Entertainment:** This category is the one with most applicability to Web-based movie previews, which are above all entertainment (even if they are also used for marginally utilitarian or informational purposes, such as determining who is starring in a movie or when a movie will appear).

Indeed, it is possible to argue that the informational and utilitarian aspects of Web-based movie trailers are themselves hedonic in nature. For example, learning who is starring in a movie is a piece of information, but it also has entertainment value in itself, as when a fan of a particular actor learns about his or her next movie. By the same token, even something as superficially bland as a movie's release date can be hedonic, as it prepares the consumer for an enjoyable period of anticipation.

- Hedonism/Popular: There is limited scope for building or demonstrating popularity through Web-based movie previews. However, there might be a popularity aspect to collecting preview information as a token (see following).
- Accumulation/Token Based: It might seem that this category is not operative in the Web world, which, after all, is not composed of material things that can be collected. However, on the Web, information is a token of its own. Merely to know something, to be the first to know something, or to be a connected node in a network of social communication, is to possess a token of superiority to others. In this way, users who identify new previews before others have found them are able to deploy their knowledge as a kind of token (Hassanein & Head, 2007).
- Accumulation/Saving and Collecting: Web previews can be downloaded to computers and mobile devices. As such, it is possible for Web users to save and collect such previews on their own storage media, and to receive a thrill of saving and collecting from doing so.

- Maintenance/Mandatory Consumption: This category online applies in movie theaters, in which users are forced to consume movie trailers while waiting for the main attraction. There is no equivalent of this phenomenon in the world of Web-based movie previews.
- Maintenance/Routing Purchasing: This category, too, does not apply to Web-based movie previews, which are free. Indeed, one of the reasons that it is so easy to categorize Web-based movie previews as hedonic products is that they do not apply to Foxall's (1997b) utilitarian categories of maintenance.

Moving beyond Foxall's model, it is worth examining how information-seeking behaviour impacts the situation of the movie company itself. This question has not been definitely settled, as there are tradeoffs involved in the medium of Web previews.

Wang and Zhang (2009, p. 14) offered the following insight:

“Besides lowering the cost of sampling promotions, the development of the Internet also makes free sampling less controllable. Traditionally, free samples have been provided by product manufacturers or retailers who can then decide when, where, how and to whom the samples are provided. However, for information goods, these controlling rights are eroding in a way that samples can be accessed through diverse ways over the Internet. With digital information goods, broadband penetration and the availability of online communication tools, everyone can become a source of free samples. Once an information product is released, the producer effectively has no control over the samples available to consumers.”

As far as movie previews are concerned, the question of loss of control is an important consequence of the very kind of behaviour that leads Internet information-seekers to exercise more agency than people who consume information passively, such as television watchers. There rapidly emerges what Gentile, Spiller, and Noci (2007) have referred to as acts of co-creation between the customers and the owners of a product,

but not always in ways that the owner intended or of which the owner approves. For example, on the Web, it is possible for a user to adopt a trailer by using editing software. Such software can be used to make a dramatic trailer funny, for example by adding subtitles or even dubbing new voices or voice-overs in place of the original ones. A popular example of such online editing can be found in user-created versions of trailers for the German drama Downfall, which is about the last days of Hitler but which Web users subtitled to create various comic effects (for example, by having Hitler become a spokesperson for a particular product). In this way, what is meant to be a serious movie preview has been turned into a series of comic vignettes which, possibly, can ruin the effect of the final movie for people who have seen the user-created previews.

On the other hand, there is no hard research that there is such a thing as bad viral spreading of previews. It may just as well be the case that increasing the exposure of a user base to a Web-based movie preview, even through comic means, will contribute to the eventual popularity of a movie. In other words, satirizing or otherwise undermining the content, tone, or intent of an online trailer may just be another form of positive publicity, in which case movie studios have nothing to lose in releasing control of previews to Web audiences. Until a study addresses this topic directly, there is no alternative to theoretical speculation.

### ***Summary of Intended Contributions***

The main contribution of this aspect of the research will be to bring empirical evidence to bear on the question of whether congruence is an important part of post-consumption satisfaction, as some theorists have argued, or whether the element of

disconfirmation can also play a role in such satisfaction. The medium of movie previews and movies is a particularly interesting one through which to perform an analysis, because movies are a complex information good (Ladhari, 2007), and yet a hedonic product. It is surely worthwhile to both marketers and academics to learn whether people go to movies in order to have their expectations confirmed or somehow transcended.

Elsewhere in this dissertation, it has been suggested that the highly homogenous style of previews employed by Hollywood movies in particular is suggestive that the industry is powered not by disconfirmation but by confirmation. Previews are not typically reticent in what they show. Indeed, the trend in recent years has been for previews to show more and more of the previewed movie, such that even plot twists and basic narrative secrets are uncovered in the preview. To make the preview not just a preview, but a mini-movie in its own right is a suggestion that, as far as the movie industry itself is concerned, the name of the game is to show people exactly what they will be experiencing, at greater length, in the theater.

The empirical research carried out in this portion of the study will have bearings on whether this strategy is in fact the right one. If congruence turns out to have an important mediating impact on post-consumption satisfaction with movies, then it is the right marketing decision to turn the preview into a full capsule of the movie itself. If, on the other hand, it turns out that disconfirmation also has a mediating impact, then there is no obligation for movie marketers to make previews into functional synopses of the movie itself. It would then become just as valid a strategy to create previews that do not disclose important plot points, and that retain just as many

secrets and surprises as they disclose. In that sense, this portion of the research is the one that is least ambiguous and most useful to movie marketers themselves.



## **CHAPITRE 4: Methodology and Presentation of Results**

### ***Study Design***

Each of these research questions in the study measures the impact of one or more independent variables on the dependent variables of movie consumption and post-movie consumption satisfaction. Reynolds (2007) argued that the classic characteristic of quantitative methodology was its ability to sustain studies focused on the measurable impact of independent variables on dependent variables. As such, it is clear that the research questions require a quantitative methodology for their resolution.

Within the quantitative methodology, there are numerous ways of gathering data. For example, data can be gathered through experiments, quasi-experiments, and existing bodies of data (Punch, 2005, p. 62). In the experiment and quasi-experiment, at least some of the variables and/or the study setting are controlled by the researcher. In the observational approach, another name for working with existing bodies of data, the researcher does not attempt to control the variables or the setting, but obtains data (whether from primary or secondary sources) after study subjects have already made their own decisions.

In terms of the current study, experimental and quasi-experimental approaches were rejected because of two factors. First, there was the practical difficulty of arranging to have potentially hundreds of study participants watching different movie previews and movies. Second, there was the consideration for the desire to gather data on consumer behaviour without in any way compelling or influencing consumer decisions. Thus, both the experimental and quasi-experimental approaches had to be

rejected primarily because of their fundamental incompatibility with the goal of performing more naturalistic research.

Having decided on the collection of observational data it remained to choose a specific form of study design. Several approaches were possible. Alternatives included calling a population of young movie-goers and thus asking for their cooperation on the survey. The problem with this approach is that privacy laws typically apply to both the gathering and dissemination of telephone contact information for younger consumers; meanwhile, many young consumers also ensure that they are not included on commercial marketing lists. Thus, had the researcher rented a list of young consumers from a marketing company, it is likely that the sample would be statistically unrepresentative, as it would include neither the youngest segment of the consumers nor the consumers who are savvy enough to keep their contact information out of the hands of marketers. Additionally, because of the high rate of non-responsiveness to such calls, it is likely that the researcher would have had to approach thousands of consumers before obtaining a sample of suitable size. Another option was to use an online questionnaire format, but response rates to such questionnaires by the 18–24 age group is typically very low and does not allow for an inquiry so quickly after the consumption experience that an in-person questionnaire can offer. Furthermore, an in-person auto-administered questionnaire proved to be the most effective methodological choice in terms of reliability, validity and feasibility.

### ***Population and Sample***

One of the goals of the study was to assemble as representative of a sample as possible using observational data, of movie-going Canadian youth from the ages of 18

to 24. In order to achieve this goal, it was first necessary to gather additional data on the population. The population of Canada is 34 million. Of this population, 2.1 million are between the ages of 15 and 24. No figures are available specifically for the 18–24 population, as the age bands in which Statistics Canada tracks populations are 15–19 and 20–24. However, employing statistical analysis, it is highly likely that the 18–19 population is 438,000. Added to the 20–24 age band, the calculation yields a figure of 1.52 million Canadians between the ages of 18 and 24.

This number, however, is not yet the population for the study. Only Canadians aged 18 to 24 who are (a) movie-goers and (b) previewers of movies on the Web are part of the population. Unfortunately, there are no statistics on how many Canadians of this age preview movies online or watch movies in the theater. The researcher assumed, conservatively, that 50 percent of the population watches movies and that 25 percent of movie-goers also watch online movie trailers. Applying these figures, the population would then become 190,000.

In order to achieve a confidence level of 95 percent at a confidence interval of 5, it would be necessary to draw a sample of 383 from this population. The good news is that, even if the researcher erred and assumed that the population was too small, a sample of 383 is still sufficient. For example, even if the population was 1.9 million (which is clearly impossible, since there are only 1.52 million Canadians in the age range being studied), a sample of 383 people would still yield a 95 percent confidence level at a 5 percent confidence interval. Thus, the figure of 383 was chosen for the size of the sample, as it was certain to convey representativeness.

The population for this study is Canadian movie-goers between the ages of 18 and 24 years old. The sample will consist of movie-goers from the theatres listed in Table 4-I. The only inclusion criterion is being at one of these theatres and being able to understand and respond to the survey. The theatres represent a convenience sample. As this study is a pilot study, there is no aim for generalizability. However, there has been a manual stratification of the sample. The six chosen theatres, between them, represent different demographic aspects of Ontario. The theatres are also diverse, with some representing art houses and the rest representing multi-screens. This stratification, common in experimental approaches, is designed to increase the diversity of the sample in the absence of formal power analysis and a larger sample space.

**Table 4-I: Research Sites**

<b>Cinema Name</b>	<b>Location</b>	<b>Description</b>
Lakeshore Cinema	Tecumseh, ON	10 screens, mainstream film, suburban
Palace Cinema	Windsor, ON	4 screens, mainstream/discounted films, urban
Forest Glade	Windsor, ON	3 screens, mainstream/discounted films, urban
Hyland Cinema	London, ON	1 screen, art-house, urban
Cinema 6	Timmins, ON	6 screens, mainstream, suburban
Capitol Theatre	Windsor, ON	3 screens, art-house/mainstream, urban

### **Pre-Test**

A Pre-test of the questionnaire was developed and circulated to 33 participants. The participants in question were not informed initially that this was a pre-test, so as to not bias the responses. After the questionnaire was complete, the researcher asked the participant to review the questions and responses and offer feedback on issues of

clarity, length, and intention. The pre-test demonstrated small mechanical and phrasing issues that were later corrected for the final questionnaire.

### **Data Collection**

In the data collection, 499 questionnaires were collected and 32 were rejected because of data completeness problems. The response rate was therefore 93.58%. Data were collected from each site on 3 afternoons and 4 evenings, representing a mix of weekday and weekend collections on each site. Furthermore, in order to approximate typical theatrical flow of audiences, more collections were made on disproportionately highly attended timeframes and fewer collections were made on disproportionately lowly attended timeframes. Overall, 108 questionnaires were collected on Sunday, 24 on Monday, 46 on Tuesday, 29 on Wednesday, 42 on Thursday, 96 on Friday, and 122 on Saturday.

### ***Demographics of Sample***

The sample consisted of more females than males and the age distribution included more movie-goers towards the younger end of the age group. The study participants were overwhelmingly White Europeans in terms of ethnic self-identification. Most of them were single and had a high school education. Not surprisingly, given the other demographics of the sample, most participants had an income of below \$20,000.

**Table 4-II: Selected Demographics of Sample**

<b>Characteristic</b>	<b>Sub-Characteristic</b>	<b>Frequency</b>	<b>Percentage</b>
Gender	Male	165	35.33%
	Female	301	64.45%
Age	18	115	24.63%
	19	67	14.35%
	20	49	10.49%
	21	43	9.21%
	22	62	13.28%
	23	60	12.85%
	24	70	14.99%
Race	European/White	347	74.30%
	African/Caribbean	25	5.35%
	First Nations	18	3.85%
	Latino/Hispanic	13	2.78%
	East Asian	11	2.36%
	South Asian	11	2.36%
	Other	39	8.35%
Marital Status	Married	31	6.64%
	Single, Never married	428	91.65%
	Divorced	4	0.86%
	Widowed	1	0.21%
	Civil Union	1	0.21%
School	None	1	0.21%
	Middle School	6	1.28%
	High School	209	44.75%
	College or Trade School	96	20.56%
	Undergraduate Degree	107	22.91%
	Professional or Graduate Degree	40	8.57%
Income	Below \$20,000	156	33.40%
	\$20,000–\$39,999	56	11.99%
	\$40,000–\$59,999	50	10.71%
	\$60,000–\$79,999	59	12.63%
	\$80,000–\$99,999	39	8.35%
	\$100,000–\$119,000	25	5.35%
	\$120,000–\$139,999	17	3.64%

**Table 4-III: Selected Preview Attitudes of Sample**

<b>Question</b>	<b>Not at all</b>	<b>Barely</b>	<b>A little bit</b>	<b>Neutral</b>	<b>Yes</b>	<b>Definitely</b>	<b>Completely</b>
1	4.93%	5.35%	7.92%	8.99%	22.48%	17.77%	32.33%
2	5.35%	6.64%	8.35%	15.63%	22.91%	19.27%	21.84%
3	7.07%	4.28%	6.85%	10.92%	17.13%	21.84%	31.91%
4	11.56%	8.78%	8.14%	14.35%	19.27%	15.85%	21.84%
5	2.78%	1.93%	7.49%	9.42%	20.77%	23.55%	34.05%
6	5.35%	8.99%	10.71%	13.92%	18.63%	15.20%	27.19%
7	22.48%	16.49%	15.63%	11.13%	10.49%	7.28%	16.27%
8	20.34%	13.92%	10.49%	22.48%	14.56%	7.92%	8.35%
9	17.99%	12.21%	12.85%	17.13%	15.85%	10.49%	11.78%
10	4.93%	8.57%	12.21%	17.56%	21.41%	17.56%	16.27%
11	5.35%	6.42%	6.42%	14.56%	23.13%	20.56%	21.63%
12	6.64%	5.57%	6.00%	10.06%	20.99%	17.34%	31.69%

*Key:*

Q1: I Like To Know What's Going On In The Movie World

Q2: I Think Web Previews are Fun

Q3: I Use the Web to Research Movies of Interest

Q4: I Think Web Previews are Like Enjoying a Movie Before it's Out

Q5: I Have Interest In Plot Of Upcoming Movies

Q6: I Generally Know The Opening Of Upcoming Movies

Q7: I Follow The Careers Of Film Stars And Directors

Q8: I Don't Need To Be Surprised By The Content Of A Movie

Q9: Web Previews Give Me A Rush

Q10: I Enjoy The Experience Of Watching Movies In The Theatre

Q11: I Like To Stay Connected

Q12: I Like Using The Web For Multimedia Experiences

### ***Data Collection and Analysis***

The researcher established a presence in the lobby of each of the six cinemas for a total of seven screenings at each cinema, representing 42 attempts to collect data.

The researcher carried a large sign asking for study volunteers and had a stand from which a \$5 gift card for the theatre in question was dispensed to participants. These methods were designed to raise the size of the sample by incenting participants, which

is an acceptable method in on-site research (Eliashberg, Elberse, & Leenders, 2006). Each willing participant was handed a copy of the questionnaire. Data were collected on paper, then manually transcribed into SPSS <sup>TM</sup> for statistical analysis. The data transcription process was double-checked by an assistant to the researcher.

Validation of the age of respondents was conducted by asking them if they were between 18 and 24. Only consumers affirming this statement were allowed to participate. Furthermore, participants had to be exiting from a film at the time of questionnaire completion, and not be entering to see a film. A brief informed consent statement also appeared to all consumers, letting them know that they had no obligation to participate. The disclosure appeared with the questionnaire (see Appendix), and had to be agreed to by the participant before the questionnaire was filled out. The statement also explained the purpose of the study, the expected contributions, an estimate of completion time, a word on confidentiality and contact information for the researcher.

Where appropriate, Likert scales were used. Lozano, Garcia-Cuerto, and Muniz (2008) have noted that both the reliability and the validity of the Likert scale depend on the number of response categories. The main argument advanced by Lozano et al was that there is a sweet spot for Likert categories somewhere between 4 and 7. If there are less than 4 choices (e.g., a Likert scale that runs from 1 to 3), then the scale is likely to lack reliability, because the small number of choices will not capture the points of view of the respondents. If the scale is larger than seven choices (e.g., a Likert scale that runs from 1 to 8), then the scale might become unreliable because of the subjects' inability to differentiate their response might be compromised. For example,



psychometrically speaking, it might be easier for a study subject to rate her liking for ice cream on a scale from 1 to 7 rather than on a scale from 1 to 19. In short, the research conducted by Lozano et al. established that 7 response categories is an ideal number to ensure the reliability and validity of Likert scales. Accordingly, the Likert scales employed in this survey conform to that guideline.

### ***Presentation and Discussion of Results***

The presentation of results will be guided by the following research questions:

Research Question #1: How does the timing of Web previewing influence movie consumption?

Research Question #2: How does the previewing medium influence the desire to consume?

Research Question #3: Does Web previewing of movie trailers drive same-movie consumption?

Research Question #4: Does congruence between the movie trailer and the content or experience of the actual movie affect post-consumption satisfaction?

Research Question #5: Are Web previews of movies sought by viewers? If so, is such content sought for informational, entertainment, or intention-building purposes?

#### **Analysis of Research Question 1**

The first research question was: How does the timing of Web previewing influence movie consumption? This question, like the others associated with the study, was answered through analysis of a sample that had already decided to watch a movie; therefore, neither regression nor analysis of variance were appropriate techniques to answering the question, since there was only one value for the independent variable (all

members of the sample had seen the movie). Since we do not have a group of people within the data who did not see the movie this is a tricky question to answer. We cannot test the timing of the Web preview on whether or not people saw the movie. Nonetheless, it was possible to answer this research question by analyzing the distribution of Web preview timing data through Chi-square analysis. This procedure will be explained in context, so that its applicability to the research question is clear. Consider, first of all, Table 4-IV, which set forth the Web previewing frequencies and descriptive statistics for the sample.

**Table 4-IV: Days Since Seeing Web Preview**

	<b>Observed</b>	<b>Expected</b>	<b>Residual</b>
0	37	12.0	25.0
1	39	12.0	27.0
2	29	12.0	17.0
3	15	12.0	3.0
4	17	12.0	5.0
5	15	12.0	3.0
6	6	12.0	-6.0
7	48	12.0	36.0
8	4	12.0	-8.0
9	1	12.0	-11.0
10	12	12.0	.0
12	2	12.0	-10.0
13	1	12.0	-11.0
14	19	12.0	7.0
20	2	12.0	-10.0
21	4	12.0	-8.0
24	1	12.0	-11.0
25	1	12.0	-11.0
30	14	12.0	2.0
40	1	12.0	-11.0
60	5	12.0	-7.0
90	2	12.0	-10.0
180	1	12.0	-11.0
Total	276		

There were 276 people in the sample who had seen a Web preview prior to watching the movie. Of this number, 37 saw the preview on the same day (0 days since seeing Web preview) and 1 saw the preview 180 days before coming to watch the movie (not totally surprising, since the release of trailers to highly anticipated films often occurs far earlier than a typical trailer would be released). The Observed N column in Table 4-IV displays the complete distribution of days since seeing the Web preview. Next to this column, the Expected N box lists how many people were expected to fit into each category if the null hypothesis were true. Since there were 276

people in the sample, and 23 day values (from 0 to 180 – up to half a year prior to release) in the data, we would expect to have seen 12 people in each box, since  $276 / 23 = 12$ . The Residual column calculates the difference between the observed and expected categories. Where the Residual figure is positive, there were more people in that category than expected if the null hypothesis were true. Where the Residual figure is negative, there were less people in that category than expected if the null hypothesis were true. Note that the Residual value is 0 only in one of the boxes (for 10 days, which had exactly 12 subjects). With this distribution in mind, a Chi-square analysis was conducted.

The  $p$  value of the Chi-square analysis with 22 df is  $< .001$ . The  $p$  value establishes that there is a significant difference between the observed and expected values. The Chi-square analysis suggests that the distribution of Web preview timing differed from a uniform distribution which might be expected under the null hypothesis. More people than expected saw the preview within a few days of consuming the movie. After 10 days, there was a significant drop-off in the number of people. This is true even with several participants viewing the Web preview many months prior to the movie consumption. Hence, the timing of Web previewing affected movie consumption in that the consumption of a Web preview was associated with watching the actual movie far sooner than a standard Chi-square distribution would have predicted.

The question of timing deserves further discussion. There are two separate but complementary forces likely to be responsible for the over-representation of recent ( $< 10$  days) preview consumption leading to actual movie consumption. The first force is

that of novelty-seeking and the second force is that of distributed marketing. The roles of both of these forces, and their interactions with each other, will be discussed further here.

Novelty-seeking can be conceptualized as a combination of personal behavior and Internet atmospherics. Take, for example, Web sites that aggregate movie previews, such as Yahoo! Movies. Inevitably, preview aggregation sites sort trailers so that trailers to immediately-upcoming movies receive the most attention, by being placed in the front of the queue for Web consumers to watch. In many ways, the Internet prioritizes the novel, and Web previews of movies are no different. There is a commodity value attached to new information and the imminent experience. However, it is also the case that novelty-seeking is an embedded behavior among at least some Internet users. Based on the findings of this study, novelty-seeking among movie consumers does not appear to be solely about consumption of a movie or a preview that has not been seen before; novelty-seeking also seems to express itself in the treatment of the movie-going experience. The act of showing up in a theater to see a movie appears to have more resonance now, possibly because of a combination of market forces (such as the escalation of ticket prices, which has made movie attendance more of an event than previously) and personal consumption habits (such as consumers' perceptions and valuations of themselves as consumers). To watch a preview within a few days of watching the movie can be seen in a number of ways, many of which will be discussed in the remainder of this dissertation; for example, the possibility that previews are consumed to confirm the expected experience of seeing a movie will be explored. The empirical finding pertaining to timing, however,

transcends the specific motivations for seeing a movie after a preview. The compression of time between preview and movie experience suggests that, whatever the specific reasons that drive consumers from Web consumption to the theater, there is some kind of urgency in the transaction. The compression of time indicates that there is excitement, probably around the expectation of experience, generated by the promise of the preview and its fulfillment in the movie theater. Again, while it is not odd to suspect a consumer would see a preview prior to a film, the issue of recency is critical in this context.

The question of marketing-driven Internet atmospherics must also be acknowledged. The fact is that movies are marketed in such a way that there is an enormous uptick in advertising before a movie comes out (Lane & Husemann, 2005). Trailers for upcoming films are not as heavily promoted long in advance of a movie, but rather are released to start building up expectations and also to serve the narrower niche of highly-committed movie-goers who prize seeing trailers long in advance of the actual movie (Nusair, Parsa, & Cobanoglu, 2010). The push for the mass market comes later in the marketing cycle, typically in the one to two weeks before release of a movie in the theater (Lane & Husemann, 2005). Past market research has made movie corporations aware that, for the most part, the overwhelming majority of ticket sales will take place in the first one or two weeks of full release, and therefore the marketing imperative is to try to get people to see movies as soon as possible after their release date. It is possible that the promotion cycle of Web previews is tied to this phenomenon, although not in a manner that was directly investigated in this dissertation. One hypothesis worth examining in future studies is that of intensity, in

which movie companies pay Web outlets (such as Yahoo! Movies) to afford more prominent placement to previews in the one to two weeks before the release of the movie. If this pattern is observed empirically, then it could be the case that the surge of preview watchers who go on to watch the actual movie within 10 days of the preview is due partly to personal novelty-seeking and partly due to the way in which Web previews are marketed on the Internet. Further empirical research is necessary to settle this question, but it is important to acknowledge the possibility as a means of explaining some of the results observed in this study.

In order to determine whether there was a correlation between timing (in terms of how many days ago the participant viewed a preview) and other aspects of movie-going behavior, various correlation analyses were conducted. Two of the significant correlations in this regard were between (a) days since seeing Web preview and (b) estimation of movie importance and (a) days since seeing Web preview and (b) estimation of the movie's appeal.

**Table 4-V: Significant Correlations between Web Preview Timing and Movie Importance**

Correlations			Days Since Seeing Web Preview	Movie Experience Important
Kendall's tau_b	Days Since Seeing Web Preview	Correlation Coefficient	1.000	.093 <sup>*</sup>
		Sig. (2-tailed)	.	.046
		N	277	271
	Movie Experience Important	Correlation Coefficient	.093 <sup>*</sup>	1.000
		Sig. (2-tailed)	.046	.
		N	271	274
Spearman's rho	Days Since Seeing Web Preview	Correlation Coefficient	1.000	.121 <sup>*</sup>
		Sig. (2-tailed)	.	.046
		N	277	271
	Movie Experience Important	Correlation Coefficient	.121 <sup>*</sup>	1.000
		Sig. (2-tailed)	.046	.
		N	271	274

\*. Correlation is significant at the 0.05 level (2-tailed).

While the Pearson (linear) correlation between (a) days since seeing the Web preview and (b) perception of movie importance was not significant, non-linear correlation in terms of both Kendall's tau and Spearman's rho was significant at  $p < .05$ . Many other significant correlations were non-linear, meaning most likely that there are thresholds above which the relationship between the two variables becomes more apparent. For example, after about 30 days, there started to be a significant relationship between time elapsed since the Web preview and estimation of a movie's importance. This relationship was not disclosed by linear testing but become apparent through non-linear correlation. The correlations above reveal that people who find movie experiences



important are letting more time elapse between the preview and the consumption experience, which likely means that they are seeking out previews as early as possible to whet their appetites.

**Table 4-VI: Significant Correlations between Web Preview Timing and Movie Appeal**

Correlations			Days Since Seeing Web Preview	Movie Experience Appealing
Kendall's tau_b	Days Since Seeing Web Preview	Correlation Coefficient	1.000	.109 <sup>*</sup>
		Sig. (2-tailed)	.	.021
		N	277	270
	Movie Experience Appealing	Correlation Coefficient	.109 <sup>*</sup>	1.000
		Sig. (2-tailed)	.021	.
		N	270	273
Spearman's rho	Days Since Seeing Web Preview	Correlation Coefficient	1.000	.141 <sup>*</sup>
		Sig. (2-tailed)	.	.020
		N	277	270
	Movie Experience Appealing	Correlation Coefficient	.141 <sup>*</sup>	1.000
		Sig. (2-tailed)	.020	.
		N	270	273

\*. Correlation is significant at the 0.05 level (2-tailed).

While the Pearson (linear) correlation between (a) days since seeing the Web preview and (b) perception of movie appeal was not significant, non-linear correlation in terms of both Kendall's tau and Spearman's rho was significant at  $p < .05$ . People who found the movie appealing were thus likely to have previewed it earlier.

### *Preview Timing: Gender Effects*

In order to determine whether timing dynamics differed by gender, an independent samples *t*-test was employed to calculate the significance of the difference, if any, between women's and men's time elapsed since Web-previewing the movie. The finding was that there were unequal variances between men and women in this regard.

**Table 4-VII: Gender Differences, Days Since Seeing Web Preview**

Group Statistics					
What Is Your Sex?		N	Mean	Std. Deviation	Std. Error Mean
Days Since Seeing Web	Male	106	10.08	21.405	2.079
Preview	Female	170	7.92	11.978	.919

Independent Samples Test				
		Levene's Test for Equality of Variances		t-test for Equality of Means
		F	Sig.	t
Days Since Seeing Web	Equal variances assumed	4.255	.040	1.078
	Equal variances not assumed			.953

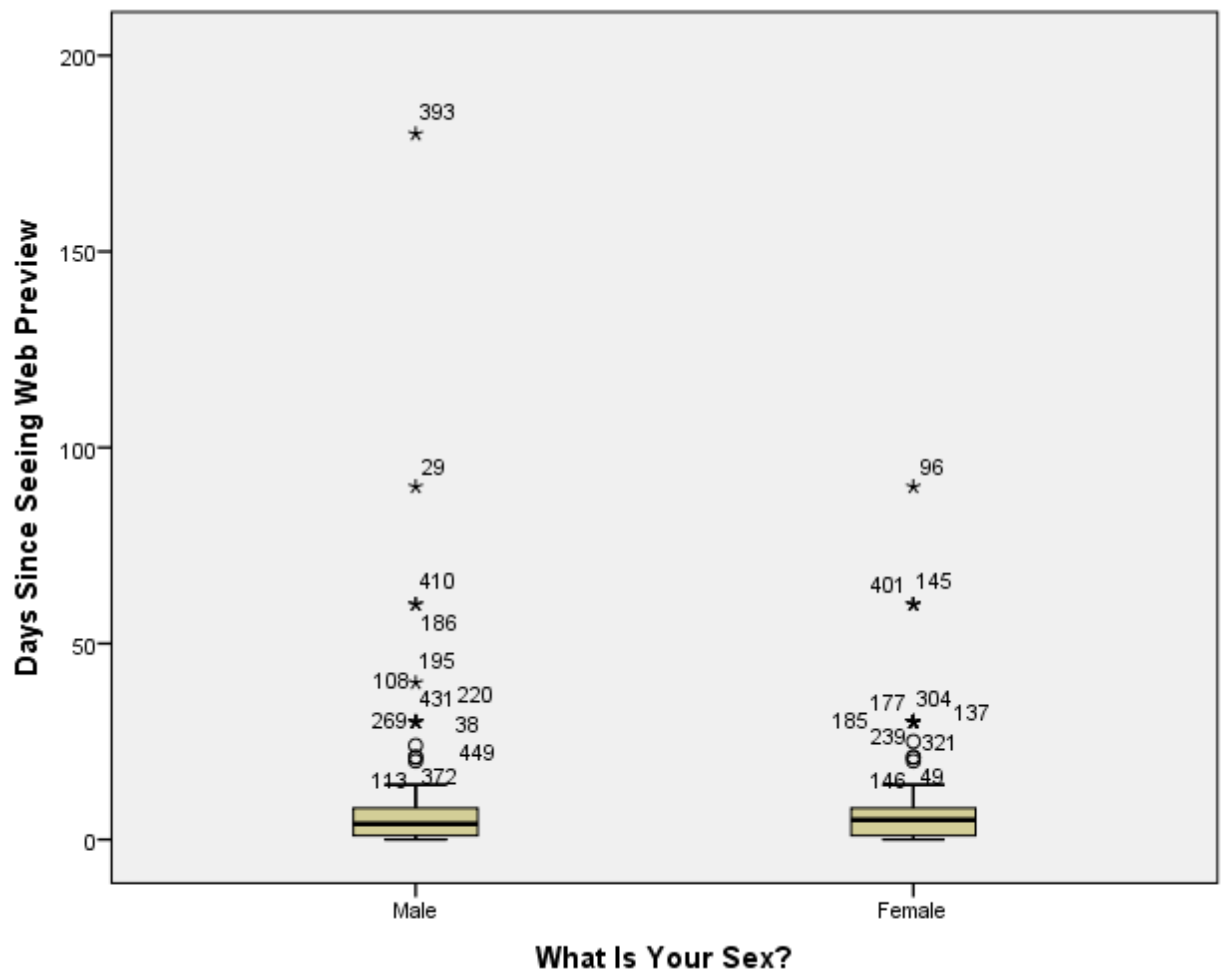
Independent Samples Test				
		t-test for Equality of Means		
		df	Sig. (2-tailed)	Mean Difference
Days Since Seeing Web	Equal variances assumed	274	.282	2.167
Preview	Equal variances not assumed	146.535	.342	2.167

**Table 4-VII: Gender Differences, Days Since Seeing Web Preview (continued)**

Independent Samples Test				
		t-test for Equality of Means		
		Std. Error Difference	95% Confidence Interval of the Difference	
			Lower	Upper
Days Since Seeing Web Preview	Equal variances assumed	2.011	-1.792	6.126
	Equal variances not assumed	2.273	-2.325	6.659

Since the  $p$  value for Levene's test of the equality of variances  $< .05$ , it can be concluded that there were unequal variances in the days elapsed since viewing the Web preview. As can be observed, the standard deviation for men was nearly twice as much as the standard deviation for women, indicating that men.

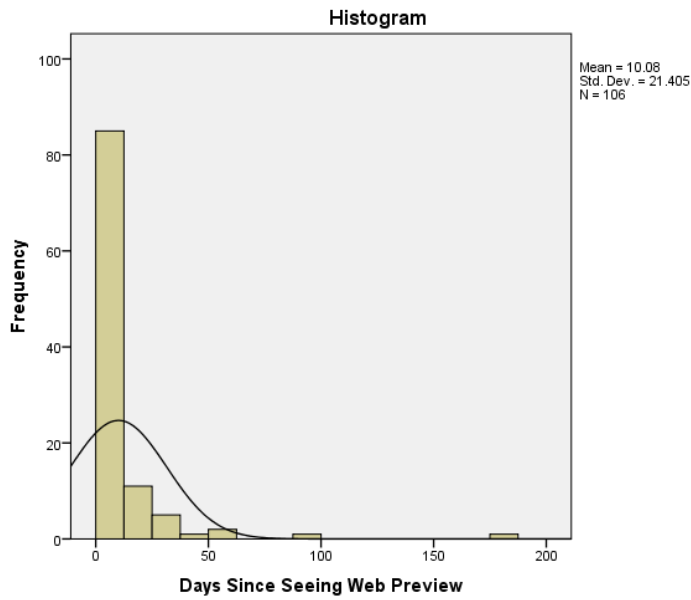
**Figure 4-I: Stem-and-Leaf Diagram, Days Elapsed Since Web Preview by Gender**



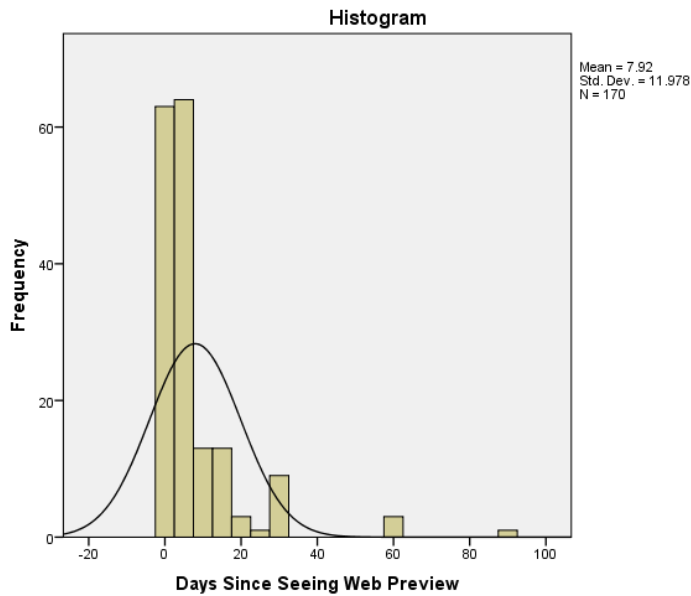
Although there were fewer men than women in the sample, it can clearly be observed that more of the outliers in days elapsed since viewing the Web preview were men.

Some of the differences in the days elapsed distribution become clearer when portrayed as histograms with the normal curve superimposed.

**Figure 4-II: Histogram, Days Elapsed Since Preview (Men)**



**Figure 4-III: Histogram, Days Elapsed Since Preview (Women)**



As the analysis had revealed at least one major difference between men and women in terms of the timing of their Web previews, further correlation analyses were

conducted in order to learn whether there were other differences in the correlation between Web preview timing and aspects of movie-going experience. Analysis revealed that, for men, there were significant correlations between days elapsed since the preview and (a) knowing that the movie was going to open and (b) deeming the movie experience important.

**Table 4-VIII: Correlations, Days Since Seeing Web Preview and Movie Knowledge (Men)**

Correlations (Men)			Days Since Seeing Web Preview	I Know Movies Going to Open
Kendall's tau_b	Days Since Seeing Web Preview	Correlation Coefficient	1.000	.156 <sup>+</sup>
		Sig. (2-tailed)	.	.035
		N	106	106
	I Know Movies Going to Open	Correlation Coefficient	.156 <sup>+</sup>	1.000
		Sig. (2-tailed)	.035	.
		N	106	165
Spearman's rho	Days Since Seeing Web Preview	Correlation Coefficient	1.000	.207 <sup>+</sup>
		Sig. (2-tailed)	.	.033
		N	106	106
	I Know Movies Going to Open	Correlation Coefficient	.207 <sup>+</sup>	1.000
		Sig. (2-tailed)	.033	.
		N	106	165

The positive correlations indicate that men appeared to be more attentive in terms of mentally associating a preview with the eventual opening of a movie.

**Table 4-IX: Correlations, Days Since Seeing Web Preview and Movie Importance  
(Men)**

Correlations (Men)			Days Since Seeing Web Preview	Movie Experience Important
Kendall's tau_b	Days Since Seeing Web Preview	Correlation Coefficient	1.000	.163 <sup>+</sup>
		Sig. (2-tailed)	.	.031
		N	106	103
	Movie Experience Important	Correlation Coefficient	.163 <sup>+</sup>	1.000
		Sig. (2-tailed)	.031	.
		N	103	104
Spearman's rho	Days Since Seeing Web Preview	Correlation Coefficient	1.000	.210 <sup>+</sup>
		Sig. (2-tailed)	.	.033
		N	106	103
	Movie Experience Important	Correlation Coefficient	.210 <sup>+</sup>	1.000
		Sig. (2-tailed)	.033	.
		N	103	104

\*. Correlation is significant at the 0.05 level (2-tailed).

The positive and significant ( $p < .05$ ) correlation between days since seeing the Web preview and the perception of the movie's importance suggested that men who found movies important were more likely to have seen the Web previews earlier than women.

The significant correlations for women were quite different than the significant differences for the men. For women, the correlations between (a) days elapsed since Web preview and (b) relevance of the movie experience and between (a) days elapsed since Web preview and (b) involving nature of the movie experience were significant. These correlations indicate that, for women, there was a meaningful relationship

between seeing previews several days ago and finding movies to be relevant and involving.

**Table 4-X: Correlations, Days Since Seeing Web Preview and Movie Relevance (Women)**

Correlations (Women)			
		Days Since Seeing Web Preview	Movie Experience Relevant
Days Since Seeing Web Preview	Pearson Correlation	1	.163*
	Sig. (2-tailed)		.037
	N	170	165
Movie Experience Relevant	Pearson Correlation	.163*	1
	Sig. (2-tailed)	.037	
	N	165	167

\*. Correlation is significant at the 0.05 level (2-tailed).

**Table 4-X: Correlations, Days Since Seeing Web Preview and Movie Relevance (Women) – (continued)**



Correlations (Women)			Days Since Seeing Web Preview	Movie Experience Relevant
Kendall's tau_b	Days Since Seeing Web Preview	Correlation Coefficient	1.000	.150 <sup>*</sup>
		Sig. (2-tailed)	.	.012
		N	170	165
	Movie Experience Relevant	Correlation Coefficient	.150 <sup>*</sup>	1.000
		Sig. (2-tailed)	.012	.
		N	165	167
Spearman's rho	Days Since Seeing Web Preview	Correlation Coefficient	1.000	.199 <sup>*</sup>
		Sig. (2-tailed)	.	.011
		N	170	165
	Movie Experience Relevant	Correlation Coefficient	.199 <sup>*</sup>	1.000
		Sig. (2-tailed)	.011	.
		N	165	167

\*. Correlation is significant at the 0.05 level (2-tailed).

Since the correlation between days since seeing the preview and movie relevance was significant in both linear and non-linear models, it can be concluded that women were particularly likely to either seek out Web previews of movies they found to be relevant or else built a notion of movie relevance as a result of early exposure to Web previews.

**Table 4-XI: Correlations, Days Since Seeing Web Preview and Movie Involving (Women)**

**Correlations (Women)**

			Days Since Seeing Web Preview	Movie Experience Involving
Kendall's tau_b	Days Since Seeing Web Preview	Correlation Coefficient	1.000	.135 <sup>+</sup>
		Sig. (2-tailed)	.	.022
		N	170	166
	Movie Experience Involving	Correlation Coefficient	.135 <sup>+</sup>	1.000
		Sig. (2-tailed)	.022	.
		N	166	168
Spearman's rho	Days Since Seeing Web Preview	Correlation Coefficient	1.000	.182 <sup>+</sup>
		Sig. (2-tailed)	.	.019
		N	170	166
	Movie Experience Involving	Correlation Coefficient	.182 <sup>+</sup>	1.000
		Sig. (2-tailed)	.019	.
		N	166	168

\*. Correlation is significant at the 0.05 level (2-tailed).

Women who saw Web previews well in advance of the actual movie also tended to find the movie more involving. Again, as with movie relevance, it is not clear whether this effect is a causal result of the preview (i.e., early exposure to Web previews caused women to believe that movies were more involving).

#### ***Preview Timing: Age Effects***

In order to determine whether timing dynamics differed by age, descriptive statistics and histograms related to age were generated.

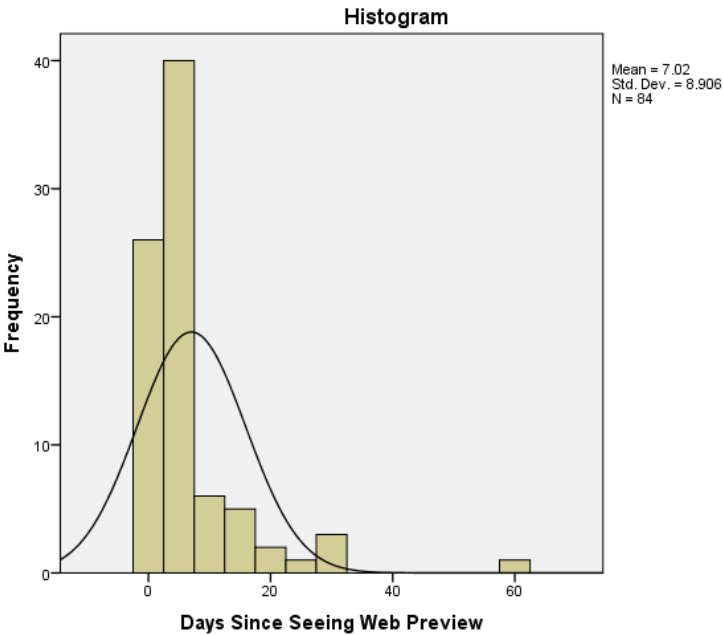
**Table 4-XII: Statistics, Days Since Seeing Web Preview and Movie Involving (18 Year-Olds)**

#### **Statistics**

Days Since Seeing Web Preview		
N	Valid	84
	Missing	31
Mean		7.02
Std. Error of Mean		.972
Std. Deviation		8.906
Variance		79.325
Skewness		3.321
Std. Error of Skewness		.263
Kurtosis		15.269
Std. Error of Kurtosis		.520
Range		60
Minimum		0
Maximum		60
Percentiles	25	2.00
	50	5.00
	75	7.00

18 year-olds tended to have seen previews fairly shortly ( $M = 7.02$  days,  $s = .972$ ) before viewing the movie. The heavy positive skewness (3.321) of the distribution suggested that more of the 18-year-old sample than expected saw the movie preview not long before watching the movie. This pattern was readily apparent in the histogram.

**Figure 4-IV: Histogram, Days Elapsed Since Preview (18-Year-Olds)**

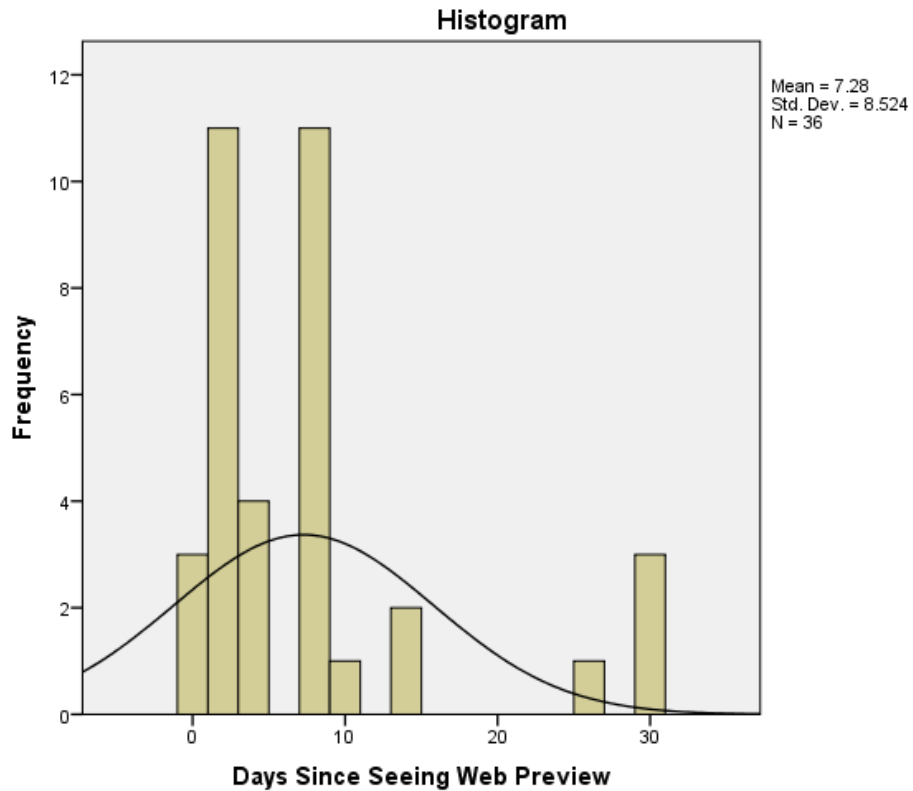


**Table 4-XIII: Statistics, Days Since Seeing Web Preview and Movie Involving (19 Year-Olds)**

Statistics		
Days Since Seeing Web Preview		
N	Valid	36
	Missing	31
Mean		7.28
Std. Error of Mean		1.421
Std. Deviation		8.524
Variance		72.663
Skewness		1.850
Std. Error of Skewness		.393
Kurtosis		2.662
Std. Error of Kurtosis		.768
Range		30
Minimum		0
Maximum		30
Percentiles	25	2.00
	50	5.50
	75	7.00

19 year-olds, like 18-year-olds, tended to have seen previews fairly soon ( $M = 7.28$  days,  $s = 1.421$ ) days before the movie. The positive skewness (1.850) of the distribution, which was less than that of the 18-year-olds, suggested that more of the 19-year-old sample than expected saw the movie preview not long before watching the movie. This pattern was readily apparent in the histogram.

**Figure 4-V: Histogram, Days Elapsed Since Preview (19-Year-Olds)**



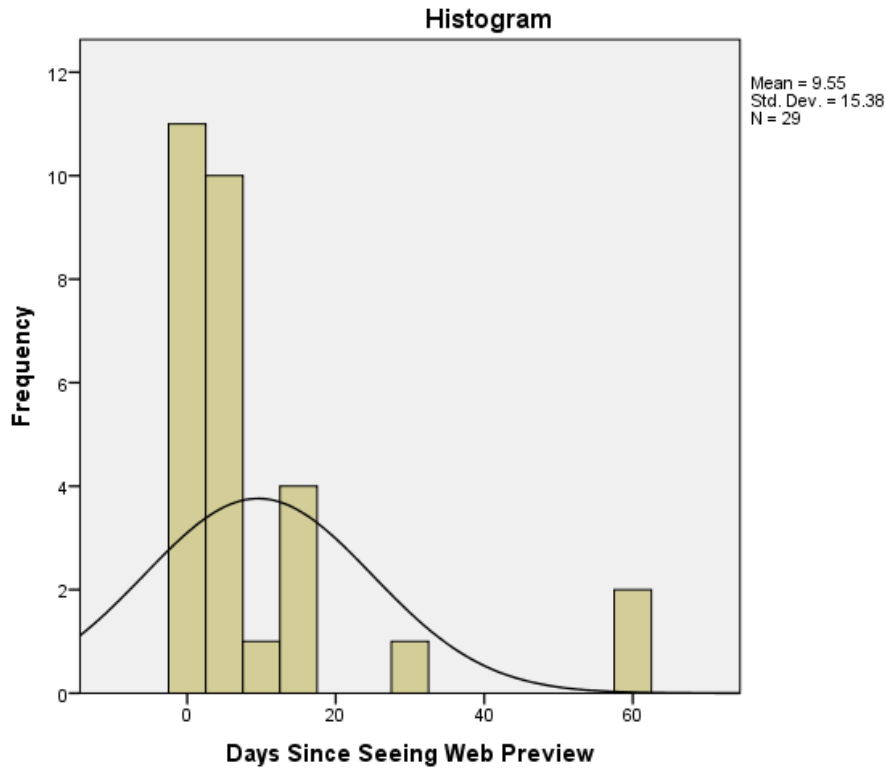
It should also be noted that the kurtosis of the 19-year-old group (2.662) was much less than the kurtosis of the 18-year-old group (15.269), indicating that the distribution peak for the 18-year-olds was higher. The 19-year-olds, by contrast, had two peaks, which was also true of the 20-year-olds in the sample.

**Table 4-XIV: Histogram, Days Elapsed Since Preview (20-Year-Olds)**

Statistics		
Days Since Seeing Web Preview		
N	Valid	29
	Missing	20
Mean		9.55
Std. Error of Mean		2.856
Std. Deviation		15.380
Variance		236.542
Skewness		2.712
Std. Error of Skewness		.434
Kurtosis		7.092
Std. Error of Kurtosis		.845
Range		60
Minimum		0
Maximum		60
Percentiles	25	1.00
	50	5.00
	75	11.50

The 20-year-olds were somewhat similar to the 19-year-olds except for the fact that the mean time since Web preview was a little higher ( $M = 9.55$ ,  $s = 15.38$ ) for the 20-year-olds. The distribution of the 20-year-olds also had a dual peak and was skewed to the left of the distribution (skewness = 2.712). These aspects of the distribution for 20-year-olds were apparent in the histogram.

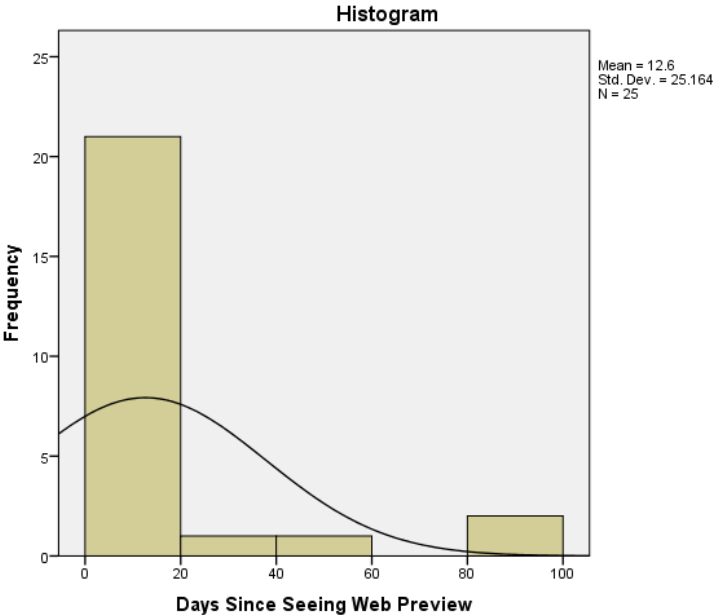
**Figure 4-VI: Histogram, Days Elapsed Since Preview (20-Year-Olds)**



Interestingly, 21-year-olds were quite distinct from the 18-, 19-, and 20-year-olds in the sample. 21 year-olds had a longer mean time since watching the Web preview as well as a higher standard deviation ( $M = 12.6$  days,  $s = 25.164$  days). The skewness and kurtosis of time elapsed since Web previews for 20-year-olds was, however, comparable to that of 18-, 19-, and 20-year-olds. Given these differences, it is not surprising that the histogram for 21-year-olds looked different.

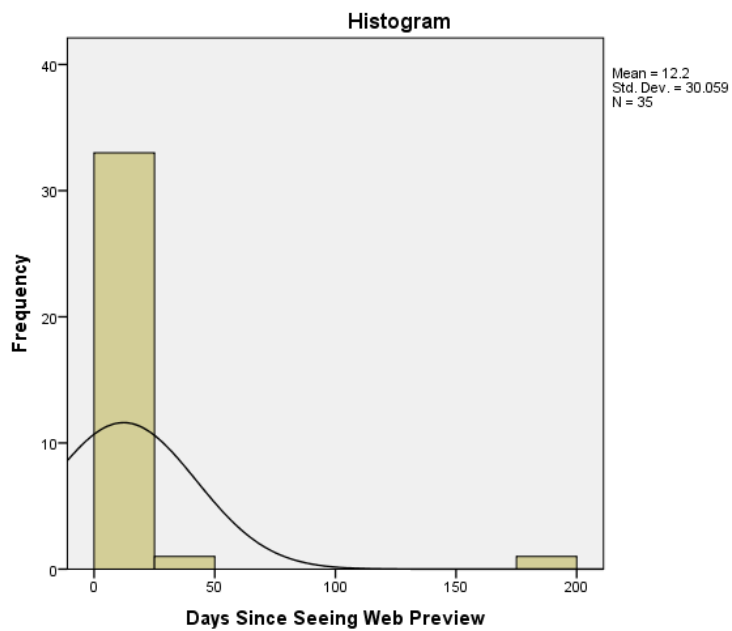


**Figure 4-VII: Histogram, Days Elapsed Since Preview (21-Year-Olds)**



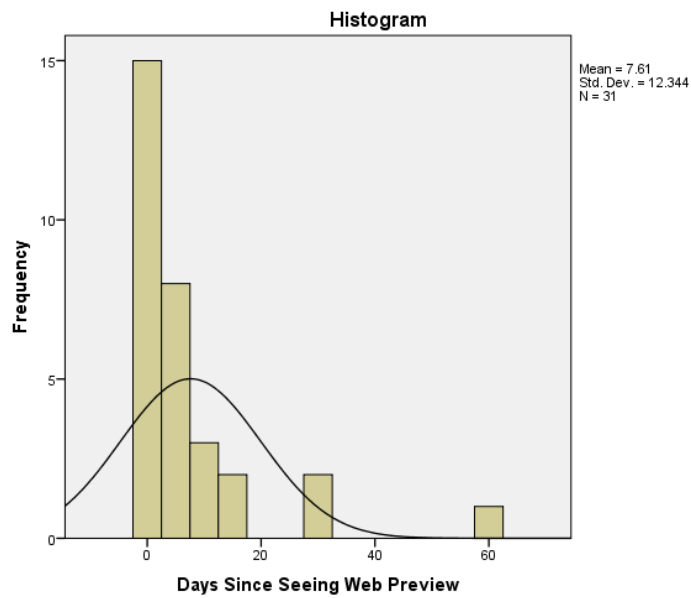
22-year-olds were similar to 21-year-olds in mean time elapsed since Web preview, but had a higher standard deviation ( $M = 12.2$ ,  $s = 30.059$ ).

**Figure 4-VIII: Histogram, Days Elapsed Since Preview (22-Year-Olds)**

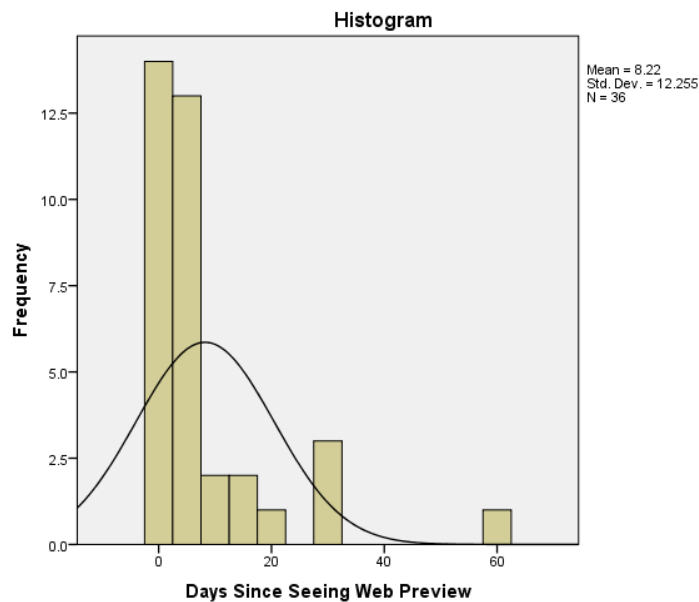


23- and 24-year-olds were dissimilar to 21- and 22-year-olds and more similar to 18-, 19-, and 20-year-olds in terms of their mean time elapsed since Web preview and smaller standard deviations ( $M = 7.61$ ,  $s = 12.344$ ).

**Figure 4-IX: Histogram, Days Elapsed Since Preview (23-Year-Olds)**



**Figure 4-X: Histogram, Days Elapsed Since Preview (24-Year-Olds)**



An independent samples *t*-test was conducted in order to compare the time elapsed since Web preview between participants under 21 and participants 21 or over.

**Table 4-XV: Time Elapsed Since Web Previews, Under- and Over-21-Year-Olds**

Group Statistics					
What Is Your Age?		N	Mean	Std. Deviation	Std. Error Mean
Days Since Seeing Web	>= 21	127	10.03	21.152	1.877
Preview	< 21	149	7.58	10.362	.849

Independent Samples Test				
		Levene's Test for Equality of Variances		t-test for Equality of Means
		F	Sig.	t
Days Since Seeing Web	Equal variances assumed	6.977	.009	1.251
Preview	Equal variances not assumed			1.191

Independent Samples Test				
		t-test for Equality of Means		
		df	Sig. (2-tailed)	Mean Difference
Days Since Seeing Web	Equal variances assumed	274	.212	2.454
Preview	Equal variances not assumed	176.534	.235	2.454

Independent Samples Test				
		t-test for Equality of Means		
		Std. Error Difference	95% Confidence Interval of the Difference	
			Lower	Upper
Days Since Seeing Web	Equal variances assumed	1.961	-1.407	6.316
Preview	Equal variances not assumed	2.060	-1.611	6.520

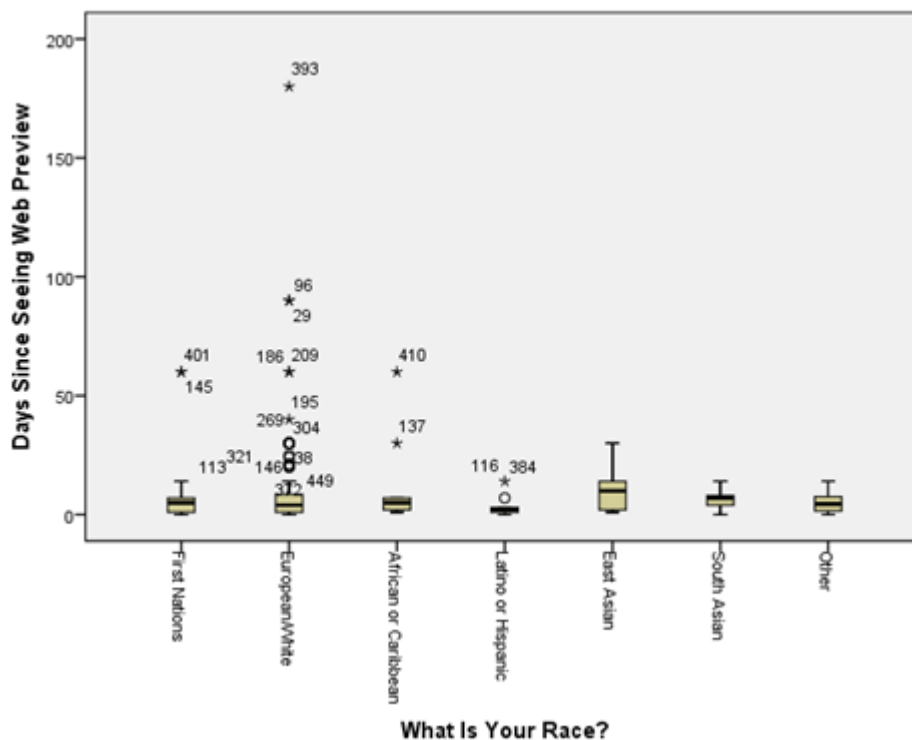
The independent samples *t*-test revealed that there was a significant difference ( $p = .009$ ) in variances between the age groups, but not in means ( $p = .235$ ). In other words,

the standard deviations in time elapsed since Web previews are significantly higher for some of the age groups than for others, indicating that some age groups have fairly uniform timing habits related to Web preview consumption and other age groups have widely-dispersed Web preview consumption habits.

### *Preview Timing: Race Effects*

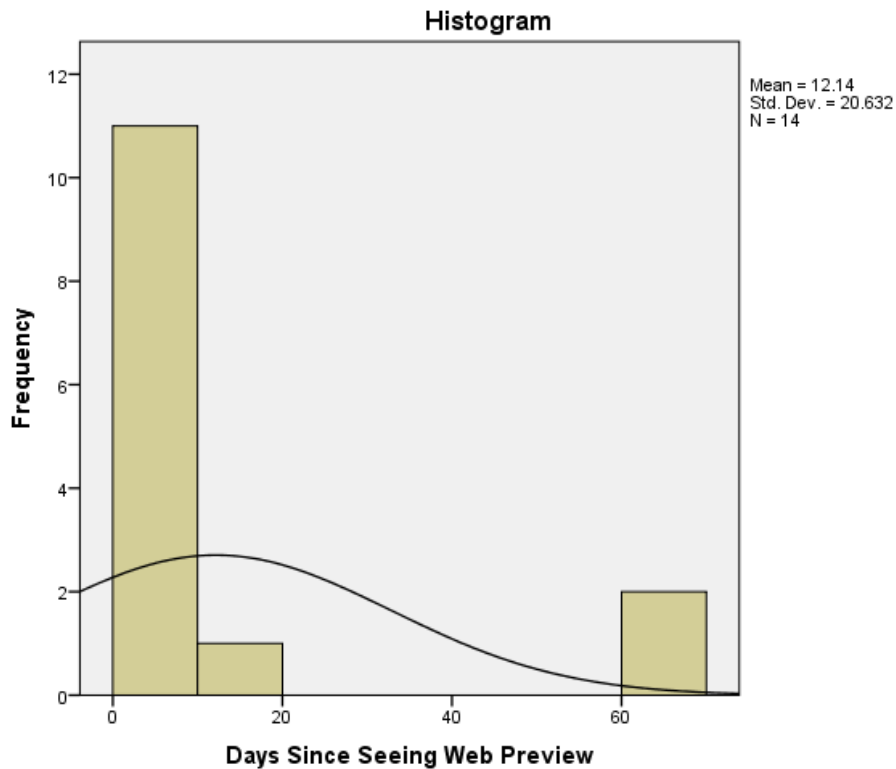
There were seven races in the sample: First Nations, European / White, African or Caribbean, Latino or Hispanic, East Asian, South Asian, and other. An attempt was made to determine whether movie-goers from these different races experienced different patterns in terms of how long before the actual movie they watched the Web preview.

**Figure 4-XI: Stem-and-Leaf Diagram, Race and Timing of Web Preview**



Histogram analysis of the Web preview timing associated with the races in the sample disclosed some differences of interest.

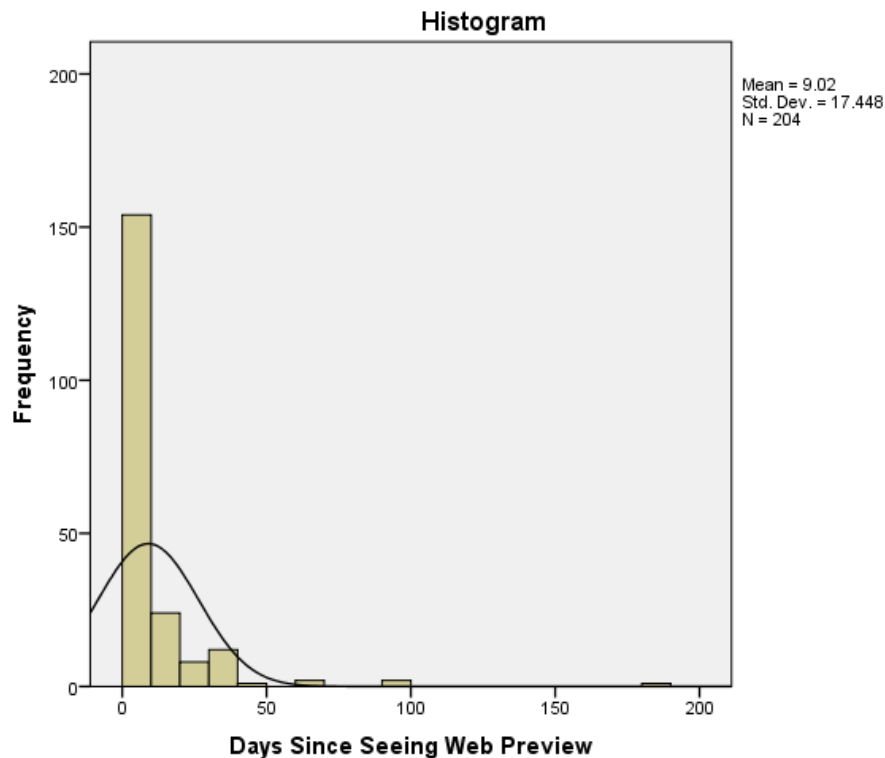
**Figure 4-XII: Histogram, First Nations' Timing of Web Preview**



The mean days since seeing the Web preview for First Nations participants was 12.14, with a standard deviation of 20.6. Note the spike in First Nations participants who saw the preview 60 or more days before the film, suggesting the existence of a cinematic subculture that appears to be more invested in watching previews as early as possible (in this regard, the First Nations participants were highly comparable to the African / Caribbean participants). By contrast, the European / White participants had a lower

mean of days elapsed since the Web preview ( $M = 9.02$ ) and a comparable standard deviation ( $s = 17.448$ ).

**Figure 4-XIII: Histogram, European Participants' Timing of Web Preview**



A glance at both the histogram and the stem-and-leaf diagrams indicated that European / White participants were more likely than members of any other race to have consumed a preview 75 or more days before the movie. Indeed, the only members of the sample who consumed the Web preview at a date so far in advance of the movie were European / White. The conclusion to be reached is that European / White participants contain the most avid subculture of early Web preview watchers but that, as a whole, European / white movie-goers are comparable in their Web preview timing to other races.

In examining the other races in the sample, the common theme appeared to be a lower (typically in the range of 6-8) mean days elapsed since Web preview, with the exception of East Asians, who had a mean of 11.4 days. East Asians and First Nations movie-goers appeared, therefore, to be more vested in early Web preview tracking of the films they saw in the theater, although it is not clear whether this tracking was a causal function of regret regulation, hedonism, information-seeking, or some other phenomenon.

***Preview Timing: Income Effects***

Interestingly, the mean days elapsed since seeing the Web preview rose in tandem with each income level in the study, as follows:

**Table 4-XVI: Time Elapsed Since Web Previews by Income Category**

<b>Income Category</b>	<b>Mean Days Elapsed Since Web Preview</b>
Below \$20,000	6.01
\$20,000-\$39,999	8.97
\$40,000-\$59,999	7.61
\$60,000-\$79,999	9.95
\$80,000-\$99,999	9.91
\$100,000-\$119,999	11.07
\$120,000-\$139,999	11.45
\$140,000+	19.15



A linear regression analysis was conducted in order to determine whether there was a statistically-significant relationship between income and mean days elapsed since Web preview. The relationship was indeed significant ( $p = .007$ ). Moreover, the effect size, as measured by  $R^2$ , was high, at .728. Thus, 72.8% of the variation in mean days elapsed since Web preview could be explained by variation in income.

**Table 4-XVII: Linear Regression, Time Elapsed Since Web Previews by Income**

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.853 <sup>a</sup>	.728	.683	2.20660

a. Predictors: (Constant), Income Level

ANOVA <sup>a</sup>						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	78.337	1	78.337	16.089	.007 <sup>b</sup>
	Residual	29.214	6	4.869		
	Total	107.552	7			

a. Dependent Variable: Days Since Seeing Web Preview

b. Predictors: (Constant), Income Level

Coefficients <sup>a</sup>					
Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1	(Constant)	4.369	1.719	2.541	.044
	Income Level	1.366	.340	.853	4.011

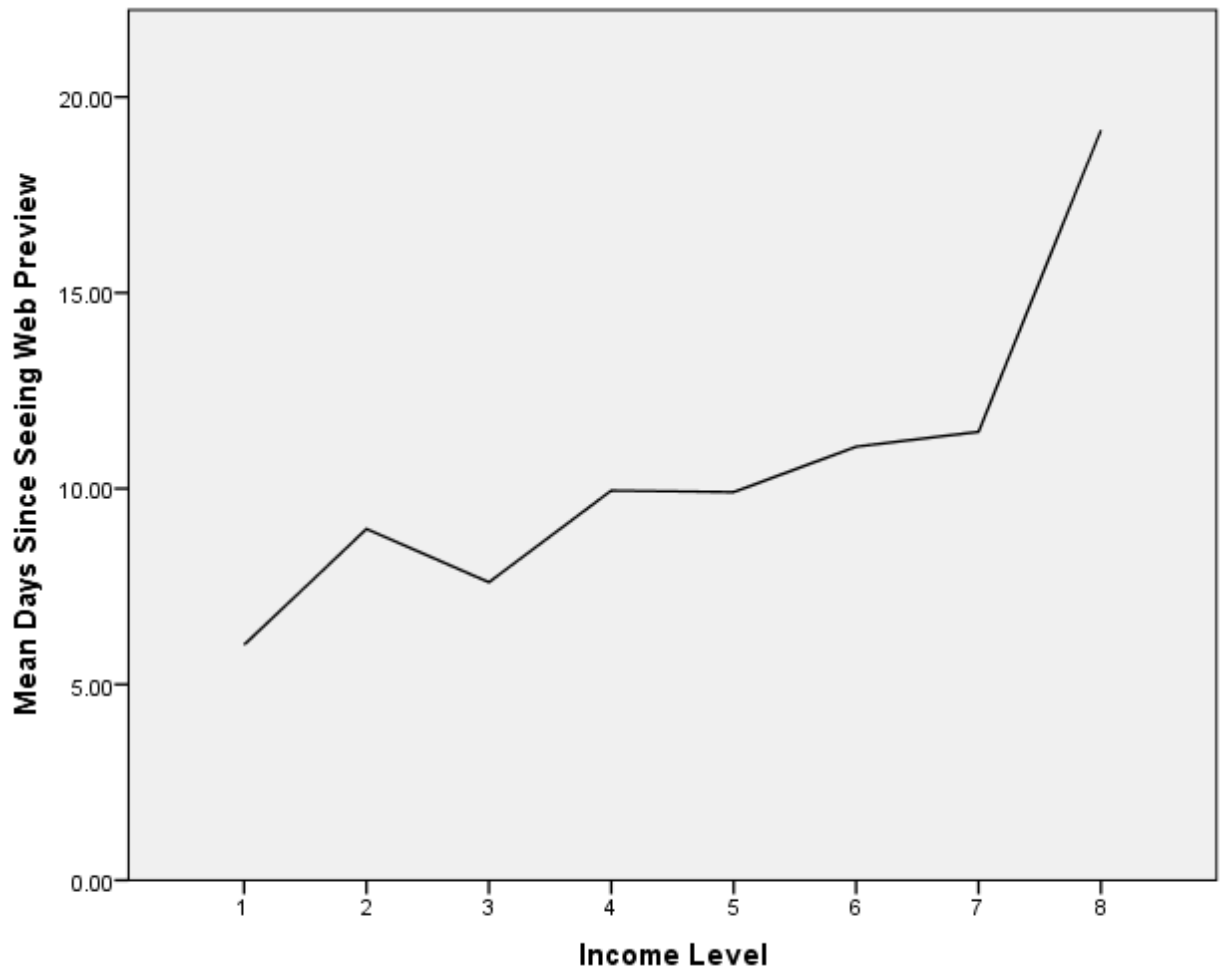
a. Dependent Variable: Days Since Seeing Web Preview

The resulting linear regression equation was as follows:

$$\text{Days Since Web Preview} = (\text{Income Category})(1.366) + 4.369$$

The strong linearity of the relationship becomes more obvious when it is placed in a line graph format:

**Figure 4-XIV: Line Graph, Income and Days Since Web Preview**



It is not clear why this relationship exists. It might be the case that wealthier people are more circumspect about how they spend their money and are therefore more committed to regret regulation by consuming previews of movies as early as possible. It might

also be that wealthier people derive more hedonic fulfillment from watching previews earlier; or perhaps they have more leisure to do so. Whatever the causal reasons and mechanisms, there is a statistically-significant relationship between income and timing of Web preview consumption, with wealthier people consuming such previews earlier.

### **Analysis of Research Question 2**

The second research question was: How does the previewing medium influence the desire to consume? There were four preview media included in the study: Web previewing, previewing in the movie theatre, previewing on TV, and other previewing. In order to determine whether the previewing medium (which was a categorical variable) influenced the consumption of the movie, the same kind of Chi-square analysis conducted for the previous research question could be used.

**Table 4-XVIII: Distribution of Preview Media**

<b>Medium</b>	<b>Observed %</b>	<b>Expected %</b>	<b>Differential</b>
Web	60	25	35
TV	38.4	25	13.4
Theatre	19.4	25	-5.6
Other	2.5	25	-22.5

The  $p$  value of the Chi-square analysis with 3 df is  $< .0001$ . The  $p$  value establishes that there is a significant difference between the observed and expected values. The Chi-square analysis suggests that the distribution of Web preview medium

differed from a uniform distribution which might be expected under the null hypothesis. More people than expected saw the Web preview before seeing the movie. Hence, the medium of Web previewing affected movie consumption in that the consumption of a Web preview was associated with watching the actual movie far more frequently than a standard Chi-square distribution would have predicted.

One way to obtain a more precise statistical understanding of how the previewing medium influenced the desire to consume is to analyze the frequencies related to age, race, income, education, and marital status based on the predictor variable of preview medium. It is already known that Web previews influenced the desire to consume.

**Table 4-XIX: Age Frequencies by Preview Medium**

	<b>Web</b>	<b>TV</b>	<b>Theatre</b>	<b>Other</b>
Mean Age	19.5	20.2	19.6	19.4

The mean age of movie-goers in each preview category was highly comparable. Therefore, the previewing medium did not influence the desire to consume through mechanisms of age.

**Table 4-XX: Gender Frequencies by Preview Medium**

	<b>Web</b>	<b>TV</b>	<b>Theatre</b>	<b>Other</b>
Men	37.6%	30.1%	28.7%	28.7%
Women	62.4%	69.9%	70.1%	70.1%

The gender proportion of movie-goers in each preview medium category was somewhat variable. Therefore, the previewing medium might have influenced the desire to consume through mechanisms of gender. For example, men were more likely to be influenced through the medium of the Web while women were more likely to be influenced by the medium of the movie theatre. It could be, therefore, that something about the experience of watching a preview in a movie theatre proved to be more compelling to women, whereas something about the experience of watching a preview on the Web proved to be more compelling to men.

**Table 4-XXI: Race Frequencies by Preview Medium**

	<b>Web</b>	<b>TV</b>	<b>Theatre</b>	<b>Other</b>
First Nations	5.0%	4.0%	5.7%	5.7%
European / White	74.8%	78.6%	77.0%	77.0%
African / Caribbean	5.0%	6.4%	6.9%	6.9%
Latino / Hispanic	3.2%	3.5%	3.4%	3.4%
East Asian	1.4%	1.2%	0%	3.4%
South Asian	1.8%	.6%	3.4%	3.4%
Other	8.6%	5.8%	3.4%	5.7%

The racial proportion of movie-goers in each preview medium category was highly variable. Therefore, the previewing medium might have influenced the desire to consume through mechanisms of race. For example, East Asians were far more likely to be influenced by other (perhaps smartphone) previews, as were South Asians, whereas European / White movie-goers were relatively more influenced by television. It is not clear whether the observed frequency differences reflected cultural, social, or economic differences; however, it is certainly the case that racial difference was apparent in the usage of different previewing mediums.

**Table 4-XXII: Education Frequencies by Preview Medium**

	<b>Web</b>	<b>TV</b>	<b>Theatre</b>	<b>Other</b>
None	.4%			
Middle School	1.4%	1.7%	1.1%	1.1%
High School	48.2%	46.8%	41.4%	41.4%
College or Trade School	20.7%	23.7%	20.7%	20.7%
Undergraduate Degree	18.6%	14.5%	28.7%	28.7%
Graduate Degree	9.3%	10.4%	6.9%	6.9%

The educational attainment of movie-goers in each preview medium category was somewhat variable. Therefore, the previewing medium might have influenced the

desire to consume through mechanisms of education. For example, a high proportion of high-school students consumed previews in every medium, whereas graduate students were more given to Web and TV previews. It is not clear how or why educational status might influence the desire to consume movie previews; this topic could be a fruitful area of research for future marketing scholars.

**Table 4-XXIII: Marital Frequencies by Preview Medium**

	<b>Web</b>	<b>TV</b>	<b>Theatre</b>	<b>Other</b>
Never married	92.1%	86.7%	89.7%	89.7%
Married	6.8%	10.4%	9.2%	9.2%

The marital status of movie-goers in each preview medium category was somewhat variable. Therefore, the previewing medium might have influenced the desire to consume through mechanisms of marital status. For example, in relative terms, married people were more highly-represented in TV previews, which could mean that married couples form movie consumption intentions while watching TV together. On the other hand, the Web was the most popular preview medium for people who never married, which could speak to the influence of Web previewing as an individual activity.

**Table 4-XXIV: Income Frequencies by Preview Medium**

	<b>Web</b>	<b>TV</b>	<b>Theatre</b>	<b>Other</b>
Below \$20,000	32.5	28.9	23.9	24.1
\$20,000-\$39,999	12.9	13.9	13.9	13.8
\$40,000-\$59,999	8.2	12.7	6.7	6.9
\$60,000-\$79,999	14.3	16.2	13.9	13.8
\$80,000-\$99,999	8.6	11.0	13.9	13.8
\$100,000-\$119,999	5.0	5.2	9.4	9.2
\$120,000-\$139,999	3.9	3.5	2.1	2.3
\$140,000+	7.1	4.6	11.1	11.5

Finally, the income status of movie-goers in each preview medium category was also variable. For example, poorer movie-goers were more likely to have watched Web or TV previews than unspecified (other) or in-theatre previews, which could speak to the lack of smartphones or discretionary income for multiple theatre visits among this population. This pattern was reversed among the wealthier movie-goers. Therefore, the previewing medium might have influenced the desire to consume through mechanisms of income.



### **Analysis of Research Question 3**

The third research question was: Does Web previewing of movie trailers drive same-movie consumption? This question is, in a sense, a sub-set of the second research question, which asked how all forms of previews (Web, television, theatre, and other) influenced the desire to consume. Analysis of the second research question revealed that, since a far higher percentage of movie-goers watched Web previews rather than other kinds of previews before consuming the actual movie, Web previewing can be said to have a significant influence on same-movie consumption. Here are some of the salient analyses:

- Web previews were either the most common or second most-common form of preview for three of the eight income categories of movie-goers
- The Web was the most popular preview channel for never-married movie-goers
- The Web was the most popular preview channel for movie-goers who had completed high school
- The Web was the most popular preview channel among men
- Six out of every ten participants in the study had seen a Web preview before seeing the movie, significantly outnumbering those who had seen TV (38.4%) or in-theatre (19.4%) previews.

### **Analysis of Research Question 4**

The fourth research question was: Does congruence between the movie trailer and the content or experience of the actual movie affect post-consumption satisfaction?

To answer this research question, congruence was operationalized as the following kinds of affective evaluation: important, boring, relevant, exciting, meaningless, appealing, fascinating, worthless, involving, and not needed. A high degree of congruence was found between the movie trailer and the movie experience in each of these evaluative respects. Both linear (Pearson) and non-linear (Kendall's tau and Spearman's rho) correlations were conducted. Only the significant and linear correlations will be reported and discussed in this section; in addition, the construct of dissatisfaction will be explored alongside satisfaction.

**Table 4-XXV: Significant Correlations of Importance**

		<b>Correlations</b>		
		Preview Content Important	Preview Experience Important	Movie Experience Important
Preview Content Important	Pearson Correlation	1	.606**	.252**
	Sig. (2-tailed)		.000	.000
	N	274	274	274
Preview Experience Important	Pearson Correlation	.606**	1	.216**
	Sig. (2-tailed)	.000		.000
	N	274	275	274
Movie Experience Important	Pearson Correlation	.252**	.216**	1
	Sig. (2-tailed)	.000	.000	
	N	274	274	274

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

There was a highly significant ( $p < .001$ ) and moderate ( $R = .606$ ) correlation between finding the movie experience important and finding the preview experience

important, and a much smaller correlation ( $R = .252, p < .001$ ) between finding the preview content important and the movie experience important. Perceptions of preview content and experience are thus aligned with satisfaction related to perception of a movie's importance.

**Table 4-XXVI: Significant Correlations of Boring**

		Correlations		
		Preview Content Boring	Preview Experience Boring	Movie Experience Boring
Preview Content Boring	Pearson Correlation	1	.733**	.542**
	Sig. (2-tailed)		.000	.000
	N	273	272	273
Preview Experience Boring	Pearson Correlation	.733**	1	.576**
	Sig. (2-tailed)	.000		.000
	N	272	273	273
Movie Experience Boring	Pearson Correlation	.542**	.576**	1
	Sig. (2-tailed)	.000	.000	
	N	273	273	274

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

There was a highly significant ( $p < .001$ ) and moderate ( $R = .542$ ) correlation between finding the movie experience boring and finding the preview experience boring, and a stronger correlation ( $R = .733, p < .001$ ) between finding the preview content boring and the movie experience boring. Perceptions of preview content and experience are thus aligned with dissatisfaction related to perception of a movie's boring nature. It should be noted that neither the significance ( $p$ ) nor the magnitude ( $R$ )

of these correlations changed when race, gender, age, education, income, and marital status were controlled for.

**Table 4-XXVII: Significant Correlations of Relevance**

		Correlations		
		Preview Content Relevant	Preview Experience Relevant	Movie Experience Relevant
Preview Content Relevant	Pearson Correlation	1	.648**	.503**
	Sig. (2-tailed)		.000	.000
	N	272	272	272
Preview Experience Relevant	Pearson Correlation	.648**	1	.561**
	Sig. (2-tailed)	.000		.000
	N	272	272	272
Movie Experience Relevant	Pearson Correlation	.503**	.561**	1
	Sig. (2-tailed)	.000	.000	
	N	272	272	273

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

There was a highly significant ( $p < .001$ ) and moderate ( $R = .503$ ) correlation between finding the movie experience relevant and finding the preview experience relevant, and a stronger correlation ( $R = .648$ ,  $p < .001$ ) between finding the preview content relevant and the movie experience relevant. Perceptions of preview content and experience are thus aligned with satisfaction related to perception of a movie's relevance. One pattern observed in the first three correlations, and repeated in much of the rest of the analysis, was that the correlation between preview content and movie experience tended to be stronger than the correlation between preview experience and

movie experience, suggesting that it is what the preview discloses that subsequently helps to determine the individual's judgments of satisfaction / dissatisfaction with the movie. Perhaps the experience of previews is judged to be less salient than what the previews are actually disclosing. Whatever the case, neither the significance ( $p$ ) nor the magnitude ( $R$ ) of these correlations changed when race, gender, age, education, income, and marital status were controlled for.

**Table 4-XXVIII: Significant Correlations of Exciting**

		Correlations		
		Preview Content Exciting	Preview Experience Exciting	Movie Experience Exciting
Preview Content Exciting	Pearson Correlation	1	.668**	.415**
	Sig. (2-tailed)		.000	.000
	N	274	274	273
Preview Experience Exciting	Pearson Correlation	.668**	1	.486**
	Sig. (2-tailed)	.000		.000
	N	274	275	273
Movie Experience Exciting	Pearson Correlation	.415**	.486**	1
	Sig. (2-tailed)	.000	.000	
	N	273	273	273

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

There was a highly significant ( $p < .001$ ) and moderate ( $R = .415$ ) correlation between finding the movie experience exciting and finding the preview experience exciting, and a stronger correlation ( $R = .668$ ,  $p < .001$ ) between finding the preview content exciting and the movie experience exciting. Perceptions of preview content and experience are thus aligned with satisfaction related to perception of a movie's exciting

nature. Neither the significance ( $p$ ) nor the magnitude ( $R$ ) of these correlations changed when race, gender, age, education, income, and marital status were controlled for.

**Table 4-XXIX: Significant Correlations of Means Nothing**

		Correlations		
		Preview Content Means Nothing	Preview Experience Means Nothing	Movie Experience Means Nothing
Preview Content Means Nothing	Pearson Correlation	1	.696**	.651**
	Sig. (2-tailed)		.000	.000
	N	270	269	269
Preview Experience Means Nothing	Pearson Correlation	.696**	1	.697**
	Sig. (2-tailed)	.000		.000
	N	269	271	270
Movie Experience Means Nothing	Pearson Correlation	.651**	.697**	1
	Sig. (2-tailed)	.000	.000	
	N	269	270	271

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

There was a highly significant ( $p < .001$ ) and strong ( $R = .651$ ) correlation between finding that the movie experience means nothing and finding the preview experience means nothing, and a slightly stronger correlation ( $R = .696$ ,  $p < .001$ ) between finding the preview content means nothing and the movie experience means nothing. Perceptions of preview content and experience are thus aligned with dissatisfaction related to perception of a movie meaning nothing. Neither the significance ( $p$ ) nor the magnitude ( $R$ ) of these correlations changed when race, gender, age, education, income, and marital status were controlled for.

**Table 4-XXX: Significant Correlations of Appealing**

		Correlations		
		Preview Content Appealing	Preview Experience Appealing	Movie Experience Appealing
Preview Content Appealing	Pearson Correlation	1	.642**	.483**
	Sig. (2-tailed)		.000	.000
	N	275	274	273
Preview Experience Appealing	Pearson Correlation	.642**	1	.505**
	Sig. (2-tailed)	.000		.000
	N	274	274	273
Movie Experience Appealing	Pearson Correlation	.483**	.505**	1
	Sig. (2-tailed)	.000	.000	
	N	273	273	273

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

There was a highly significant ( $p < .001$ ) and moderate ( $R = .483$ ) correlation between finding the movie experience appealing and finding the preview experience appealing, and a stronger correlation ( $R = .642$ ,  $p < .001$ ) between finding the preview content appealing and finding the movie experience appealing. Perceptions of preview content and experience are thus aligned with satisfaction related to perception of a movie's appeal. Neither the significance ( $p$ ) nor the magnitude ( $R$ ) of these correlations changed when race, gender, age, education, income, and marital status were controlled for.

**Table 4-XXXI: Significant Correlations of Fascinating**

		Correlations		
		Preview Content Fascinating	Preview Experience Fascinating	Movie Experience Fascinating
Preview Content Fascinating	Pearson Correlation	1	.624**	.418**
	Sig. (2-tailed)		.000	.000
	N	274	272	273
Preview Experience Fascinating	Pearson Correlation	.624**	1	.431**
	Sig. (2-tailed)	.000		.000
	N	272	272	272
Movie Experience Fascinating	Pearson Correlation	.418**	.431**	1
	Sig. (2-tailed)	.000	.000	
	N	273	272	274

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

There was a highly significant ( $p < .001$ ) and moderate ( $R = .418$ ) correlation between finding the movie experience fascinating and finding the preview experience fascinating, and a stronger correlation ( $R = .624$ ,  $p < .001$ ) between finding the preview content fascinating and finding the movie experience fascinating. Perceptions of preview content and experience are thus aligned with satisfaction related to perception of a movie's fascination. Neither the significance ( $p$ ) nor the magnitude ( $R$ ) of these correlations changed when race, gender, age, education, income, and marital status were controlled for.



**Table 4-XXXII: Significant Correlations of Worthless**

		Correlations		
		Preview Content Worthless	Preview Experience Worthless	Movie Experience Worthless
Preview Content Worthless	Pearson Correlation	1	.723**	.593**
	Sig. (2-tailed)		.000	.000
	N	274	274	272
Preview Experience Worthless	Pearson Correlation	.723**	1	.569**
	Sig. (2-tailed)	.000		.000
	N	274	274	272
Movie Experience Worthless	Pearson Correlation	.593**	.569**	1
	Sig. (2-tailed)	.000	.000	
	N	272	272	272

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

There was a highly significant ( $p < .001$ ) and moderate ( $R = .593$ ) correlation between finding the movie experience worthless and finding the preview experience worthless, and a stronger correlation ( $R = .723$ ,  $p < .001$ ) between finding the preview content worthless and finding the movie experience worthless. Perceptions of preview content and experience are thus aligned with dissatisfaction related to perception of a movie's worthlessness. Neither the significance ( $p$ ) nor the magnitude ( $R$ ) of these correlations changed when race, gender, age, education, income, and marital status were controlled for.

**Table 4-XXXIII: Significant Correlations of Involving**

		Correlations		
		Preview Content Involving	Preview Experience Involving	Movie Experience Involving
Preview Content Involving	Pearson Correlation	1	.632**	.507**
	Sig. (2-tailed)		.000	.000
	N	272	271	269
Preview Experience Involving	Pearson Correlation	.632**	1	.606**
	Sig. (2-tailed)	.000		.000
	N	271	272	270
Movie Experience Involving	Pearson Correlation	.507**	.606**	1
	Sig. (2-tailed)	.000	.000	
	N	269	270	271

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

There was a highly significant ( $p < .001$ ) and moderate ( $R = .507$ ) correlation between finding the movie experience involving and finding the preview experience involving, and a stronger correlation ( $R = .632$ ,  $p < .001$ ) between finding the preview content involving and finding the movie experience involving. Perceptions of preview content and experience are thus aligned with satisfaction related to perception of a movie's involving nature. Neither the significance ( $p$ ) nor the magnitude ( $R$ ) of these correlations changed when race, gender, age, education, income, and marital status were controlled for.

**Table 4-XXXIV: Significant Correlations of Not Needed**

		Correlations		
		Preview Content Not Needed	Preview Experience Not Needed	Movie Experience Not Needed
Preview Content Not Needed	Pearson Correlation	1	.712**	.527**
	Sig. (2-tailed)		.000	.000
	N	273	273	273
Preview Experience Not Needed	Pearson Correlation	.712**	1	.577**
	Sig. (2-tailed)	.000		.000
	N	273	273	273
Movie Experience Not Needed	Pearson Correlation	.527**	.577**	1
	Sig. (2-tailed)	.000	.000	
	N	273	273	273

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

There was a highly significant ( $p < .001$ ) and moderate ( $R = .527$ ) correlation between finding the movie experience not needed and finding the preview experience not needed, and a stronger correlation ( $R = .712$ ,  $p < .001$ ) between finding the preview content not needed and finding the movie experience not needed. Perceptions of preview content and experience are thus aligned with dissatisfaction related to perception of a movie not being needed. Neither the significance ( $p$ ) nor the magnitude ( $R$ ) of these correlations changed when race, gender, age, education, income, and marital status were controlled for.

In all cases, the affect associated with the Web preview was repeated with the movie consumption experience itself. Clearly, then, Web previews are doing an excellent job of encapsulating and echoing the affect of the movie itself. In fact, given the high levels of congruence between (a) all forms of affective evaluation of the content and experience of previews and (b) the experience of watching the movie that was previewed, this study suggests that the preview is the very essence of the movie. In terms of consumer satisfaction, congruence along the dimension of Boring is most important in terms of emotional consumer satisfaction. In terms of cognitive consumer satisfaction, however, there is not one dimension that is more important than the others.

These findings deserve to be discussed at greater length, because they cast some light on the relationship between previews and movies. Historically speaking, movie previews have evolved on a different track from other kinds of sample-based promotion, for reasons having to do with perceptions about the nature of movie consumption. The idea of sample-based promotion evolved out of specific risk-reward calculations; for example, food vendors offered small samples of their food because (a) doing so lowered potential consumers' perceived risk, since they were able to become aware of the food's taste and quality before buying it in a larger amount while (b) protecting the investment of the manufacturer, since samples were too small in quantity to seriously threaten the bottom line. In the movie industry, the sample (that is, the preview) is even cheaper to dispense than an actual good such as food, because a preview is assembled from a completed movie and there is little, if any, additional expense involved in disseminating it. Moreover, once a preview is made, it can be shown an unlimited number of times with little added marginal expense. On the other

hand, handing out samples of food comes with perfectly scaling expenses; the more food is offered as a sample, the more it costs the manufacturer. The economics of movie previews are completely the opposite; the more previews are shown, the more cost-effective they are, since the marginal cost of dissemination is flat or close to flat while the increased distribution creates exponentially more customers.

Based on this consideration alone, it would make sense for movie companies to take advantage of the preview by making it as close to the movie experience as possible (this is not always the case, with previews sometimes attempting to deceive if perhaps the content of the film is judged to be non-commercial) . However, at least in historical terms, the hedonics of movie consumption have mitigated against this approach. The hedonic nature of movies is such that, at least in the opinion of many consumers and theorists, the pleasure of movie consumption lies partly in the element of surprise. This kind of hedonic pattern is not widespread in the marketplace for other goods and services. It is unlikely that anyone purchasing a home, pizza, or automobile would deliberately choose to be surprised by the quality and character of the product. On the other hand, part of the entertainment function of a film is to be exposed to a novel—that is, in some sense surprising—experience.

The history of movie previews demonstrates competing approaches to the perceived hedonics of the film experience, leading to divergent concepts of satisfaction (Babin & Griffin, 1998). In the earlier history of movies, the consensus appeared to be that novelty was more important than risk management; thus, the purpose of previews during this era was to advertise the existence of a movie, along with some bare facts about it, rather than to try to encapsulate the experience of the movie. Later, movie

previews took on more aspects of what Zellenberg and Pieters (2007) called regret regulation, balanced with the old view of hedonics. In this era of movie previews, which appears to have lasted from the late 1960s or early 1970s to the early 1990s (Devany & Walls, 1999), movie previews, seen in-theatres and on television only, were a form of attenuated encapsulation of experience; their purpose was to strike a balance between building anticipation, maintaining suspense about what the actual film was like and what it contained, and offering a sample experience. In the contemporary era of previews, the pendulum has swung again, such that the movie preview is, in essence, a compressed version of the movie—containing the same major plot points, bravura moments, and music, and lasting over two minutes in some cases. Rapid editing has made it possible for a single preview to contain up to 100 shots and / or sequences from the movie, whereas, as recently as the 1990s, the norm was to use perhaps 10-25 shots (Devany & Walls, 1999).

Apparently, then, movie previews are far more about regret regulation than novelty. Instead of maintaining the hedonics of the experience by masking key content and characteristics of the movie, movie previews are now designed—successfully, given the statistical analysis carried out in this study—to replicate the entire film in miniature, which reduces the regret of consumers who watch the movie (since they are getting the same experience promised in the preview) and of consumers who do not watch the movie (since they know exactly what they are missing). The contemporary approach to movie previews thus breaks down the information asymmetry between the finished film and the potential viewer of the film.

### Analysis of Research Question 5

The fifth research question was: Are Web previews of movies sought by viewers? If so, is such content sought for informational, entertainment, or intention-building purposes?

Chi-square analysis and analysis of variance (ANOVA) was subsequently conducted in order to explore the relative roles of informational, entertainment, or intention-building purposes further. Informational motivation was measured through the combination of variables of wanting to know about the upcoming movie; entertainment motivation was measured through the variable of enjoying the movie before seeing it in full; and intention-building motivation was measured through the variable of enjoying the experience of knowing more about the movie. First, sub-scales for information, entertainment, and intention-building were constructed, as follows:

**Table 4-XXXV: Dimensions of Purpose**

<b>Information</b>	<b>Entertainment</b>	<b>Intention-Building</b>
I like to know what's going on in the world of movies.	I find Web previews to be fun.	I like to use the Web to research movies I'm likely to watch.
I like to stay connected.	Web previews give me a real rush.	I don't care as much about being surprised by the content of a movie.
I want to know what an upcoming movie is about.	Web previews are like enjoying a movie before it's out.	I generally know what movies are going to open.
I follow the careers of film stars and directors.	I like using the Web for multimedia experiences.	I enjoy knowing what I'm going to experience in the theatre.

**Table 4-XXXVI: Distributions of Dimensions of Purpose**

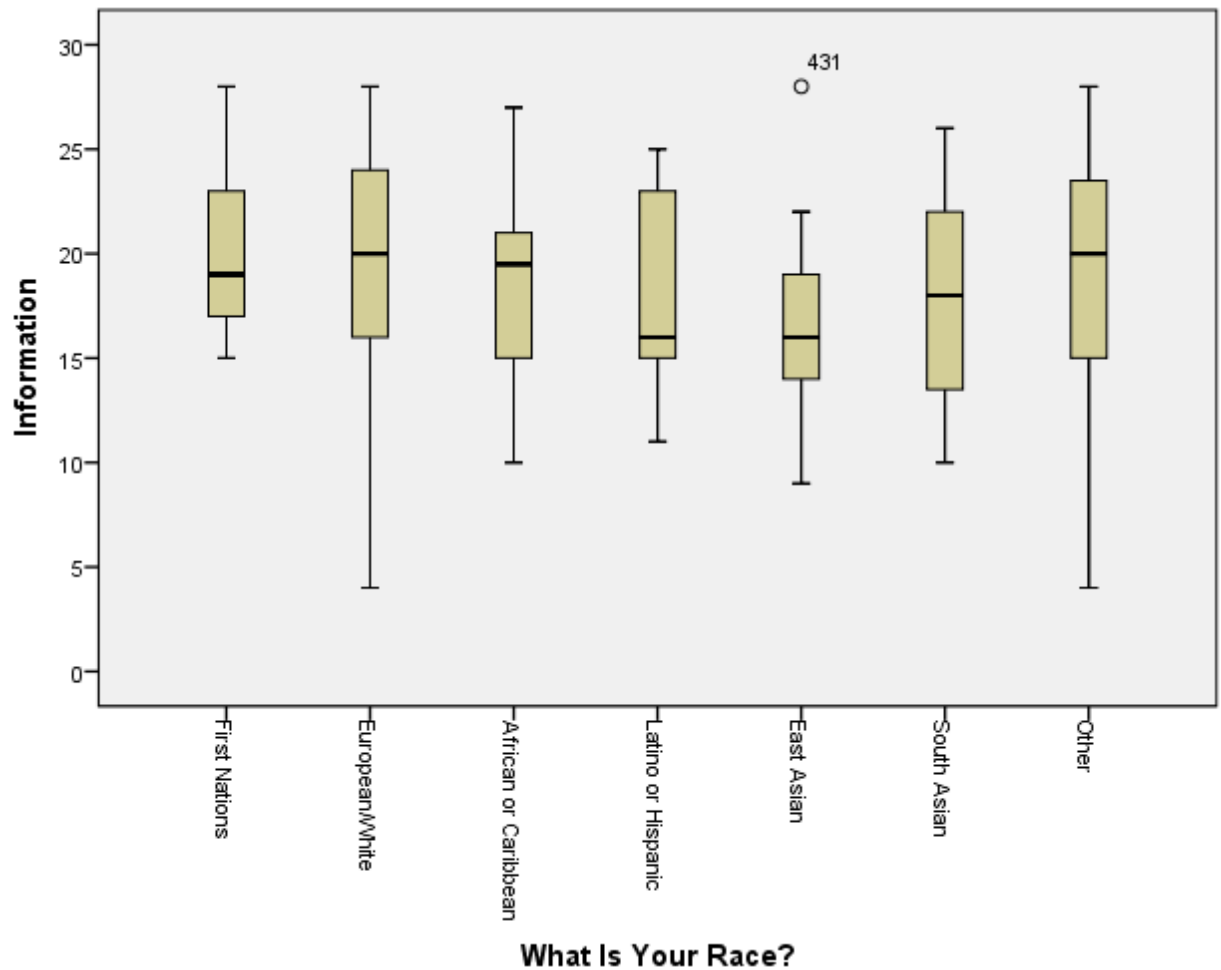
	<b>Informational</b>	<b>Entertainment</b>	<b>Intention</b>
Not at all	7	23	29
Barely	9	41	40
A Little Bit	35	38	57
Neutral	44	67	82
Yes	97	90	100
Definitely	110	74	82
Completely	159	102	76

Chi-square analysis for this analysis revealed that the Chi-square value was 110.955, with  $p < .001$  and 12 degrees of freedom. Descriptive statistics could then be used to determine which of the three motivations had the highest level of popularity in the sample. Analysis revealed that the highest mean (on the 1-7 Likert scale of not at all → completely) was for informational motivation ( $M=5.50$ ), followed by intention-building ( $M=4.62$ ), and lastly, entertainment ( $M=4.56$ ). Information can therefore be ranked as the most important motivator of seeking out Web previews, with entertainment and information-building following closely behind.

Next, stem-and-leaf diagrams were constructed in order to determine to compare how information, entertainment, and intention-building purposes worked depending on race, marital status, schooling, and income.

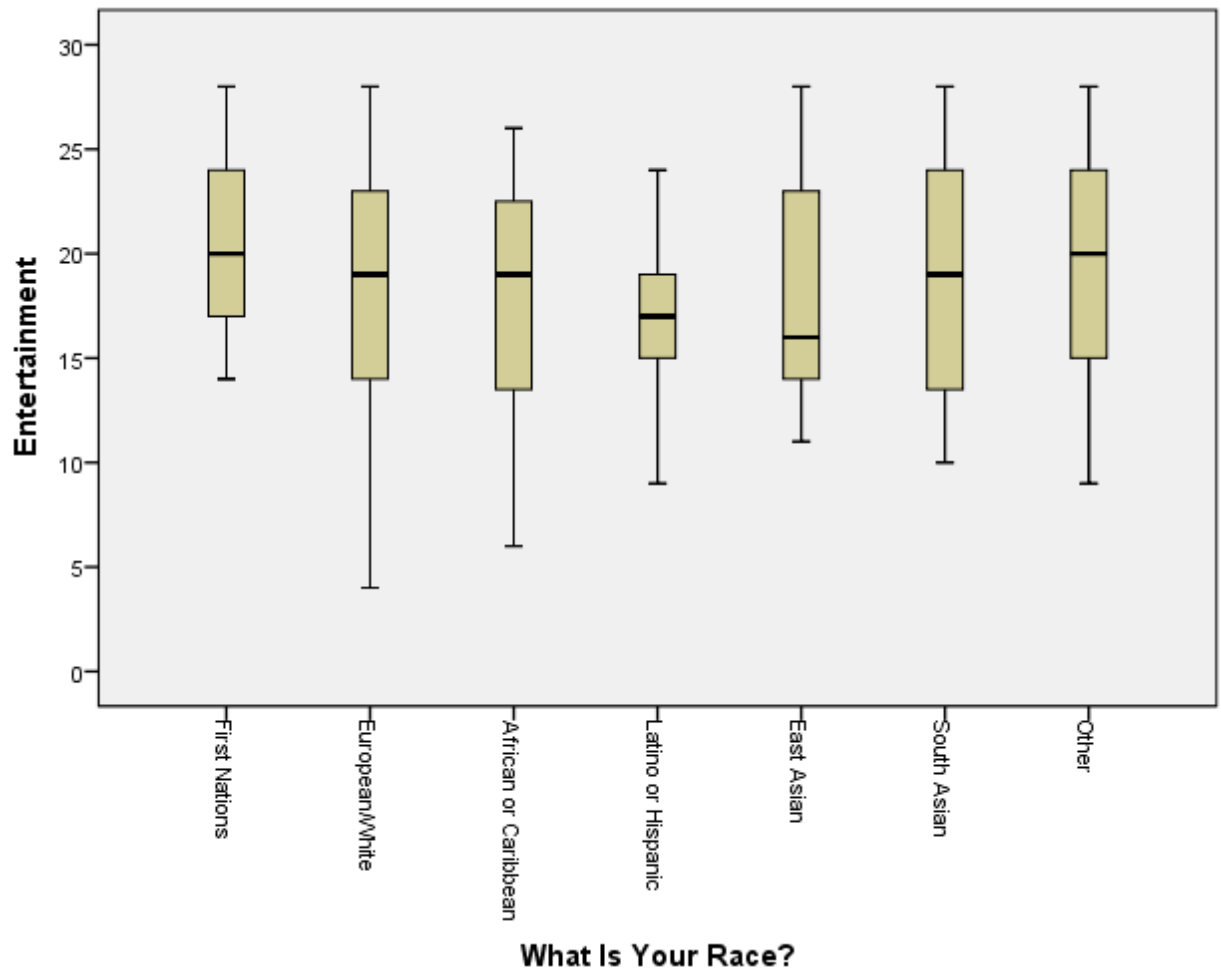


**Figure 4-XV: Information Intentions by Race**



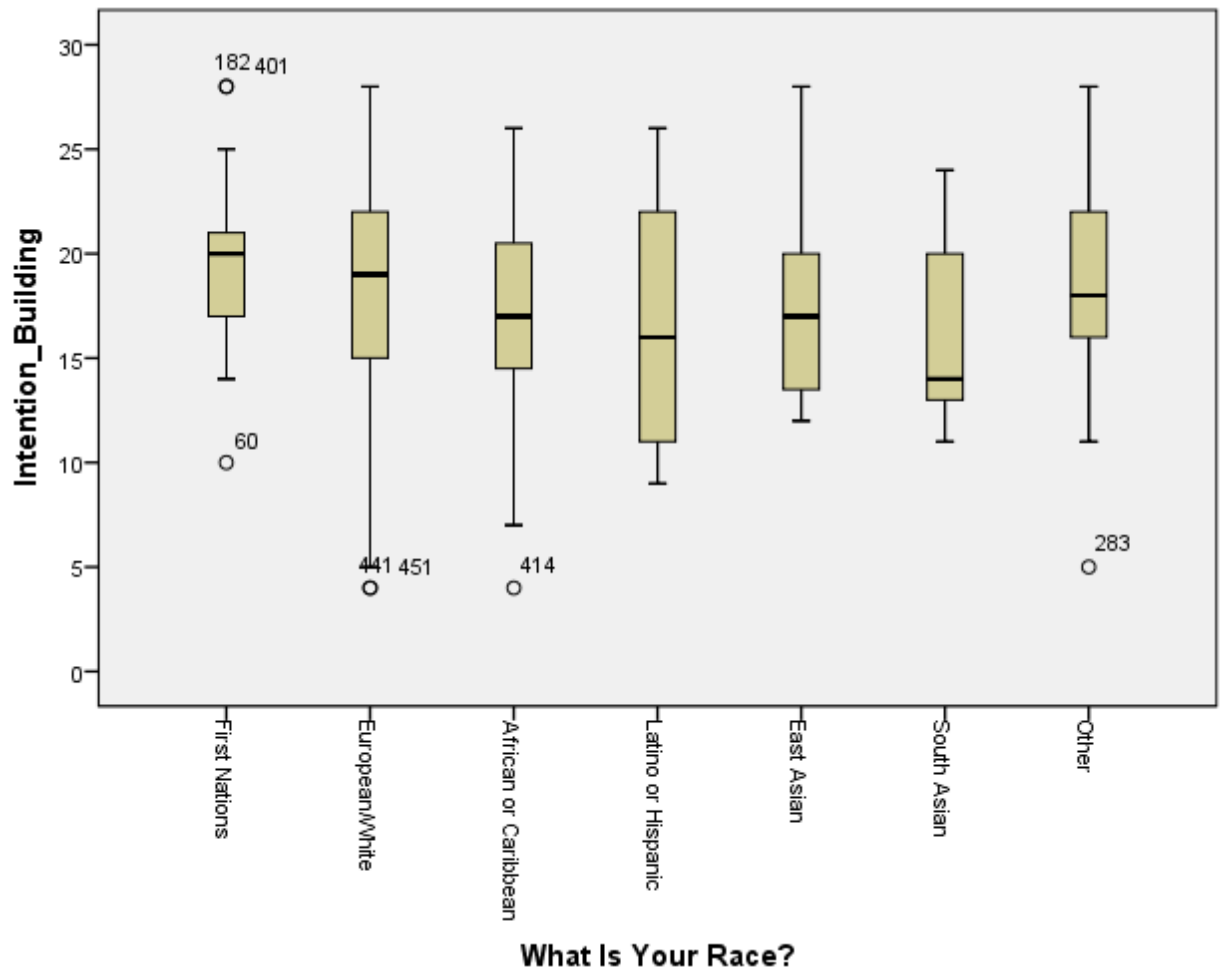
The 95% confidence intervals for information for each race overlapped, meaning that variation in race was not associated with variation in the use of Web previews for information.

**Figure 4-XVI: Entertainment Intentions by Race**



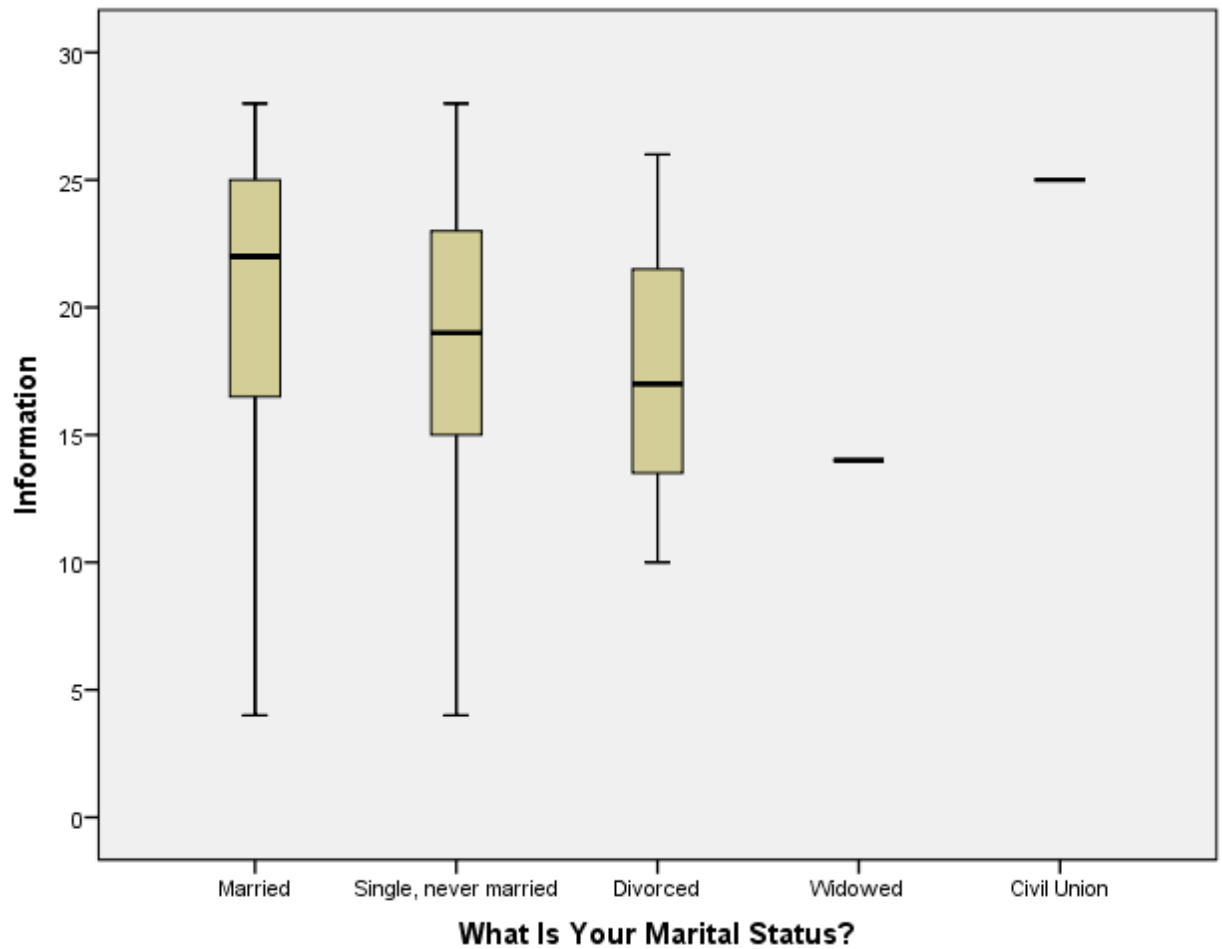
The 95% confidence intervals for entertainment for each race overlapped, meaning that variation in race was not associated with variation in the use of Web previews for entertainment.

**Figure 4-XVII: Intention-Building by Race**



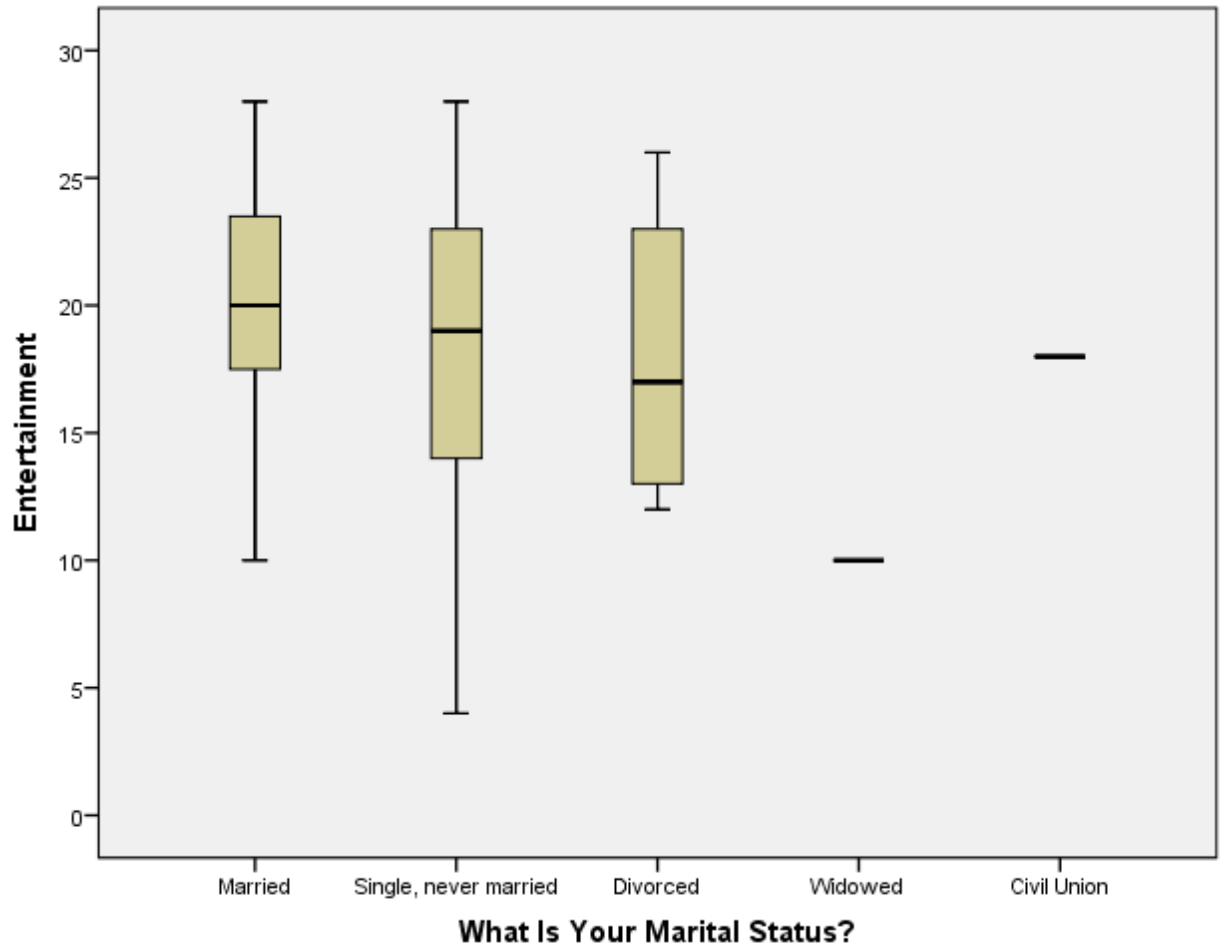
The 95% confidence intervals for intention-building for each race overlapped, meaning that variation in race was not associated with variation in the use of Web previews for intention-building.

**Figure 4-XVIII: Information Intentions by Marital Status**



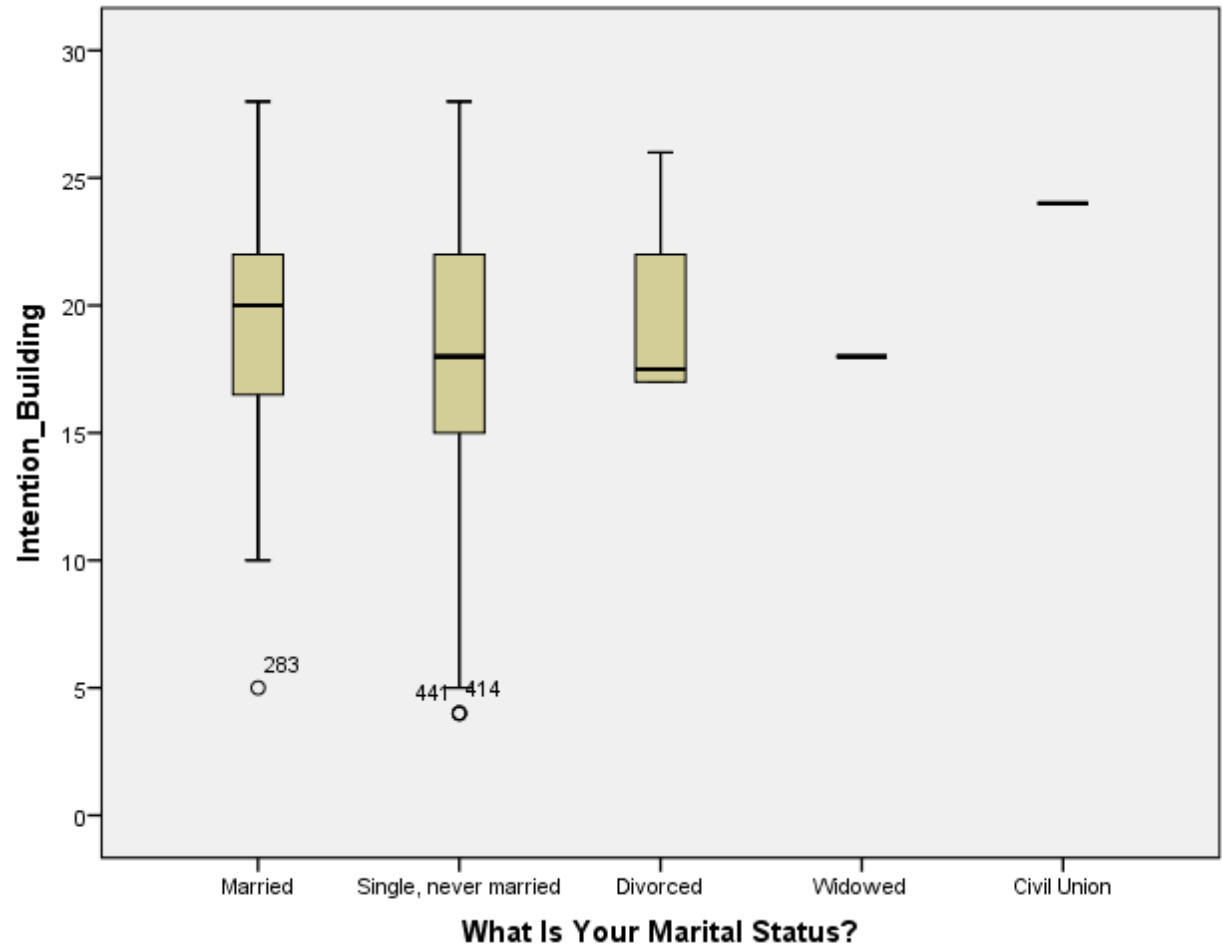
The 95% confidence intervals for information for each major marital status overlapped, meaning that variation in marital status was not associated with variation in the use of Web previews for information.

**Figure 4-XIX: Entertainment Intentions by Marital Status**



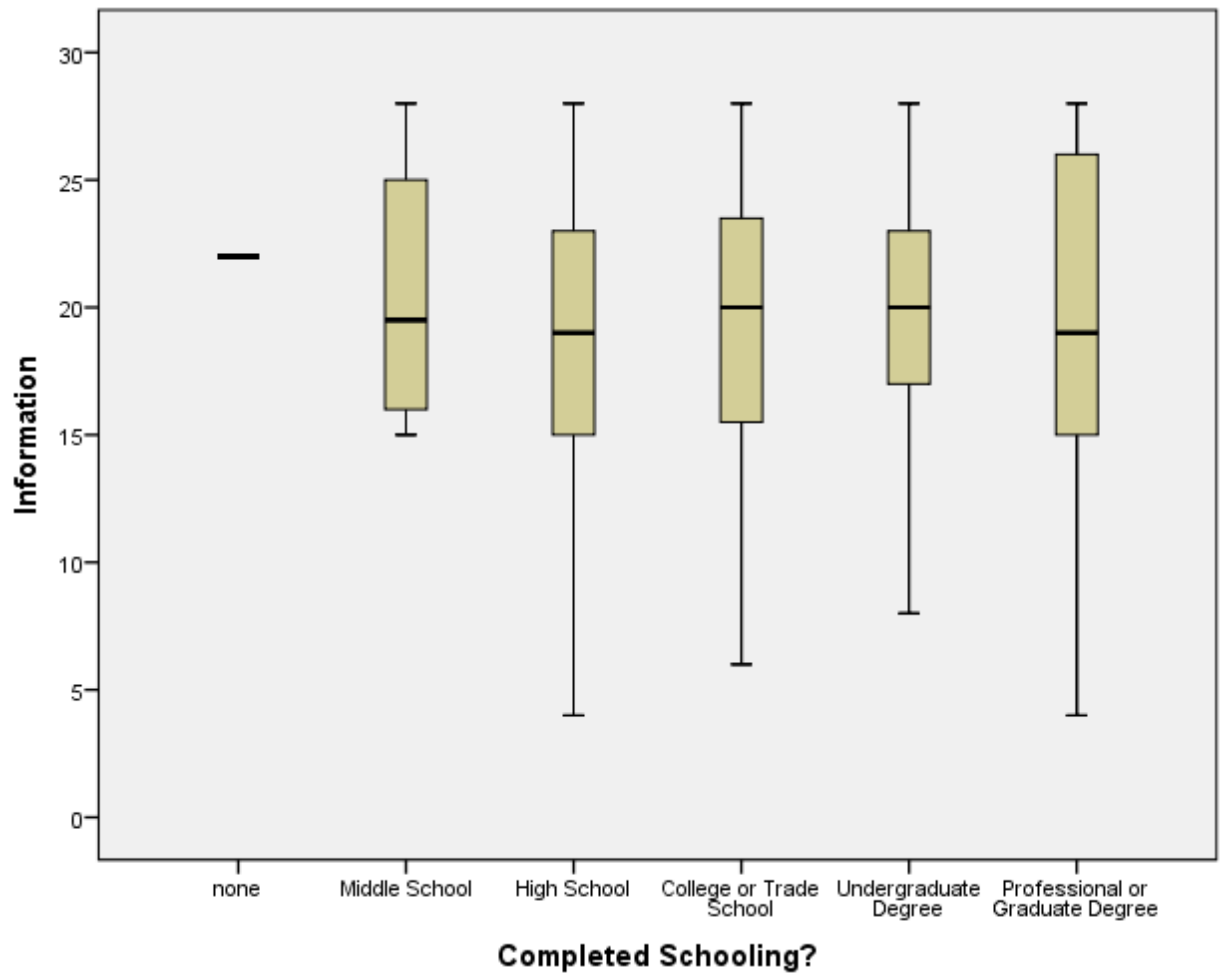
The 95% confidence intervals for entertainment for each major marital status overlapped, meaning that variation in marital status was not associated with variation in the use of Web previews for entertainment.

**Figure 4-XX: Intention-Building by Marital Status**



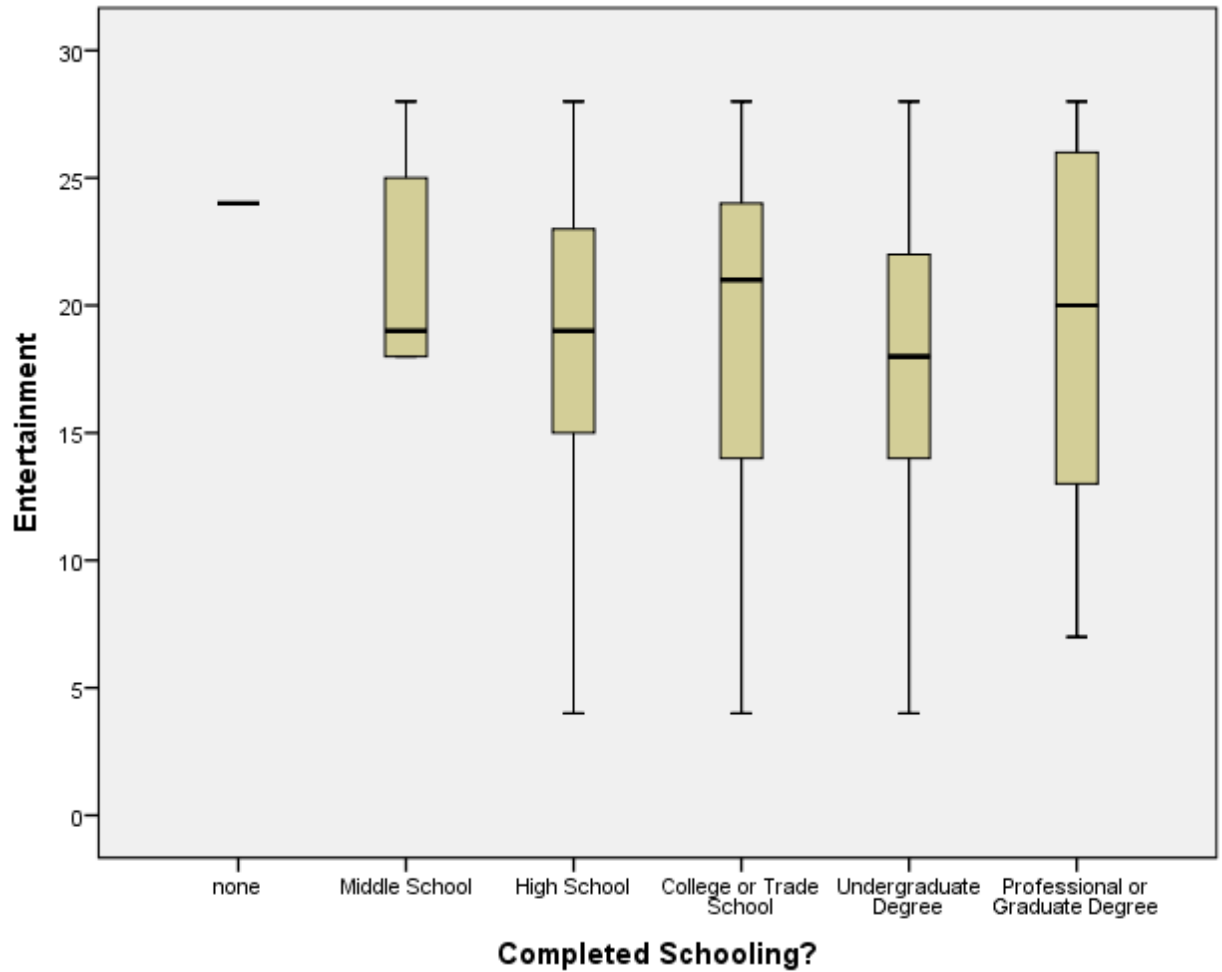
The 95% confidence intervals for intention-building for each major marital status overlapped, meaning that variation in marital status was not associated with variation in the use of Web previews for intention building.

**Figure 4-XXI: Information Intentions by Educational Status**



The 95% confidence intervals for information for each educational group overlapped, meaning that variation in educational status was not associated with variation in the use of Web previews for information.

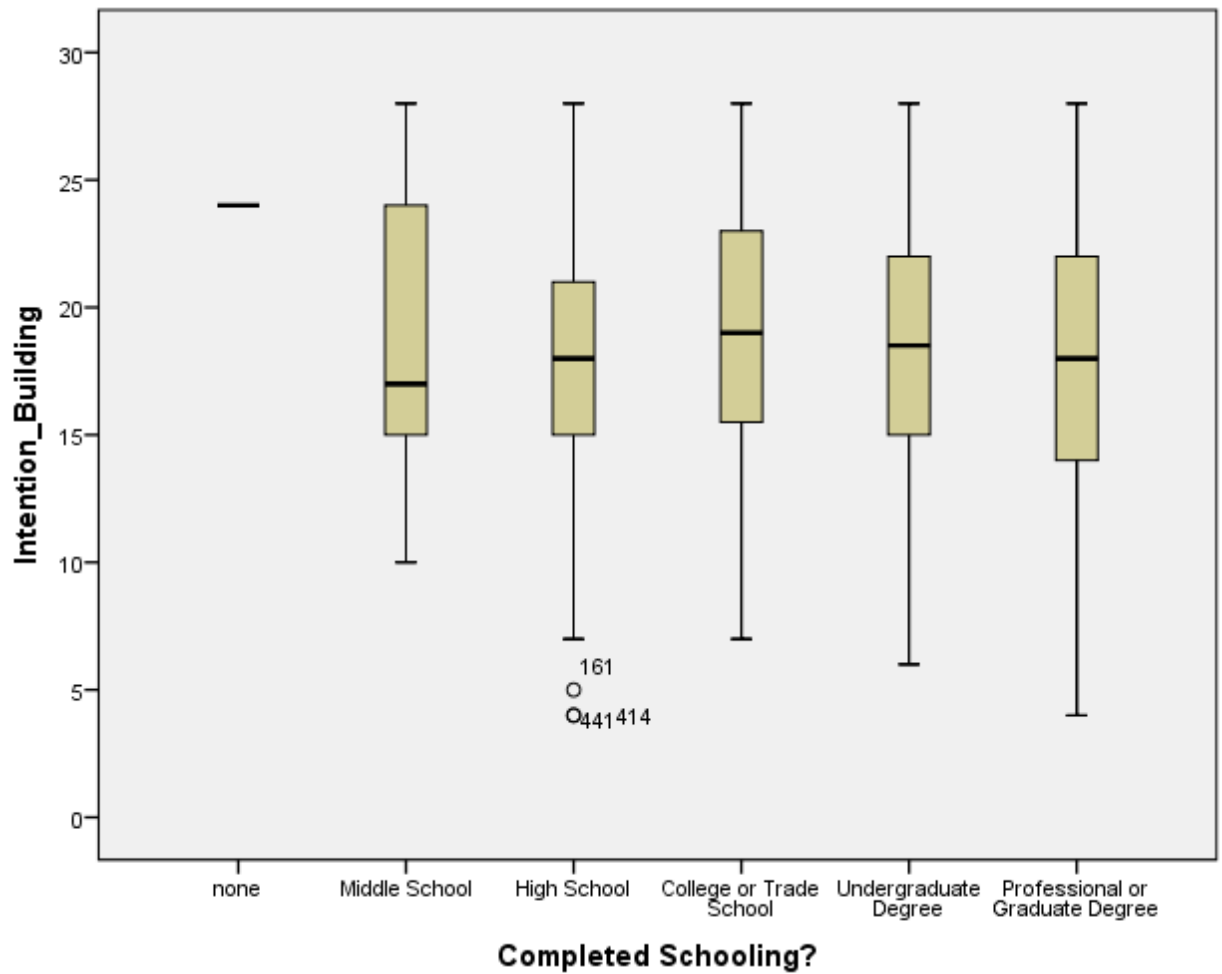
**Figure 4-XXII: Entertainment Intentions by Educational Status**



The 95% confidence intervals for entertainment for each major educational group overlapped, meaning that variation in educational status was not associated with variation in the use of Web previews for entertainment.

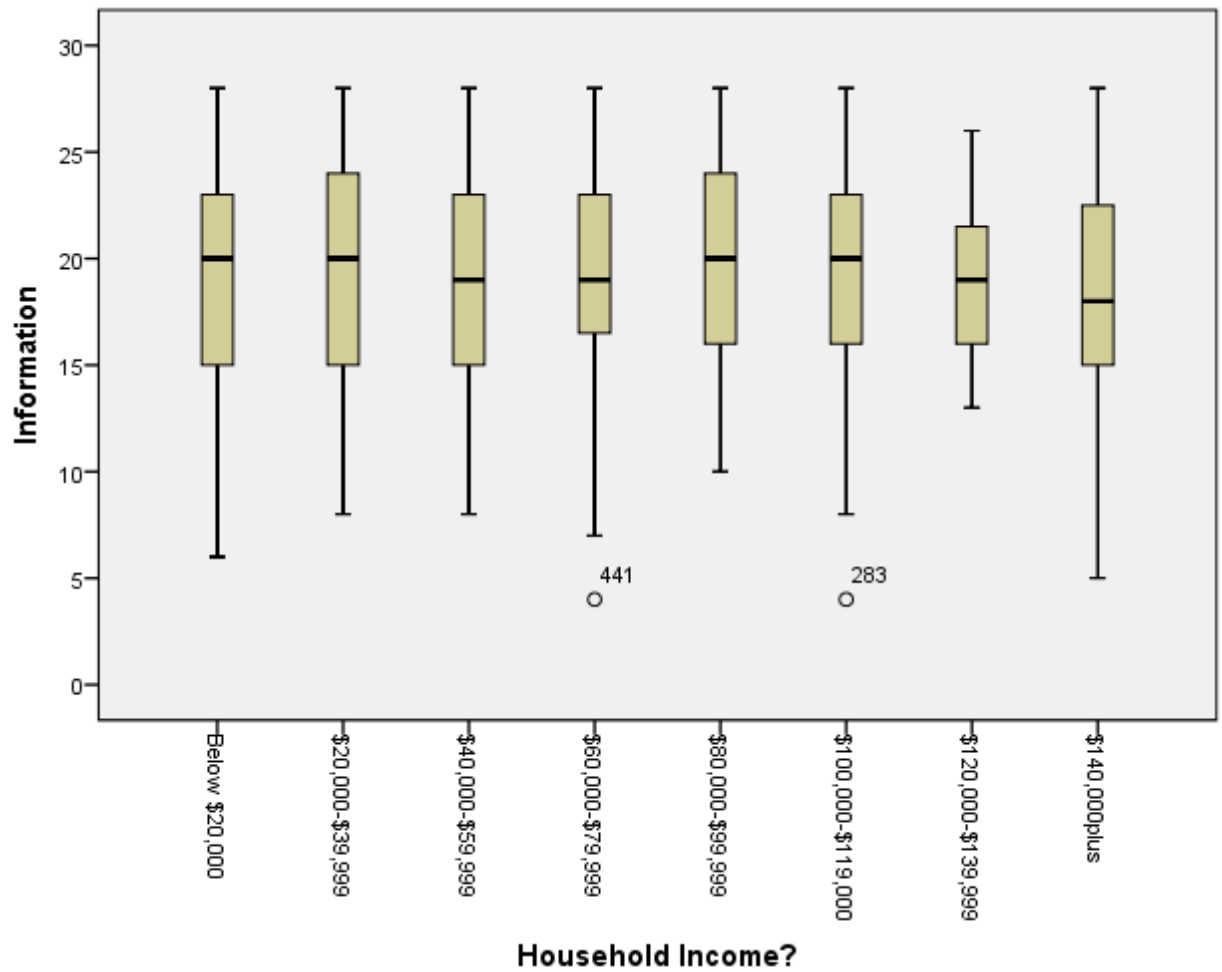


**Figure 4-XXIII: Intention-Building by Educational Status**



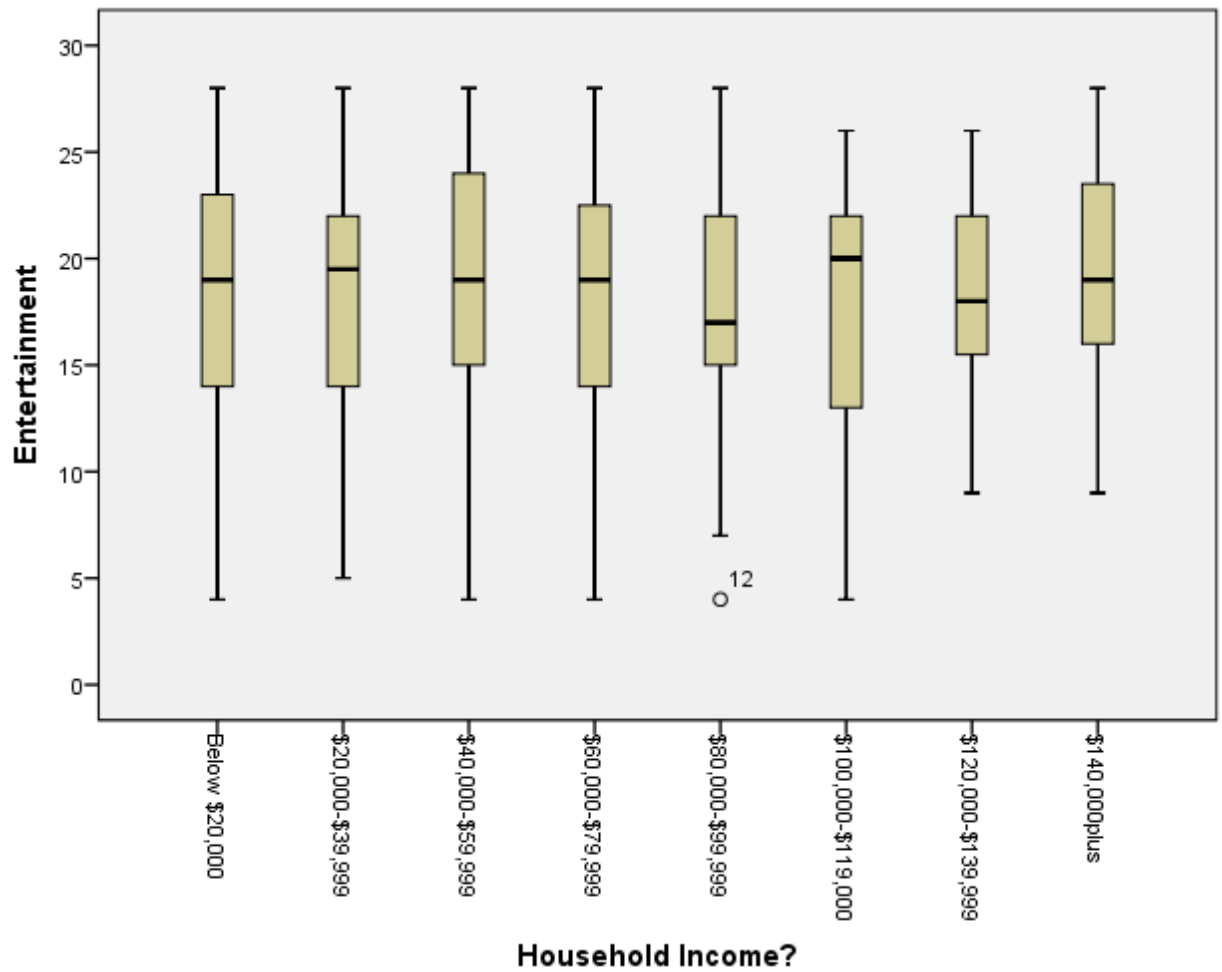
The 95% confidence intervals for intention-building for each major educational group overlapped, meaning that variation in educational status was not associated with variation in the use of Web previews for intention-building.

**Figure 4-XXIV: Information Intentions by Income Status**



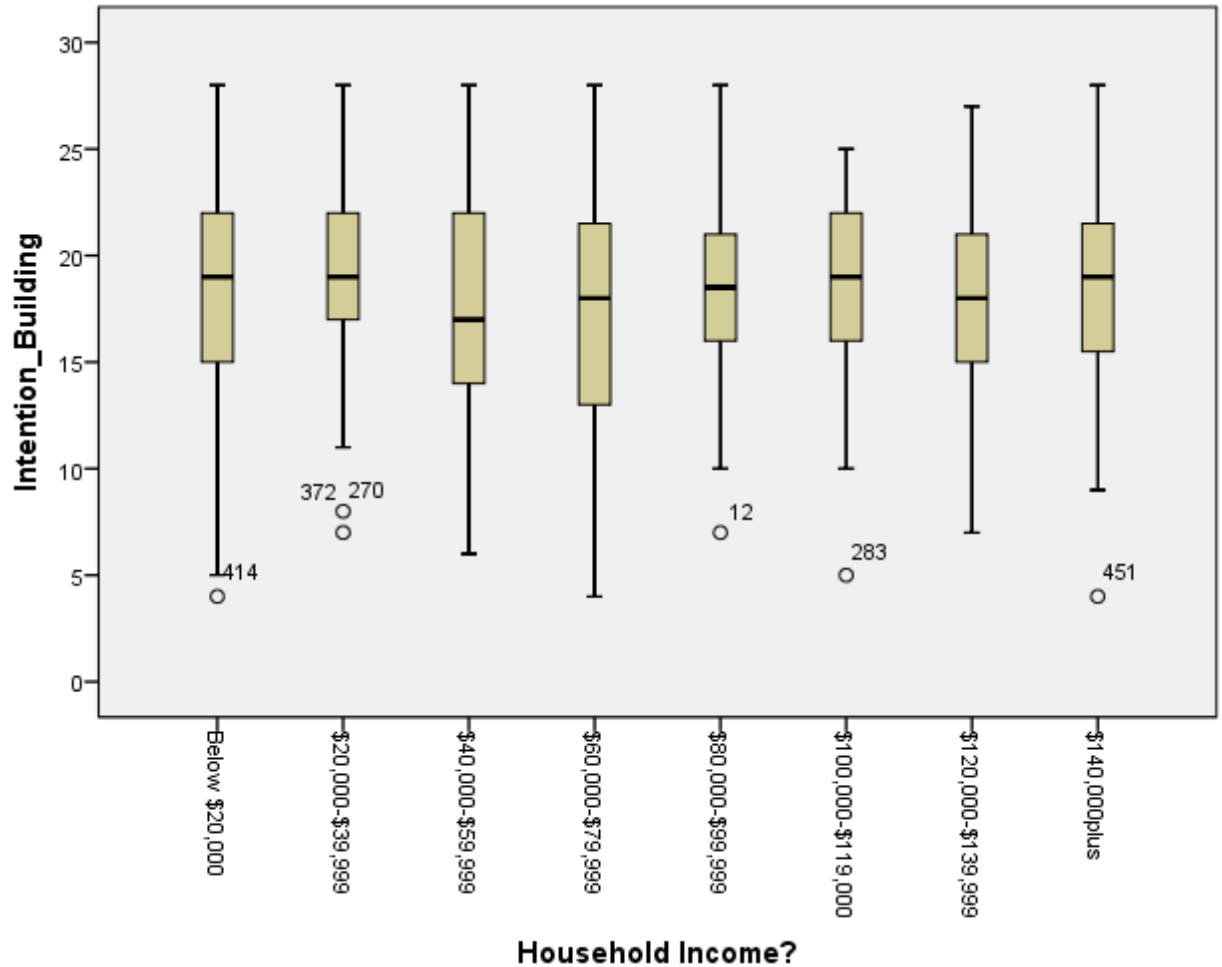
The 95% confidence intervals for information for each income group overlapped, meaning that variation in income status was not associated with variation in the use of Web previews for information.

**Figure 4-XXV: Entertainment Intentions by Income Status**



The 95% confidence intervals for entertainment for each income group overlapped, meaning that variation in income status was not associated with variation in the use of Web previews for entertainment.

**Figure 4-XXVI: Intention-Building by Income Status**



The 95% confidence intervals for intention-building for each income group overlapped, meaning that variation in income status was not associated with variation in the use of Web previews for intention-building.

### ***Conclusion***

Aside from the specific demographic insights, the general conclusions to be drawn from the analysis are as follows:

- RQ1: More people than expected saw the preview within a few days (< 10 days) of consuming the movie, so Web previewing was associated with hastening the time between preview and movie consumption.
- RQ2: More people than expected saw the Web preview rather than other kinds of previews before seeing the movie, emphasizing the importance of the Web as a previewing medium for young Canadian movie-goers.
- RQ3: Web previewing of movie trailers was a significant driver of same-movie consumption.
- RQ4: A high degree of congruence was found between the movie trailer experience and the movie experience, confirming that trailers are now affective capsules of the movies they promote.
- RQ5: Web previews are indeed sought out by viewers; information is the most important motivator of seeking out Web previews, with entertainment and information-building following closely behind.

## **CHAPITRE 5: Conclusion of the Dissertation**

The purpose of this dissertation was to examine the characteristics of movie previewing among young movie-goers in Canada. The dissertation comprised three distinct but complementary areas of analyses. The first analyses touched on how Web previewing of movies influences future movie consumption, how the medium of previewing (whether Web, television, movie theatre, or other) influences the desire to consume, and whether Web previews of movies drive same-movie consumption. The second analyses focused on the issue of congruence between the experience and content of Web previews and the experience of the movie. The third analyses focused on the reasons (including information, entertainment, and intention-building) for consumption of Web previews.

### ***Key Findings***

Perhaps the most important finding in any of the three studies is that movie-goers between the ages of 18 and 24 are consuming previews for a broad range of purposes, which span all three dimensions of information, entertainment, and intention with a slight emphasis on purposes devoted to gathering information about the movie itself. This finding has a number of important implications. First, it suggests that the function of the preview, both in the minds of the young movie-goers, and in the intention of the movie studio, is not to tantalize, but to disclose. Young consumers are apparently not going to the movies in order to be pleasantly surprised, but rather to experience, at greater length, the same affects that they felt during the consumption of a preview. In this sense, young movie-goers are turning to the cinema to receive affects promised in the preview. Second, at least among the young, the definition of

entertainment might be shifting away from the concept of novelty to the concept of repetition. Like fast food, the charm of movies among a certain segment of the younger movie-going population appears to be the standardization of experience and the delivery of already-known wares.

That said, the multiplicity of motivations in the study suggests that no single dimension of hedonics can be said to dominate the movie preview consumption experience. While information was seen to outstrip both entertainment and intention-building, each of these motivations was well-represented in the sample. Thus, no sweeping conclusions should be reached about the dynamic of hedonics among movie preview consumers. Nonetheless, it is somewhat surprising that the desire for information should have become the pre-eminent motivation for preview, for the simple reason that there is a tension between this finding and the previous finding that the movie experience is almost exactly the same as the preview experience.

This tension can, in some sense, be addressed by reconceptualizing the relationship between information and entertainment in the age of the online consumer. Based on the findings in the study, consumers are being entertained in almost precisely the same way by the movie as they are by the preview. It is possible that, after all, consumers are seeking information about entertainment through movie previews; if this possibility is taken on board, then it might be possible for future researchers to investigate the possibility of information and entertainment as part of a single construct.

On the other hand, if information is genuinely distinct from entertainment as part of the motivation structure of watching previews, then the very experience of

movie-making might need to be re-evaluated. It is possible that, at least for some viewers, the movie experience is not about entertainment (which can be thought of as a visceral bundle of emotional experiences), but rather about some kind of individual or social cognition. There are a number of possibilities that can be examined further in future studies. For example, it could be the case that attending a movie, or consuming a preview, is not so much about entertainment as about an individual's confirmation of his or her identity. One of the question categories in the survey was about being connected. It could be the case that the self-perception of connection requires preview or movie consumers to position themselves as movie customers. If so, then the pleasure of watching either a preview or a film is not about the visceral or affective nature of the experience, but is rather about the cognitive pleasure of confirming one's identity, or feeling as if one belongs to a world of other connected people. It is a fascinating and open question as to whether such an attitude can still be said to be pleasurable in the way that hedonics have traditionally been construed in marketing theory. At the very least, the notion of entertainment gives some evidence of having shifted in what is, after all, an information age. It could be that the hedonics of movie consumption have become reconfigured as both a form of cognitive regret regulation and cognitive identity-building. More precise tests and long-term observation of consumers, however, are necessary in order to test these possibilities.

Ironically, movie companies have turned previews into forms of disclosure about entertainment, once again illustrating the difficulty of trying to separate the dimensions of entertainment and information. It cannot be reliably determined whether a movie is primarily a text that discloses or a text that entertains; both of these



functions seem inextricably intertwined—although, when asked directly, movie consumers seem to prioritize the dimension of information. It might be the case that the hedonic potential of trailers is itself diminished by the rigid and predictable format in which trailers are presented; since the aesthetic elements of trailers (including a particular set of musical, visual, and voice-over cues) are predetermined, viewers might be mining these texts for information more than for entertainment. In certain rare cases, trailers might be functioning as entertainment experiences in their own right, although this hypothesis also requires empirical testing by future researchers.

Before embarking on the research, the following findings were expected: (a) The time between Web preview and film consumption would be small, meaning that only a short period of time was projected to pass between preview consumption and movie consumption; (b) the previewing medium of the Web was expected to influence the desire to consume; and (c) Web previews were expected to drive same-movie consumption. Each of these findings was supported, in some way, by the literature consulted for the first study, and therefore there were no large surprises in the findings. One surprise of smaller magnitude was that the time between preview consumption and movie consumption was even shorter than expected, with a few days being the norm. Some other illuminating points were that (a) Web previews were extremely popular, indicating the rising popularity of the Internet as an entertainment channel and (b) youth and income, but not gender, were associated with more frequent preview consumption. The demographics of Web previewing suggested that this activity is particularly relevant at the intersection of youth and leisure; young, relatively-

comfortable people are the most avid consumers of previews, which reflects the general marketplace dynamics of hedonic consumption.

Another important finding in the study is that of what might be termed confirmation hedonics. The relevant finding was that, in fact, movie-goers' post-consumption satisfaction tracks closely with their experience of the trailer, which in turn offers empirical support for the theory that movie consumption is now about confirmation hedonics rather than surprise hedonics. A metaphor that is particularly useful in explaining this distinction is that of food; the study found evidence that movie consumers treat the movie-watching experience as the equivalent of fast food, in which the source of satisfaction is knowing (or at least strongly suspecting) what kind of experience, or 'taste,' the movie will provide, based on the trailer. In previous research, there was theoretical support for what might be called a hedonics of surprise, in which a movie functioned more like a gourmet meal that had the ability to surprise and tantalize the viewer; in order to preserve this element of surprise, a key ingredient in the pleasure of the consumption experience, trailers once refused to disclose too much of the movie itself, a trend that has now given way to trailers that are essentially capsules of the full movie experience.

### ***Explanatory Themes***

The unified explanation of Web previewing and movie consumption among young adults in Canada that emerges from this study is as follows: Young adults in this study appear to be risk-averse, control-oriented movie consumers who wish to duplicate the previewing experience in the theatre. The risk-aversion and bias towards predictability of young movie-goers suggest that movies are largely a standardized

commodity product that is consumed in order to stimulate pre-decided affects in the viewer. The remainder of this section will explore this overall meta-discovery.

In terms of marketing theory, the concept of hedonics and satisfaction has been approached in different ways. Broadly speaking, hedonics can be divided into two categories: the pleasures of confirmation (a state in which the consumption of a product delivers the very feelings and cognitions that a consumer anticipated), and the pleasures of surprise (a state in which the consumption of a product delivers something unexpected to the consumer). In many ways, the history of marketing over the 20<sup>th</sup> century has revealed a transition from the hedonics of surprise to the hedonics of confirmation. Advertisements and other forms of marketing content have become steadily more detailed and encapsulating of the target good or service; the earliest known advertisements, from ancient Greek and Roman times, are often little more than the names of merchants accompanied by crude drawings. Even well into the 20<sup>th</sup> century, television advertising was remarkably plain, often consisting of a static picture and a brief voice-over. The traditional philosophy of marketing has been to generate product awareness; it has taken a lot more time for marketers to embrace the concept that marketing can result in a mini-product whose consumption mirrors the consumption of the product itself. This new form of marketing has often been characterized by the creation of affects that are supposed to mirror the affects of product consumption. For example, commercials about beverages might contain images of glaciers and waterfalls in order to mimic the coolness and refreshment meant to be experienced by the drinker of the beverage.

The evolution of movie previews fits this larger transition within the history of marketing. The earliest previews were voice-overs accompanied by a combination of still images and action clips from the advertised movies—containing, on the whole, little information about the film and not seeking to replicate or encapsulate the actual experience of watching the film. Contemporary trailers are completely different; they are such accurate mirrors of the affects involved in watching the actual movie that, in this study, the correlation between film-goers' trailer-generated affects were shown to be almost perfectly aligned with film-generated affects. In this sense, movie companies have succeeded in transforming the trailer from a static, declarative advertisement (which leaves it up to the consumer to discover the final product, in a manner leaving some suspense about the actual consumption experience) to a mini-film in its own right. That such a transition has indeed taken place is inarguable based on an empirical study of trailers themselves, and can be confirmed by the correlation between trailer-generated and film-generated affects. What remains is to discuss the theoretical, empirical, and practical implications of this overall meta-discovery.

To begin with, if people are watching movies for confirmation hedonics, then it is correct to create trailers that encapsulate the entire movie, both in terms of plot and experience. However, even among an audience of young people who reported themselves as being highly comfortable with the Internet, entertainment remained an important motivation of trailer consumption. Given this finding, what movie companies need to do now is determine what the characteristics of entertainment experience are in contemporary times. Older research pertinent to the film industry suggested that entertainment was largely about surprise hedonics; people did not want

movies spoiled, as it were, by trailers that were too detailed or too close to the actual affective experience of the movie. For example, trailers for the classic Alfred Hitchcock film Psycho deliberately failed to disclose several important details about the film, and went so far as to mislead viewers about the extent of star Janet Leigh's role in the plot. Some two decades after Psycho, the same strategy was in evidence for another classic of horror cinema, The Exorcist, which once again failed to disclose important plot details and took a minimalist approach that prevented consumers from even seeing the star of the film, Linda Blair, in make-up as the Devil. The trailers for both Psycho and The Exorcist were excellent examples of entertainment as surprise hedonics; many people who went to these films reported being profoundly shocked (and therefore entertained) by plot revelations and stylistics that were absent from the trailers.

What is not clear is whether, in the age of the Internet, a strategy based on surprise hedonics can work. There seems to be mixed evidence on this point, suggesting more than one avenue of exploration for movie companies. Relatively recent films, such as The Sixth Sense, were dependent on plot twists that were not telegraphed in their trailers, and apparently it has been possible for people to avoid so-called 'spoilers' long enough to enjoy twist-based movies. On the other hand, The Sixth Sense is aging rapidly; it debuted in a world without Twitter, Facebook, or the mobile Internet, for example. In the current, all-encompassing and always-on media environment, it is highly unlikely that surprise hedonics can survive as a viable strategy, since there is simply too much chance that the content of movies will be disclosed in advance of the act of movie consumption. In such a world, the pertinent

question is not whether movie companies ought to abandon the idea of surprise hedonics altogether—they have almost done so already—but rather whether the concept of confirmation hedonics should be accompanied by other forms of marketing. Trailers that recap the content and experience of an entire film are now common; however, there are other kinds of hedonics that are being neglected in the movie companies' embrace of confirmation and regret regulation. For example, trailers could also embrace a kind of minimalism that compelled viewers to take other actions, such as visit a Web site; indeed, some trailers of this sort already exist, promoting a kind of surprise hedonics that is allied with the hedonics of the online experience itself. What is not clear is whether trailers of this sort are viable for popular movies—which, like fast food, now seem to be consumed not for novelty of experience, but for predictability of experience. One possible conclusion is that the nature of information- and entertainment-seeking have changed so profoundly in the information age that the only viable format for a trailer is that of information capsule.

The changing behavior of movie consumers raises several important questions not only for markets but also for behavioural scientists. It is currently an open question whether information-seeking behavior of the kind documented in this study exists because of the ubiquity of information itself, because consumers have changed their inner orientations in response, or because of both of these phenomena. In other words, the question is whether the kind of information-seeking behaviour uncovered in this study is contingent behaviour, or if it is hardwired into the information environment itself. In the latter case, it would not be advisable to change the current format and philosophy of movie trailers; in the former case, some form of competitive advantage

could probably be achieved by taking an innovative approach to the positioning of movie trailers.

The nature of the information environment can, perhaps, be compared to what some scientists term the obesogenic environment in reference to the ease of becoming obese in a world increasingly dominated by fast food and the absence of manual labor. As the volume of information and its speed of transmission increase, surprise hedonics seemingly become impossible, and information becomes its own kind of hedonics. People derive pleasure from their relationship with information, and their awareness of that relationship, in a manner that is at least as much cognitive as affective. In this environment, perhaps the hedonics of any information-based product (such as a book, movie, or song) can never again be the hedonics of surprise, discovery, and novelty, but are fated instead to be the hedonics of repetition, anticipation, and congruence between sample and product. If so, then movies have become commodities that are indistinguishable from furniture or any other manufactured good, and therefore it makes sense for trailers to be capsules of movies themselves.

No conclusions about movie trailers would be reliable without an accompanying discussion of how movies themselves have also changed. Indeed, the changes to the paradigm of trailers can be understood through the changes to movies. To begin with, the notion of novelty has undergone major changes. Earlier in the history of movies, for instance, remakes were extremely rare, and were typically released once in a generation, on the assumption that audiences had no appetite to view a story that was still in recent memory. During the past two decades, however, the time between remakes has shrunk, and non-original movies (including remakes, prequels,

and sequels) have become more prevalent. Less than four years separated the last Spider-Man movie in the series by Sam Raimi from the most recent ‘reboot’ by director Marc Webb. There have been seven Batman movies since 1989. Movie companies are increasingly in search of so-called franchises, that is, movies that can be indefinitely recycled as the source for numerous sequels. A consummate example of the franchise concept is Marvel’s The Avengers movie; the characters appearing in this movie had appeared in no less than six previous movies over the previous decade. These examples are sufficient to demonstrate that, increasingly, films are not about novelty, but rather familiarity; movie companies have realized that films are being consumed in order to provide viewers with the comfort of being around well-known characters and stories. This sense of comfort is appealed to in trailers, which disclose—at great length—not how a movie will surprise and challenge its audience, but rather how a movie will precisely fulfill the audience’s expectations about it (whether from prequels, related movies, or even generic conventions).

In this enterprise, the Web is an excellent discovery tool—it is a perfectly malleable medium through which a movie can be experienced in capsule format. The Web allows consumers to seek and experience trailers at will, offers a degree of control over screen size and other aspects of the consumption experience, and also serves as a ready platform to place the trailer into the larger context of online connectivity. For example, someone who has viewed and enjoyed a trailer on the Web can immediately share a link to the trailer with an online friend, embed the link in his or her own Facebook page, and in other places, enter into an information relationship with the trailer. Such a form of engagement was not possible in the old paradigm of trailers



consumed in a static format on the television or in other media; viewers who encountered these trailers could not do anything other than serve as passive spectators. Today, people who consume trailers can become part of the information chain of these trailers, conferring a more active role on themselves. The hedonic nature of this relationship with information should be acknowledged; it could be the case that, whatever consumers have lost in terms of surprise hedonics, they have gained in the ability to become more active nodes in the chain of information characterizing the supply chain of films.

### ***Limitations***

This study is among the first to engage the issues and challenges of researching the characteristics of movie previewing among young movie-goers in Canada, as such, there were limitations that were mollified through a variety of measures. The first limitation stems from the cross-sectional design employed in the gathering and analysis of data for this research. This limitation was, to the extent possible under the circumstances, mitigated by taking a conscientious approach to sampling in which the researcher visited numerous cinemas and sampled the viewers of a large number of movies. Another limitation of the study was rooted in the fact that little empirical work has been done on the relationship between preview and movie consumption. This limitation was mitigated by the selection and defense of appropriate theories and empirical studies as part of the methodological foundation for the current study. A wide-ranging literature review and diligent reading of theories in behaviourism, marketing strategy, and other fields was used in order to ensure that the methodological foundation of the study was robust.

### ***Generalizability***

Although the sample was  $95\% \pm 5\%$  representative of the population of younger movie-goers in Canada, the sample was not purposively stratified (into, for example, gender, income, and other demographic categories) in a manner ensuring that the sample was demographically similar to the population. In statistical theory, the generalizability is  $95\% \pm 5\%$ , but in fact, the true generalizability might potentially be less. Another problem pertaining to generalizability is that the data collection was carried out over a limited period of time. It is well known that the composition of movie-going audiences can change dramatically depending on numerous factors having to do with time, such as summer versus winter audiences, or weekday versus weekend audiences (see for example Basuroy & Chatterjee, 2008). In order to increase the generalizability of the study, then, three steps would have to be taken: the sample would have to be increased, the sampling would have to take place over an entire calendar year and capture the temporal distinctions between audiences, and the sample would also have to be purposively stratified in order to better mirror the population of young movie-goers. While all of these steps could not be taken in the present study, future researchers can increase the generalizability of similar studies by following the recommendations suggested here. Moreover, even though the current study's generalizability was limited, numerous steps were taken to mitigate the limitations of the study.

### ***General Conclusion***

The general conclusion of the study is that Web previews are an important predictor of same-movie consumption, which tends to take place within 10 days of the

preview, and that the purpose of Web previews is to gather information and otherwise reinforce a hedonics of confirmation pertaining to the film about to be watched. In this respect, the function of the preview can be said to have shifted away from the hedonics of surprise; in the information age, the movie preview is functioning as a capsule of the actual film experience, and as such has been successful with audiences. The study revealed that affects generated by previews are in essence identical to affects generated by the films themselves. These conclusions point to the overall finding that Web movie previews are not previews per se, but rather self-contained experiences that can better be described as mini-films in their own right. The main implication of this trend is that consumers who are now alienated from the hedonics of surprise can insert themselves into the information chain of movies by sharing links online and otherwise participating in the marketing of a movie. In this process, the consumer is an active disseminator rather than a passive viewer, which might make consumers feel better about pre-consuming movies and surrendering the pleasure of being surprised in the theater itself. Thus, the real show may be starting long before the lights go down in the cinema.

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## Appendix

### Questionnaire

1. What is your estimated degree of comfort with Web use? (choose one)

- ☐ Completely unskilled at Web tasks
- ☐ Web amateur
- ☐ Somewhat comfortable with Web
- ☐ Proficient with Web
- ☐ Highly proficient with Web

2. Which movie did you just watch in the theatre? -

\_\_\_\_\_

3. Have you seen a Web-based preview of this movie prior to just having watched it?

- ☐ Yes
- ☐ No

4. If you answered “Yes” to Question 3, how many days ago did you watch this Web

preview? \_\_\_\_\_

5. Did you watch a preview of this movie in any other format? (choose all that apply)

- ☐ Television
- ☐ Movie theatre
- ☐ Other: specify\_\_\_\_\_
- ☐ I did not watch a preview of this movie

Please Continue to Page 2

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Please use the following scale for the following two questions.

This is a sliding scale. Answer 1 to 7 in each box, with:

**1 = not at all; 2 = barely; 3 = a little bit; 4 = neutral; 5 = yes, 6 = definitely, and 7 = completely**

For those that answered “Yes” to Question 3, proceed to Question 6. For those that answered “No” to Question 3, proceed directly to Question 7.

6. For those who answered Yes to 3: The next question is going to ask you questions about what you thought about the **CONTENT** and **EXPERIENCE** of the Web movie preview, and also what you thought about the **EXPERIENCE** of the movie.

	<b>PREVIEW CONTENT</b>	<b>PREVIEW EXPERIENCE</b>	<b>MOVIE EXPERIENCE</b>
<b>Important</b>			
<b>Boring</b>			
<b>Relevant</b>			
<b>Exciting</b>			
<b>Means Nothing</b>			
<b>Appealing</b>			
<b>Fascinating</b>			
<b>Worthless</b>			
<b>Involving</b>			
<b>Not Needed</b>			

Again, please use the following scale for the following question.

This is a sliding scale. Answer 1 to 7 in each box, with:

**1 = not at all; 2 = barely; 3 = a little bit; 4 = neutral; 5 = yes, 6 = definitely, and 7 = completely**

7. Finally, on a scale of 1 to 7, indicate your agreement with each of the following statements.

Statement	Level of Agreement (1-7)
I like to know what's going on in the world of movies.	
I find Web previews to be fun.	
I like to use the Web to research movies I'm likely to watch.	
Web previews are like enjoying a movie before it's out.	
I want to know what an upcoming movie is about.	
I generally know what movies are going to open.	
I follow the careers of film stars and directors.	
I don't care as much about being surprised by the content of a movie	
Web previews give me a real rush	
I enjoy knowing what I'm going to experience in the theatre	
I like to stay connected	
I like using the Web for multimedia experiences.	

### **Sociodemographic Questions**

8. What is your sex?

- ☐ Male
- ☐ Female

9. What is your age? \_\_\_\_\_ years

10. What is your race?

- ☐ First Nations
- ☐ European/White
- ☐ African or Caribbean
- ☐ Latino or Hispanic
- ☐ East Asian
- ☐ South Asian
- ☐ Other

11. In which city do you live? \_\_\_\_\_

12. What is your marital status?

- ☐ Married
- ☐ Single, never married
- ☐ Divorced
- ☐ Separated
- ☐ Widowed

13. What is your highest level of completed schooling?

- ☐ None
- ☐ Elementary school
- ☐ Middle school
- ☐ High school
- ☐ College or Trade School
- ☐ Undergraduate Degree
- ☐ Professional or Graduate Degree



14. What is your household income level, before taxes?

- ☐ Below \$20,000 a year
- ☐ \$20,000 to \$39,999 a year
- ☐ \$40,000 to \$59,999 a year
- ☐ \$60,000 to \$79,999 a year
- ☐ \$80,000 to \$99,999 a year
- ☐ \$100,000 to \$119,000 a year
- ☐ \$120,000 to \$139,999 a year
- ☐ Greater than \$140,000 a year

-Thank You-