BEYOND THE FILM: USING THE INTERNET TO ENHANCE THE EXPERIENCE FOR EXPERIENTIAL PRODUCTS

by

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ABSTRACT

There is little research that has attempted to identify the role of websites in promoting experiential products, such as movies. Whereas traditional advertising methods can only mirror a movie's experience, websites, because of their ability to incorporate a large amount of features, should be able enhance the experience.

By introducing a new construct titled Beyond the Film, this study explores how to create a positive consumer experience within a film's website. The influence of a movie's website on consumer attitudes and behaviours related to the website and movie is also examined, as is the effectiveness of websites compared to movie previews.

Results suggest that consumer preferences for movie websites are considerably different from those for other media forms and that websites can play a significant role in driving consumers to engage in critical movie-related behaviours. Marketing implications are provided as well as recommendations for future research on this dynamic topic.

Keywords: Experience, Websites, Consumer Behaviour, Movies, Attitudes

EXECUTIVE SUMMARY

Although websites are commonly used as vehicles for promoting movies, there is a lack of research that indicates what consumers want to experience from a film's website. Consequently, one of the primary purposes of this project was to identify what aspects of a film's website influence an individual's attitude towards the website and their evaluation of the movie. Also central to this study was to identify the impact of a website and these attitudinal responses on an individual's intention to engage in consumer behaviours related to the movie, such as seeing the movie, encouraging others to see the movie, encouraging others to visit the website, and returning to the website. Finally, the effect of a website relative to other important promotional media on a person's film-related attitude and behaviours was also studied.

Methodology

Participants for this project were recruited from the business faculty of a large university in Western Canada and randomly placed into one of two groups – a Website group and a Preview Group. Individuals in the Website Group were asked to browse the website for The Amityville Horror (www.theamityvillehorror.com), while respondents in the Preview Group were asked to watch a two-minute preview for that film. After completing their assigned task, participants completed a questionnaire designed for this study.

Website Group Results

Overall, results suggested that consumers will form favourable attitudes towards the website if it mirrors and enhances the experience a movie provides. This is critical for film marketers to acknowledge because a respondent's attitude towards the website positively influenced their attitude towards the movie, their intention to return to the website, and their likelihood of encouraging others to visit the website. Moreover, an individual's attitude towards the movie was a significant predictor of their intention to see the movie, encourage others to see the movie, and return to the website.

Particular aspects of a website were shown to have direct effects on a consumer's behaviour. Most notably, the variety of information available at a website directly influenced participants to persuade others to see the movie and view the website. Further, the ease at which a film's website operates had a significant impact on an individual's likelihood of seeing the movie. Specifically, if a respondent perceived the website as being simple, the more likely they were to see the movie.

Preview Group Results

In general, findings from this group indicate that consumers use different criteria to evaluate previews over websites. Results suggest that to form favourable attitudes towards a preview, it must be entertaining, informative, visual intriguing, and appealing to people that enjoy the film's genre. Similar to websites, a respondent's attitude towards the preview had a direct influence on their intention to see the film, as well as likelihood of encouraging others to see the movie and the preview. Interestingly, unlike the website group results, specific preview attributes had very little direct impact on an individual's behaviour.

Conclusion

Although results show that a website can be a valuable tool for creating positive perceptions for a film in the minds of consumers, there was no difference between the Website Group and Preview Group respondents on any of the attitudinal or behavioural intention variables. Since previews have been shown in previous studies to be the most influential source of information for films, this finding suggests that websites are also more effective than other media, such as television and radio advertisements.

Marketing Implications

In order to create an effective movie website, the following recommendations should be considered:

- Design Websites so that Visitors Can Easily Explore Them
- Integrate Characteristics Central to a Movie's Genre
- Provide Information that Develops and Enhances a Film's Story
- Deliver Content using Entertaining Methods
- Implement a Wide Variety of Valuable Content
- Give Website Viewers a Method for Communicating About the Movie
- Afford Website Visitors With the Ability to Contribute to the Experience of a Film
- Consistently Update the Website and Provide Notification of Updates
- Provide Links to Websites that are Strongly Associated With the Movie
- Communicate With People Involved in the Creative Process Behind the Movie

When designing a preview, the following guidelines should be utilized:

- Design a Preview so that it is Perceived as Being Entertaining
- Ensure the Preview is Consistent with the Genre of the Movie
- Integrate Important Aspects of the Story Within the Preview
- Include Original Previews Within a Website
- Find Methods for Integrating A Film's Preview with Its Website

DEDICATION

To my Mom and Dad, for their unwavering patience and support

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1 INTRODUCTION

Movies are an important part of many consumers' lives. In 2004, the average U.S. consumer indicated that they spent approximately 90 hours viewing movies, which explains why the motion picture industry generates high revenues each year (Borden & Manez, 2005). However, there are indications of some potential concerns for companies in this industry in the near future. In 2005, total revenues from movie theatres in the U.S. equalled approximately $8.8 billion, which is lower than 2004 ($9.4 billion) and 2003 ($9.1 billion) (www.boxofficemojo.com/yearly). DVD sales and rentals in 2005 increased 18% in the U.S., resulting in approximately $24.3 billion in revenue, but the growth rate has been declining annually since 2001 and is predicted to decline to 11% in 2006 (Borden & Manez, 2005).

The movie industry is already highly competitive, but this recent data suggests that film studios will have to fight even harder in the future to attract consumers to see their movies. Promotion for a film is a difficult process, which usually involves the combination of many methods (e.g. television advertisements, sponsorships) in order to stimulate interest in a movie. Indeed, to be successful in the future, studios will not only require a strong understanding of the relationship between consumers and movies, but also what promotional techniques will drive consumers to see a movie.

Movies as an Experience

Movies are typically classified as experiential products, which are products that are consumed solely for the experience they provide (Cooper-Martin, 1992). Whereas non-experiential products are chosen based on utilitarian reasons (e.g. the function they perform), experiential products are consumed for hedonic reasons, such as the feelings and sensations realized while using the product (Hirschman and Holbrook, 1982; Cooper-Martin, 1992). As a result, consumers tend to assess the value of an experiential product subjectively (Hirschman and Holbrook, 1982; Cooper-Martin, 1992; Park & Moon, 2003).

From a promotional perspective, categorizing a film as an experiential product has significant implications. Researchers argue that more an information source can convey the experience of an experiential product the more effective it will be at persuading people to engage in consumer behaviours related to that product (Faber & O'Guinn, 1984; Cooper-Martin, 1992). In fact, film-related studies have shown that previews and interpersonal sources (e.g. friends), which are extremely valuable for communicating a movie's experience, are stronger at influencing movie-related behaviours than critics' opinions, television commercials, radio ads and newspaper ads (Faber & O'Guinn, 1984; Cooper-Martin, 1992). Hence, experiential information sources are an important factor in a promotional campaign for movies.

Movies and Websites

It is not surprising that the Internet has become a common platform for promoting films (Zufryden, 2000). Websites, because of their potential for carrying a large amount of features, have the ability to convey the experience of a film, and therefore can be a highly influential information source for movies. However, the ability to incorporate a wide variety of features should give websites an advantage over other traditional advertising media. Previews and other traditional advertisements for films are designed to only include material used in a film. Websites, on the other hand, have the capacity to carry information that goes beyond what a movie provides, such as detailed backgrounds on important characters. Essentially, whereas traditional advertising sources can only convey a film's experience, a website has the ability to *enhance* the experience.

Given the popularity of movie websites as promotional tools, it is interesting that very little research has analyzed the relationship between film websites and consumers. In the only known study directly related to this topic, Zufryden (2000) found that website activity was a significant predictor of box-office success. Unfortunately, Zufryden (2000) was unable to provide any insight on what website characteristics would appeal to consumers in order to generate and facilitate website activity.

A discussion of the website for The Blair Witch Project (www.blairwitch.com), which arguably had one of the most famous Internet marketing strategies (McCarthy, 1999), might provide some insight on this latter issue. Before the release of the movie in 1999, its website only included information that helped to develop the story of the movie, such as journal entries by one of the

characters, police reports and a thorough history of the Blair Witch. Interestingly, some of this material was not shown or discussed in the actual movie. In contrast, a typical movie website also includes content not related to the story of the movie, such as information on the cast and crew and notes about the production of the movie.

The most likely reason that The Blair Witch Project's website only contained story-based information was to help promote the idea that the movie was a real-life documentary. Regardless of the reason, this type of material seemed to facilitate stronger associations with the film's story, which in turn facilitated greater consumer involvement with the movie. The implication of this observation is that including story-related content in a movie's website will help to enhance the experience of the film.

1.1 Purpose of the Study

The preceding discussion raises some interesting questions, which form the basis for this project. Specifically, the purpose of this study was to provide answers to the following research questions:

1) What do consumers want to experience within a movie's website?

2) How does the experience of a movie website affect a consumer's attitudes and behaviours related to the film?

3) Does adding depth to a film's story in its website result in greater involvement with the movie and therefore greater likelihood to engage in movie-related behaviours?

4) What are the effects of a film's website on consumer attitudes and behaviours relative to other promotional media?

2 LITERATURE REVIEW

This section has two purposes. First, it is to provide a theoretical explanation as to why adding depth to a film's story in its website would influence a consumer's perception of a movie. The second goal of this section is provide a discussion of previous research on consumers and their relationship with movies and websites in order to build a model for answering the research questions of this study.

2.1 Beyond the Film

Koku (1995) argues that for products founded in the arts (e.g. movies, plays, music), the pleasure an individual realizes from consumption of an experience is affected by the knowledge they have about it. The reason he provides for this is that a key component of the consumption experience for entertainment products is conversing with another person that has a similar interest. Naturally, the more knowledge an individual has about an artistic product, the more likely they are to enjoy the conversation experience. The resulting outcome is that the more knowledge a consumer has about an artistic activity, the more utility they will derive from the pre- and post-consumption experience (Koku, 1995).

Koku (1995) also noted that because consumers face resource constraints (e.g. time, money), instead of trying to acquire a small amount of information about a wider variety of topics, they will try to deepen their knowledge regarding a small number of activities. The implication of this is that if an individual is interested in a movie (e.g. after seeing a trailer), they will try to expand their knowledge of that movie. Hence, providing a website with a wide amount of information on a film can help to stimulate their intrinsic motivation for knowledge.

The limit of Koku's (1995) claim is that it only supports the idea that the amount of product-related knowledge for an experiential product can significantly influence the consumption experience. In other words, it does not provide a reason as to why consumers would want to gain knowledge about a movie's story compared to other aspects of a film, such as information about the cast and crew. The solution for this problem lies within the different types of knowledge consumers' use when appraising products.

For evaluating hedonic products like movies, consumers tend to utilize what researchers refer to as subjective product knowledge, which has been described as a consumer's belief about how much knowledge of a product they have, as well as the feelings associated with that knowledge (Raju, Lonial & Mangold, 1995; Moorman, Diehl, Brinberg & Kidwell, 2004). Subjective knowledge is conceptually different from objective knowledge in that the latter is more associated with the processing of actual product attributes (Park & Moon, 2003). Essentially, whereas subjective knowledge is what the consumer thinks they know about a product, objective knowledge is what they actually know about the product (Park & Moon, 2003; Raju, et. al, 1995).

Arguably because hedonic products are consumed for the sensation they provide and thus lend themselves to subjective evaluation, consumers will pursue and rely on subjective product knowledge because it is based on their experience with a product (Park & Moon, 2003). This has led some researchers to conclude that for experiential products, it is more effective to emphasize value-oriented information as opposed to factual information in promotional material (Park & Moon, 2003). Extending this proposal to websites and movies, one of the core benefits of a movie is its story, and so building on it within the film's website would be simultaneously highlighting and increasing the value of seeing the movie. In turn, although content such as cast and crew information might be somewhat effective at influencing consumers to see a movie, this type of material is more objective and thus does not provide consumers with much useful knowledge for evaluating a film.

Story-Based Content

Beyond the Blair Witch anecdote mentioned earlier, there is theoretical support for why story-based content would be so powerful at influencing consumers. Movie stories are examples of narratives, which are defined as "a representation of a causally related series of events" (Richardson, 2000, p. 171). The process of creating and sharing a narrative is a commonly used human behaviour for communicating with others, which results in people being constantly exposed to stories, especially while in their childhood (Schneider, Lang, Shin & Bradley, 2004). It is not surprising then that narratives can have a significant influence on an individual's mental processes and emotional states, including their consumption-related behaviour (Schneider, et. al, 2004). For example, employing narratives into advertising material for experiential services (e.g. restaurants) has been shown to be an effective method for communicating the intangible benefits of a service (Mattila, 2000).

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Video game stories, which are quite similar to movie stories, have also been shown to have a significant impact on consumers. In one study, video game players of story-based video games had higher levels of physiological arousal compared to players of nonstory-based video games (Schneider, et. al, 2004). Further, players of story-based video games indicated greater involvement with a game, reported more positive feelings while playing, and identified more with the characters in the game. Given the similarities between movies and video games, a film's story is obviously an integral part of the consumption experience.

Although the preceding discussion helps to underscore the value of a movie's story, it does not explain why consumers would expend time and effort to search for information on a website that develops or builds on a story. Indeed, the story of a film can be promoted in many ways, such as through the use of trailers advertised on television or plot synopses provided on websites, so why wouldn't these methods be sufficient in marketing a film's story? Since a film's story is an important part of the consumption experience and consumers will seek to increase their knowledge in order to enhance the experience, it makes sense that they will attempt to acquire information related to a film's story. However, knowing too much about the way a movie's story develops can ruin a moviegoer's experience with a film (Friedman, 1997). Most traditional advertising methods for movies tend to expose consumers to material that is directly taken from a film and thus are limited in their ability to provide consumers with information that does not risk ruining a movie's experience. Thus, consumers will turn to information sources such as websites that can provide content that increases their knowledge of a movie's story without hindering the experience.

Websites as Promotional Vehicles

Valuable content is an important ingredient for building a successful website (Spiliopoulou, 2000). In terms of what website content appeals to consumers, some authors have noted that for online stores, the presence of detailed product descriptions, stock availability, and customer service numbers significantly affect a person's evaluation of a website (Post, Kagan, Burkink, & Schmitz, 2002). Other authors have found that interactive features did not significantly affect an individual's attitude toward a company's web site (Nysveen & Pedersen, 2002). Indeed, this research confirms that certain types of website content are more beneficial than others, which will differ between types of websites (Nysveen & Pedersen, 2002).

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Most of the research on website content however, has neglected to address what kind of information consumers want from a website promoting an experiential product, especially those with an entertainment component like movies. This is interesting given the findings on information sources and their ability to convey an experience of the product they are promoting (e.g. Cooper-Martin, 1991), as well as the fact that a consumer's information-search experience is a significant predictor of overall product experience (Park & Moon, 2003). Indeed, film marketers should be interested in identifying what of website content is most appealing to consumers and in turn best enhances their experience with a movie.

Beyond the Film

Based on this discussion, this paper argues that the most influential content on a movie's website is that which builds on a film's story, which I call "Beyond the Film". Beyond the Film is not simply a plot synopsis, it is information that adds depth to a movie's story in order to get a potential moviegoer more involved with the film without providing important story developments that can ruin the consumption experience. It can come in variety of forms, such as multimedia, pictures or text, but has one common purpose – to facilitate greater knowledge of a film's story in order to enhance the consumption experience for consumers.

The benefits for film marketers of including Beyond the Film content apply to both a website and the movie it promotes. Essentially, by implementing Beyond the Film strategy in a website, a movie marketer is providing the website with its own story. Thus, consumers that are exposed to Beyond the Film material should have a more positive evaluation of the website because of greater involvement with the story. Moreover, because the story is the primary linkage between the website and the movie, people that experience the Beyond the Film aspects of a website should have a more positive assessment of the movie before seeing it. Finally, although not empirically tested in this study, the preceding discussion also suggests that individuals that have more knowledge about the film's story will also be more satisfied with the movie upon seeing it.

2.2 Websites and Consumer Behaviour

Presently, there is no clear agreement as to how to appropriately define website effectiveness, which is not surprising given that the Internet is such a new technology. Indeed this poses a problem for consumer researchers when designing a project that utilizes the Internet. Not only is

there uncertainty in terms of what actually reflects an effective website, but given the extensive amount of potential uses for a website (e.g. promotions, online shopping, informational), it is difficult to find definitions to apply to all types (Kwon, Kim, & Lee, 2002). This problem is further enhanced considering that there appears to be very little research that addresses websites that are promoting experiential products.

This section discusses some of the methods that have been used to evaluate a website, including two popular measurements – flow and attitude toward the website. The purpose is to provide a theoretical foundation for how to measure a consumer's appraisal of a movie website, as well as what factors will affect that appraisal. Of course, the ability to utilize measures that will have an affect on marketing-related outcomes, such as individual's behavioural intentions towards a movie, also needs to be considered.

Flow

One concept that has been gaining attention in research on website effectiveness is flow. Although the flow construct had been examined in studies involving interactions between humans and computers (e.g. Trevino & Webster, 1992), Hoffman & Novak (1996) were the first researchers to apply the concept to commercial websites. They defined flow as "The state occurring during network navigation, which is (1) characterized by a seamless sequence of responses facilitated by machine interactivity, (2) intrinsically enjoyable, (3) accompanied by a loss of self-consciousness, and (4) self-reinforcing" (Hoffman & Novak, 1996,). Furthermore, although not empirically tested at that time, they postulated that consumers who achieve flow while on the Web would realize increased learning, greater perceived behavioural control, increased exploratory and participatory behaviour and positive subjective experiences (Hoffman & Novak, 1996).

In an effort to enhance validity for their model, Novak, Hoffman & Yung (2000) investigated a group of variables proposed to positively influence the flow experience; namely speed of interaction, focused attention, Web skill, control, challenge, arousal, time distortion, and telepresence, which was defined as the "perception that the virtual environment with which one is interacting is more real or dominant than the actual physical environment" (Hoffman and Novak, 1996). Results showed that only focused attention did not significantly influence flow.

The authors also found that greater flow experiences were positively correlated with "fun, recreational and experiential uses of the Web, expected use of the Web in the future, and the amount of time consumers spend online" (Novak et al.., 2000), p.40). In contrast, such experiences were negatively correlated with work-related activities. Interestingly however, subsequent research has cast doubt on this negative relationship and suggested that positive flow experiences can be achieved during both recreational and work-related activities (Novak, Hoffman & Duhachek, 2003).

There are some issues with these initial investigations of flow. For instance, because Novak et al. (2000) focused on consumer's experience with the Web in general, a natural concern is the applicability of the flow construct to a specific website. Not surprisingly, other researchers have shown that an individual can experience flow while viewing a particular website (e.g. Huizingh & Hoekstra, 2002; Koufaris, 2002).

Finally, the validity of the flow construct has been assessed, to a limited degree, via its ability to predict important consumer behaviour outcomes, such as intention to purchase and revisit a website. One study included identifying the relationship between flow and advertising effectiveness. Huizingh & Hoekstra (2002) provided evidence to support their hypothesis that flow is positively related to each of the four levels in the hierarchy of effects model: attention, cognition, affection, and conation. Korzaan (2003) found that flow has a positive influence on a consumer's exploratory behaviour on the Internet. In that study, Korzaan (2003) also discovered a significant relationship between flow and consumers' attitude toward the website, which because of its importance in marketing literature is discussed more in-depth below. However, Koufaris (2002) raised doubt regarding flow as a useful predictor variable when he discovered a non-significant relationship between flow variables (e.g. an individual's level of concentration), unplanned purchases for books, and intention to return to a website.

. Attitude Toward the Site

Another perspective on website effectiveness is derived from the literature on advertising effectiveness and commonly referred to as attitude toward a website (McMillan, Hwang & Lee, 2003). A popular definition for this construct is "a predisposition to respond in a favourable or unfavourable manner to a particular Website stimulus after a particular exposure occasion" (Yoo and Stout, 2001, p. 54). Conceptually based on previous research that looked at attitude toward

the advertisement (e.g. Lutz, MacKenzie & Belch, 1986; MacKenzie & Lutz, 1989; Brown & Stayman, 1992), academics argue that an individual's attitude toward a website can have a positive influence on brand attitudes as well as purchase intentions (Stevenson, Bruner & Kumar, 2000; Jee & Lee, 2002). This relationship echoes previous findings in studies that utilized attitudes towards the advertisement as a focal point of interest (Brown & Stayman, 1992), which may not be surprising since websites possess similar attributes as advertisements (Raney, Arpan, Pashupati & Brill, 2003)

The benefit of utilizing an attitudinal construct in this framework is that it is consistent with one of the main purposes of the study, which is to understand a consumer's response to a film's website. It is reasonable to assume that a person's attitude toward a website reflects their experience with that website. Specifically, a positive attitude toward a website indicates a positive experience, whereas a negative attitude signifies a negative experience. Further, anything in a website that positively or negatively affects an individual's attitude toward a website can be seen as affecting their experience with that website.

One problem with using attitude toward the site as a measurement is not whether it is an effective measure, but rather how to measure it. For instance, three different studies (Chen & Wells, 1999; Bruner & Kumar, 2000; Burns, 2000) all utilized different scales aimed at measuring an individual's attitude toward a website. Chen & Wells (1999) used a six-item scale generated from a pool of web users that were asked to provide descriptions of good and bad websites. Burns (2000) employed a three item measure adapted from a scale used by MacKenzie & Lutz (1989) originally designed to assess a person's attitude toward an advertisement. Finally, the scale used by Bruner and Kumar (2000) was an alteration of a scale used by Chattopadhyay and Basu (1990, as cited in Bruner & Kumar, 2000) that was intended to quantify an individual's attitude toward a brand.

This issue becomes more apparent when all three scales are compared to ascertain whether they are measuring the same construct. During one such study, Bruner and Kumar (2002) employed a technique known as similarity analysis to test the external consistency between the three aforementioned scales. They found that those three scales were not of the same psychometric quality, which in turn would cause researchers to draw different conclusions when used in the same research setting (Bruner & Kumar, 2002). In other words, even though each scale tested showed internal consistency, when compared against each other, they did not appear to be

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measuring the same construct. The one global attitude scale that was identified as being the most problematic was Chen and Wells (1999) scale, and thus, this scale will not be used in this study.

Attitude Toward the Website - Dimensions

Another issue with using attitude toward the site is whether to employ global measures of attitudes, or to include the dimensions of attitude. Global measures of attitudes (such as the ones mentioned above) are useful, but they are designed to measure an individual's overall attitude toward some stimulus and thus, they do not add insight as to *why* that attitude exists (Bruner & Kumar, 2002). Certainly identifying the manner in which a website interacts with attitudinal dimensions is more beneficial in providing insight on how to better improve a website than simply relying on global measures.

In terms of attitudinal dimensions for a website, Chen and Wells (1999) identified three factors (titled Entertainment, Informativeness, and Organization) that accounted for 63% of the variance in an individual's attitude toward a website. Interestingly, a follow-up study showed that those same three factors accounted for 87% of the variance in attitude toward the website scores across a broad range of websites (Chen, Clifford & Wells, 2002). Furthermore, in both those studies, Informativeness was the best predictor of attitude toward the site, while Entertainment and Organization varied in terms of their relative position. There has also been further support for the notion that entertainment is a strong predictor of attitude toward the website. Specifically, one study showed that the entertainment level of a site, which was influenced by participants' level of arousal, strongly affected a person's attitude toward a website, as well as had a significant direct relationship with a person's intention to return to the site (Raney, et al., 2003).

Interactivity

One dimension that appears to be missing from Chen and Wells' attitude components is the concept of interactivity, which has been argued by many researchers to be an important ingredient in a person's experience with a website (Jee & Lee, 2002; McMillan & Hwang, 2002; Raney, et al., 2003). Perhaps more importantly, interactivity has also been argued to have a significant relationship with an individual's overall attitude toward a website (Wu, 1999; Jee & Lee, 2002; McMillan & Hwang, 2002). For instance, McMillan and Hwang (2002) found that 74% of the variance in attitude toward the website scores was due to their interactivity scales. Furthermore,

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some researchers (e.g. Yoo & Stout, 2001) argue that a website's level of interactivity has a positive influence on a person's intention to purchase. It should be noted that the relationship between interactivity and purchase intention is not clear, as other academics have noted studies in which they were unable to find a significant relationship between interactivity and purchase intentions (e.g. Jee & Lee, 2002).

Many definitions have been proposed by researchers for the concept of interactivity (for an excellent summary of relevant literature, see McMillan & Hwang, 2002), but three characteristics, namely Direction of Communication (i.e. the ability to engage in two-way communication), User Control, and Time, appear consistently (McMillan & Hwang, 2002). Although these concepts overlap (e.g. high complexity can slow down user control and affect time performing a task), they are significant and distinct dimensions of interactivity (McMillan & Hwang, 2002).

An important distinction must be made between perceived interactivity and actual interactivity (Raney, et al., 2003). In research on websites, actual interactivity is typically addressed by looking at specific features or characteristics of websites (e.g. chat rooms) that are considered interactive in nature (e.g. allow for two-way communication) (Wu, 1999; Raney, et al., 2003). In contrast, research on perceived interactivity seeks to identify how interactive an Internet user finds a website solely based on their experience with that site. According to McMillan & Hwang (2002), the focus on consumer perceptions is much more consistent with marketing and communication literature, mainly because previous research has shown that perceptions are more powerful than defined reality. For this latter reason, the concept of perceived interactivity is utilized in this study.

Other Measures

Some researchers have developed mathematical models in order to measure a website's effectiveness. For instance, Di Scala, La Rocca and Consonni (2004) have created and tested a model for measuring webpage performance based on monitoring where people go within a website, while accounting for the attractiveness of a single page and its ability to direct people to various links within the website. Further, in the only study known to employ the effects of a movie's website on box-office performance, Zufryden (2000) used website log data that included the total number of page requests, and number of new and total requests during a specified period from a distinct point of origin. Unfortunately, mathematical models require data inputs from

website logs, which are unavailable due to their proprietary nature. Therefore, these types of models are not feasible for this study.

Another approach to website effectiveness is to use the architectural approach, as proposed by Hong & Kim (2004). This perspective uses buildings as an analogy for websites, in that they offer a space where various activities are performed, and users' perceptions are important considerations for both websites and buildings because they both offer an experience (Hong and Kim, 2004). They found that three variables, robustness (the ability for the website to overcome expected and unexpected threats), utility (whether the website is appropriate for its intended purpose), and aesthetic appeal have an overall impact on user satisfaction (Hong and Kim, 2004). The problem with this study, besides the fact that the results were subject to a number of sample biases, is that the antecedents to the three constructs are not well understood. Therefore, the amount of information that the model can provide in terms of specific recommendations on how to build effective websites is limited.

Some authors have developed cogent frameworks for measuring website effectiveness. Rosen and Purinton (2004) developed the Website Preference Scale, which borrows concepts founded in the field of environmental psychology to identify what aspects of web design are important to e-commerce based websites. They found that simplicity of design and the absence of information overload were significant factors for determining whether an individual would prefer one website over another (Rosen & Purinton, 2004). Chen & Lee (2005) hypothesized and discovered that website image, which is largely based on consumers' perception of website properties and functions, is a strong predictor of an individual's purchase intentions. Finally, Kwon, et al. (2002) created a model that mainly looked at the effects of website information layout on consumer beliefs about website design, information, and usability for online auctions. However, these three studies only looked at the effectiveness of a website for e-commerce purposes, and thus are not relevant to this project.

2.3 Consumer Movie Behaviour

A number of models have been proposed to predict box-office success for movies. For instance, Zufryden (1996) developed a model that linked advertising expenditures, as well as film characteristics (e.g. genre) and marketing efforts (e.g. number of theatres) to market performance. Sochay (1994) utilized a statistical equation that included creative aspects (e.g. genre), schedule

and release pattern, (e.g. number of screens) and marketing effort (e.g. critics' reviews) to explain variation in rental sales. With an intent focus on practical application, Eliashberg, Jonker, Sawhney, and Wierenga (2000) created MOVIEMOD, a pre-release market evaluation model for predicting box-office success that reflected a hypothesized consumer adoption process for movies.

Unfortunately because these studies relied heavily on statistical inputs from films that have already been released, they appear to only reflect consumers' choices for seeing a movie, which is contingent on a variety of factors, such as price (Basil, 2001). Consequently, they are limited in their ability to explain what helps to form a person's attitude toward a movie. Based on a review of relevant literature, the factors that have been identified as influencing consumers' evaluations of movies can be divided into two groups – communication factors and film-specific attributes.

2.3.1 Communication Factors

At an aggregate level, advertising for movies has been shown to be a strong predictor of box-office success (e.g. Zufryden, 1996), and at an individual level it has been shown to have a direct effect on consumer's evaluation of movies (Still, Barnes & Kooyman, 1984; Faber & O'Guinn, 1984; Wyatt & Badger, 1990; Cooper-Martin, 1992). Naturally, advertising for movies can take many forms. For clarity, it is useful to divide the relevant media into two groups: mass-media advertising and interpersonal sources. Mass-media advertising include critics' reviews, television ads, radio ads, magazines and previews, while interpersonal sources can take the form of a friend, family member or a person that is perceived as a movie expert (Faber & O'Guinn, 1984).

Mass-Media Advertising

As mentioned, most of the research pertaining to mass-media advertising for movies has not included websites. Zufryden (2000) found that website activity was a significant predictor of box-office success, but he did not identify a websites influence relative to other information sources, nor was he able to provide any insight on what consumers would want to experience in a film's website. As indicated earlier however, there is research that addresses the relationship between traditional forms of media and movie-related consumer behaviours.

Before continuing, it is important to make a distinction between television ads and previews. Although they are similar in format and style, television ads are typically shorter than previews

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and watched in different contexts (Faber and O'Guinn, 1984). Previews are seen before movies in theatres (Faber and O'Guinn, 1984), but previews have also been added to rental media (i.e. Video Tape and Digital Video Disc), and are available to be viewed on the Internet

This clarification is important because research has found that previews are significantly more useful and credible than television ads in multiple studies (Faber & O'Guinn, 1984; Cooper-Martin, 1992). Faber & O'Guinn, (1984) also found that previews were considered a more important source of information for movies compared to television ads. Further, in that study there was no significant difference in rankings of usefulness, credibility and importance between critics' reviews, television ads and magazine ads (Faber & O'Guinn, 1984). While previews were scored significantly higher on credibility than critics' reviews in Faber & O'Guinn's (1984) study, the opposite was found in another study (Cooper-Martin, 1992). However, both studies did find that previews were ranked higher than critics' reviews on the usefulness dimension (Faber & O'Guinn, 1984; Cooper-Martin, 1992). Even though the influence of critics is questionable based on this information, Reddy, Swaminathan and Motley (1998) argue that to appropriately study consumer preference for movies, it is necessary to account for critics' comments. Thus, it is worth examining this topic in some detail.

The influence of critics' reviews on people's evaluations of movies is actually a dynamic topic. Interestingly, Eliashberg and Shugan (1997) found that critics were not strong influencers of a movie's success, but instead were better predictors. In other words, critics' reviews for a movie seem to reflect the general population's opinion of that movie, which can help to predict whether a movie will be successful at the box-office (Eliashberg and Shugan, 1997). However, these authors admit that their study was based on aggregated data (e.g. box-office revenues), and therefore, this topic should also be studied at an individual level (Eliashberg and Shugan, 1997).

From a consumer perspective, D'Astous and Touil (1999) found that a consumer's appraisal of a movie will most likely mirror a critic's opinion if: (1) the critic's judgement is inconsistent with their judgement style (e.g. tough, easy); (2) the critic's evaluation is contrary to their predisposition towards a film's director; (3) that critic concurs with other critics. Another film-oriented study found that effect of positive critic comments on an individual's likelihood of seeing a movie is moderated by the presence of stars (Levin, Levin & Heath, 1997). Specifically, people had a greater intention to see a movie if a critic's comments were positive regardless of

whether the movie had stars, but negative comments had very little effect on intention if the movie contained stars (Levin, et al., 1997).

In its entirety, the research on critics suggests that understanding their influence on a consumer's evaluation of a movie is a complex issue and contingent on many factors outside the realm of this study. Thus, although Reddy, et al. (1998) argue for the inclusion of critic comments in a consumer behaviour model for movies, they are not incorporated into this study.

Interpersonal Sources

While Faber and O'Guinn (1984) found that consumers rated previews as being significantly more credible, useful, and important than non-interpersonal sources (television ads, magazine ads and critics' reviews), they did not find a significant difference between previews and interpersonal sources (friends and perceived experts). Nor did they find a significant difference on any of those dimensions between friends and experts (Faber & O'Guinn, 1984). Further, other studies have shown that interpersonal sources for films are more important to consumers for evaluating movie choices than traditional media (Still, et al., 1984; Cooper-Martin, 1992). For instance, Still, et al. (1984) found that word of mouth (WOM) communication had a more significant influence on whether an individual intended on seeing a movie compared to mass media.

Zufryden (1996) enhances these findings by claiming that WOM effects are more likely stronger for movies than durable goods because of the social context in which they are experienced. Although this claim was not empirically tested, other authors (e.g. Bone, 1992) have noted that WOM is most likely to occur in group settings, and movies are typically viewed in a communal situation (Basil, 2001). Regardless of whether this is actually true, the importance of WOM for influencing an individual's perception of a movie cannot be ignored.

Summary

As mentioned, the findings on the effects of information sources on consumers' evaluation of movies have led some authors to conclude that experiential sources of information (e.g. previews) are more effective than non-experiential sources (e.g. magazine ads) for experiential products (Faber & O'Guinn, 1984; Cooper-Martin, 1992). This is because experiential sources of

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information convey a better sense of the experience the product provides (Cooper-Martin, 1992). In fact, Faber and O'Guinn (1984) assert that previews are effective because they allow a viewer a trial experience of the film.

Unfortunately, both of these studies were conducted before the advent of the Internet, but it is reasonable to expect that a film's website also has great potential in being able to convey a film's experience, perhaps even greater than previews and interpersonal sources because of its variety of communication modes. Zufryden (2000) found that website activity was a significant predictor for a movie's box-office success, but did not compare it to other forms of advertising. Further, as with the other studies on advertising reviewed in this section, he did not attempt to identify what attributes of a film's website were influential (e.g. what consumers want to see in a website) (Zufryden, 2000). Thus, although there is a lot of evidence to support the notion that advertising for movies is an important factor for influencing consumers' perceptions of a movie, there is still a lot that is unexplained in terms of the relationship between advertising and films.

2.3.2 Film Specific Attributes

Certain film-specific attributes have been argued to be important predictors of whether or not consumers will view a movie. One of the most noted characteristics is a film's genre. Some researchers (e.g. Litman, 1983; Sochay, 1994; Zufryden, 1996), have shown that genre is a strong predictor of movie attendance (Zufryden, 2000). In contrast, Eliashberg & Sawhney (1994) found that genre was not significantly correlated with an individual's enjoyment of a film, which lead them to conclude that genre is too broad a category to be considered effective as a strong predictor of a movie's success. These latter authors however, only tested two genres (Romance and Science Fiction), and did not address whether or not this affects a consumer's attitude before watching the movie. Based on these mixed results, including this variable in the model could yield some clarification of the importance of genre in driving people to see a film.

The mixed results on genre lead us to consider whether specific attributes, such as a movie's story, would be more effective in determining attitudes. In terms of potentially influential characteristics, Neelamegham & Jain (1999) make a distinction between intrinsic and cues for movies. They describe extrinsic movie cues as those that are peripheral in nature, such as movie sets and costumes, while intrinsic cues are core product attributes, such as the film's story and cast (Neelamegham & Jain, 1999).

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In their study on word of mouth and movies, neither type of cue significantly influenced participants' movie choice (Neelamegham & Jain, 1999). One important issue with their findings on intrinsic cues is that it was based on a factor aggregating ratings of a movie's plot, its main actors and its supporting cast. Naturally, based on the fact that each item was grouped into one variable, it is impossible to determine whether each of those core attributes would have the same effect if tested individually.

Further research on intrinsic cues incorporated stars as predictors for a movie's success. According to Zufryden (2000), although his study did not find a significant correlation between a movie's stars and box-office performance, previous projects have found a relationship (e.g. Linton & Petrovich, 1998). The most likely reason for conflicting findings is that the effect of a film's stars on an individual's likelihood of seeing a movie is extremely complex, which has not been addressed by these studies.

To illustrate, it is useful to examine the study conducted by Levin et al. (1997) in which critic comments and the presence of well-known actors/actresses exhibited a significant interaction effect on a consumer's intention to see a movie. In that study, when participants were exposed to positive movie reviews by critics, they did not significantly differ in their intention to see a film based on whether it contained stars. For those people that were provided with only negative comments, there was a significantly higher likelihood of an individual seeing a film if it contained stars. The researchers also found that a well-known star's influential power diminishes if they are not acting in a familiar genre (Levin, et al., 1997).

Considering that most movie websites appear to provide information on the cast, identifying star influence on people's evaluations of movies in the context of websites appears to be a whole entire study onto itself. For instance, it would be interesting to analyze whether providing more information about a film's cast members on a movie's website has a differential effect on an individual's evaluation of a movie for popular stars compared to less-known stars, but this extends beyond the scope of this study. Therefore, the effect of cast members on people's attitude toward a movie is not measured in this project.

Findings on the importance of a movie's plot have not been as complex as star influence, which is why it may be misleading to group ratings of plot and cast members into the same factor. In fact, movie's storyline has been found to be an important attribute in a number of cases. For instance,

Reddy, et al., 1998) summarize multiple studies (e.g. Austin, 1981; Litman, 1983; Austin, 1984) that have found a film's plot to be a strong predictor of film attendance. Based on this information, it is reasonable to expect that a film's story has an effect on individual's perception of a movie, and therefore, this construct is included as an independent variable.

Finally, although it is possible that extrinsic cues could have an influence on an individual's perception of a movie, a better understanding of this relationship is needed before incorporating them into a model for predicting movie-related behaviour. Consequently, they are not addressed in this study.

Involvement

The concept of involvement has been widely discussed in consumer behaviour research (Gill, Grossbart & Laczniak, 1988). Although definitions of this construct have varied, there is a common premise among them that suggests that when a person is involved with something they find it personally relevant (Zaichkowsky, 1986). Zaichkowsky (1986) further adds that consumers can be involved with product classes, advertisements, or purchase decisions. This discussion only focuses on product category involvement, because it is the most relevant aspect of involvement for this study.

Involvement researchers also emphasize the importance of a consumer's level of involvement, which influences the amount of attention they will give to product-related information. At the low end of the involvement spectrum, consumers do not actively seek information, which typically results in purchases being made out of habit. In contrast, consumers that are highly involved in a product category will expend lots of effort on acquiring and process information (Solomon, Zaichkowsky & Polegato, 2004).

The involvement construct has been applied to a number of studies involving websites (Wu, 1999; Yoo and Stout, 2001; Hwang & McMillan, 2002; Macias, 2003). Some authors have utilized involvement as a moderator variable, focusing on how it interacts with specific website attributes. For instance, Macias (2003) found that product involvement moderated the effect of interactivity on website comprehension. Specifically, she discovered that participants who were highly involved with a product better comprehended website content if it was highly interactive (Macias, 2003). In contrast, low product involvement consumers better understood a website's

content if the website was not interactive (Macias, 2003). Of more applicability to this project, researchers have also found that product category involvement has a strong positive relationship with an individual's attitude toward a website (Wu, 1999; Yoo and Stout, 2001; Hwang & McMillan, 2002) as well as their attitude toward a product (Gill, et al., 1988).

There has however, been very little empirical research that discusses consumers' level of involvement with films or even experiential products for that matter. Cooper-Martin (1991) found that consumers' involvement with movies is mainly based on the pleasure they derive from the experience. Hence, consumers will likely spend less time and effort during the choice process for experiential products compared to non-experiential products (Cooper-Martin, 1991).

The problem with the Cooper-Martin (1991) study is that it does not consider how relevant movies are to an individual, and it is quite plausible based on previous research that there are movie lovers (Austin, 1982), who can be highly involved with films. In turn, this implies that there are individuals that will exert a large amount of time and effort in choosing which movie to watch. Thus, including this construct in the study as an independent variable is not only beneficial for assessing its impact on attitudes towards a film and its website, but also for clarifying whether movies can be subject to extensive search processes.

2.4 Behavioural Intentions

Although attitudinal measures are useful, they do not indicate whether an individual will perform any behaviour related to the object of interest. Indeed, simply because a person has a positive attitude toward a movie does not mean that they will necessarily see that film. One popular method in consumer research for predicting an individual's behaviour towards a product is to utilize measures that assess their intention to behave in certain way, such as the likelihood of purchasing a product (Miniard, Obermiller & Page Jr., 1982; Newberry, Klemz & Boshoff, 2003). Although behavioural intentions are not conceptually identical to actual behaviour, according to Ryan & Bonfield (1980), they are useful because they have been shown to be significant predictors of actual behaviour.

Not surprisingly, some authors propose that relying on intentional measures for predicting behaviour should be done with caution as there are other contextual factors (e.g. income constraints) that will affect whether an individual will execute their stated intentions (Newberry,

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et al.., 2003). In support of this claim, many researchers have found a discrepancy between an individual's stated intentions and their actual behaviour (Miniard, et al.., 1982).

However, being able to obtain data on actual behaviour is a difficult and costly process. Indeed, the popularity of employing behavioural intention measures instead of actual behaviour measures in both practical and academic research is mainly due to a large variety of data collection constraints (Newberry, et al.., 2003). Given that some of these constraints (e.g. time) are present within this study, intentions are the only reasonable behavioural measure available, but the limitations in using them are acknowledged. The three behavioural variables of interest to this project, Intention to See the Movie, Word-of-Mouth, and Return to Site, are discussed below.

2.4.1 Intention to See the Movie

Possibly the most utilized behavioural intention in consumer research is the likelihood that an individual will purchase a product, commonly referred to as purchase intention (Brown & Stayman, 1992). The popularity of this construct is not surprising considering it seeks to measure the goal of most marketing strategies.

It is well known that purchase intentions for a brand are significantly influenced by their attitude toward that brand (Raney, et al., 2003; Brown & Stayman, 1992). While brand attitude appears to directly affect purchase intentions, Brown & Stayman (1992) found that an individual's attitude toward an advertisement had an indirect influence on purchase intentions. To clarify, they found that an individual's attitude toward an advertisement affected their attitude toward a brand, which influenced their likelihood of purchasing a product. Similar results have been found for the relationship between an individual's attitude toward a website, attitude toward a brand and their purchase intention for that brand (Raney, et al., 2003).

The problem with using purchase intentions specifically for movies is that they can be experienced in a variety of different contexts. In terms of purchase options, an individual can choose between seeing a movie in a theatre or watching it at home, by either renting or buying it. Furthermore, many people also have the option of experiencing a movie without having to pay for it, by borrowing it from someone for example. Certainly, identifying whether an individual will purchase a movie does not fully address whether they will see the movie.

Although it would be beneficial to identify which avenue an individual chooses to utilize (if any) to see a movie, such decisions are mainly based on situational factors (e.g. price) that extend beyond the scope of this study (Basil, 2001). Given the shortcomings associated with employing purchase intentions, a person's intention to see the movie in general is more appropriate for this study because it encompasses a wide variety of ways of experiencing the movie. Interestingly, this method has also been employed in another study on movies (Levin, et al., 1997).

2.4.2 Word of Mouth

The fact that many consumers obtain information about products and services from other people, a process commonly referred to as word-of-mouth (WOM), is well documented in marketing literature (Bayus, 1985). For example, Bayus (1985) notes that a number of studies have shown that WOM is an important decision-making influencer across a wide variety of product categories, such as food and household products, clothing, and automobiles. Indeed the term can be misleading because WOM can occur in many instances, such as face to face conversation or online chat rooms, and consequently be communicated in multiple ways (e.g. oral or written) (Buttle, 1998).

Interestingly however, the strength of WOM will vary depending on its valence (i.e. positive or negative). To illustrate, Arndt (1967) found that negative WOM had a greater effect on reducing sales of a food product than positive WOM had on encouraging sales. To add validity to this suggestion, Weinberger, Allen & Dillon (1981) found that participants that were exposed to extremely negative information regarding an automobile company had poorer evaluations of the company's products compared to subjects that were provided with less negatively-charged information.

A number of factors that contribute to the facilitation of WOM have been studied, many of which extend beyond the scope of this study. Some of these topics include personal differences (e.g. attitude toward complaining), emotional reactions, and marketing mix factors (Gelb & Johnson, 1995). Unfortunately, to the knowledge of this researcher, there have been no studies that address whether a website, much less any specific characteristics of a website, can influence WOM behaviour.

Of the most relevant to this study, Dichter (1966) claims that effective advertising will lead to greater facilitation of WOM behaviour. In fact, an important element of an advertisement that

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can help stimulate WOM is creative advertising copy (Dichter, 1966). Day (1971) added validity to this claim by showing that advertising can affect WOM by motivating an individual to seek more information on a product. Naturally, one way to assess whether an advertisement was effective is to analyze a person's attitude toward that advertisement (Lutz, et al., 1986). Since attitudinal measures for advertisements are applicable to websites, it is reasonable to suggest that a positive attitude toward a website will increase the likelihood that an individual will engage in positive WOM about a product and vice versa for a negative attitude.

Based on their study of the antecedents and consequences of brand loyalty, Gounaris & Stathakopolous (2004) claim that a favourable attitude toward a specific brand will also encourage consumers to spread WOM about that brand. Arguably, this is also applicable to consumers that hold a favourable attitude toward a movie. Thus, it is reasonable to expect that a positive attitude toward both a movie and its website could influence an individual to spread positive WOM about that movie.

2.4.3 Return to Site

Another marketing outcome that has been gaining some attention in website-related research is an individual's intention to return to a website. Although there is a lack of research regarding its relationship with other behavioural intentions, conceptually its importance is well founded. Essentially, an individual's intention to return to a website indicates their devotion to their company, which in turn means that it is a good measure of loyalty (Koufaris, 2002; Palmer, 2002). Palmer's (2002) study also showed that a person's likelihood of returning to a website was highly correlated with two other dependent variables – frequency of website use and satisfaction with using the website. This lead the author to conclude that a person's intention to return to a website is an important dimension of a larger construct, one he termed website success.

Naturally, an individual's intention to revisit a website has been of great interest to researchers studying online shopping, since the concept of returning to a website is parallel to the notion of returning to a store (Koufaris, Kambil, LaBarbera, 2001). Interestingly, Koufaris et al.. (2001) found that shopping enjoyment positively influenced a person's intention to return to a website as did the perceived usefulness of the website. In contrast, three other independent variables, namely perceived control over the website, an individual's level of concentration and a website's

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perceived ease of use did not have a significant effect on their intention to return to the website (Koufaris, et al.., 2001). Interestingly, perceived control and level of concentration are important aspects of the flow construct (Hoffman and Novak, 1996; Koufaris, et al.., 2001). Further, Rosen and Purinton (2004) found that the simplicity of an e-commerce website was positively correlated with an individual's likelihood of revisiting, which is interesting because the concept of website simplicity is very similar to Chen and Wells (1999) Organization factor.

There is evidence to suggest that a person's intention to return to a website is not only applicable to websites that offer online shopping. For instance, Raney et al. (2003) found that a person's attitude toward a brand had a direct effect on a person's intention to return to a website that did not offer any form of purchasing. However, a consumer's attitude toward a brand was not as strong a predictor of their intention to return to a website as the perceived entertainment level of the website (Raney et al., 2003). This finding suggests that a movie's website could help to develop loyalty to a movie by implementing an entertaining website that encourages consumers to revisit it. Consequently, this construct is included as the final dependent variable in the model.

2.5 Summary and Hypotheses

A diagram of the proposed model for this study is shown in Figure 2-1. Please note that solid lines indicate a predicted relationship, whereas dashed lines signify the possibility of a relationship between variables and therefore will also be examined.

This model suggests that four dimensions of attitude toward the website will positively influence an individual's overall attitude toward a movie's website; namely the website's perceived levels of Entertainment, Informativeness, Organization and Interactivity. Further, an individual's attitude toward a film's website will positively affect their evaluation of a movie, which is defined as their attitude toward the movie. This in turn will increase the likelihood that they will perform four behaviours related to the movie and its website. Specifically, these behavioural intentions are seeing the movie, encouraging other people to see the movie, encouraging other people to visit the website, and returning to the website. As a final note, the flow construct was not included in this model, mainly because more understanding of its relationship with other variables is needed to properly integrate it into the model.

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Given that specific website attitudinal dimensions, such as a website's entertainment level, have been shown to have a direct effect on certain behavioural intentions (Raney, et al., 2003), it is possible that each of these factors has a direct influence on an individual's attitude toward the movie as well as the four behavioural intention variables. Also, while direct relationships are expected between the chosen film attributes and attitudinal variables, it is also possible that they too directly influence an individual's behavioural intentions towards that movie. Consequently, these relationships need to be examined.

Some authors (Faber & O'Guinn, 1984; Cooper-Martin, 1992) have shown that certain experiential sources of information are more effective than others, therefore it is expected that a website, given its lack of relative constraints, will be the most influential mass-media advertising source for a movie. Although the scope of this project does not allow for testing between all types of mass-media advertising for movies, this conjecture can be explored by comparing results for people that are exposed to a movie's website against people that only watched a preview for a movie. Previews are an ideal medium to use because they are consistently rated as the most effective mass-media advertising source for films (Faber & O'Guinn, 1984; Cooper-Martin, 1992). Consequently, the following hypotheses are formed:

> **H1a: Individuals that explore a movie's website will have a more positive attitude toward the movie compared to those who only viewed a preview**
>
> **H1b: Individuals that explore a movie's website will be more likely to see the movie compared to those who only viewed a preview**
>
> **H1c: Individuals that explore a movie's website will be more likely to encourage other people to see the movie compared to those who only viewed a preview**
>
> **H1d: Individuals that explore a movie's website will be more likely to encourage other people to view the website compared to those who only viewed a preview**

The inclusion of a preview group allows for exploring those film-related attributes and advertisement characteristics that influence an individual's attitude toward a preview. As mentioned previously, this is something that has not been well researched by academicians. A new model, one created for the preview group is depicted in Figure 2-2. Admittedly, there is very little research to support the application of the attitude dimensions into this model, but remaining

consistent with the website model allows for comparison between groups as to what consumers expect from each medium.

The final hypotheses are based on the Beyond the Film concept introduced earlier. As mentioned, it is argued that Beyond the Film content is the most appealing material that can be included in a movie's website. Further, people that are exposed to this type of information will be more involved with the movie, which will increase the likelihood of favourable marketing-related outcomes. Thus, the following hypotheses are proposed:

> **H2a: Individuals that view Beyond the Film content will have a more positive attitude toward the website compared to those who do not**
>
> **H2b: Individuals that view Beyond the Film content will have a more positive attitude toward the movie compared to those who do not**
>
> **H2c: Individuals that view Beyond the Film content will be more likely to see the movie compared to those who only viewed a preview**
>
> **H2d: Individuals that view Beyond the Film content will be more likely to encourage other people to see the movie compared to those who do not**
>
> **H2e: Individuals that view Beyond the Film content will be more likely to encourage other people to view the website compared to those who do not**
>
> **H2f: Individuals that view Beyond the Film content will be more likely to return to the website compared to those who do not**

Figure 2-1   Movie Website Evaluation Model

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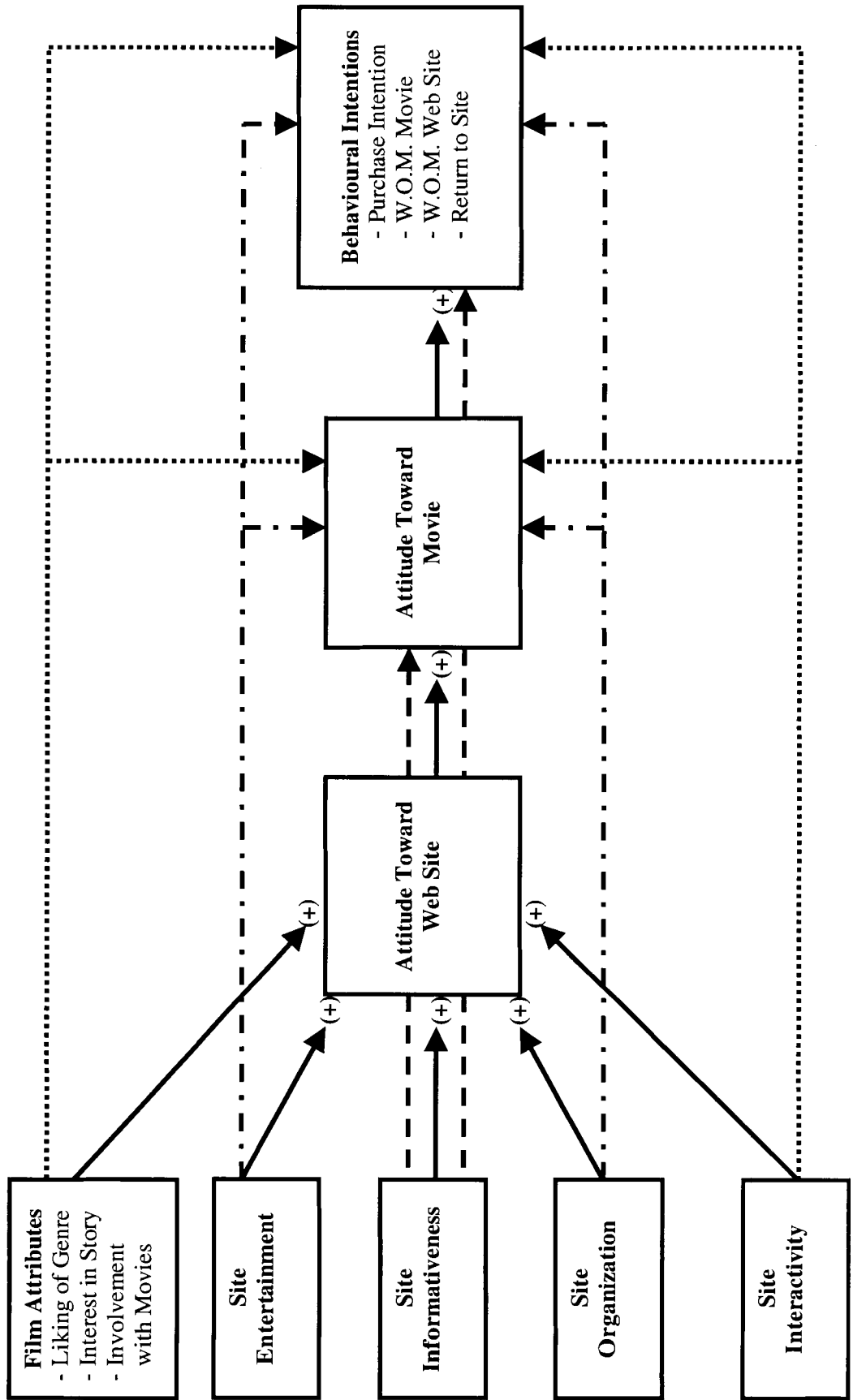
Figure 2-2   Movie Preview Evaluation Model
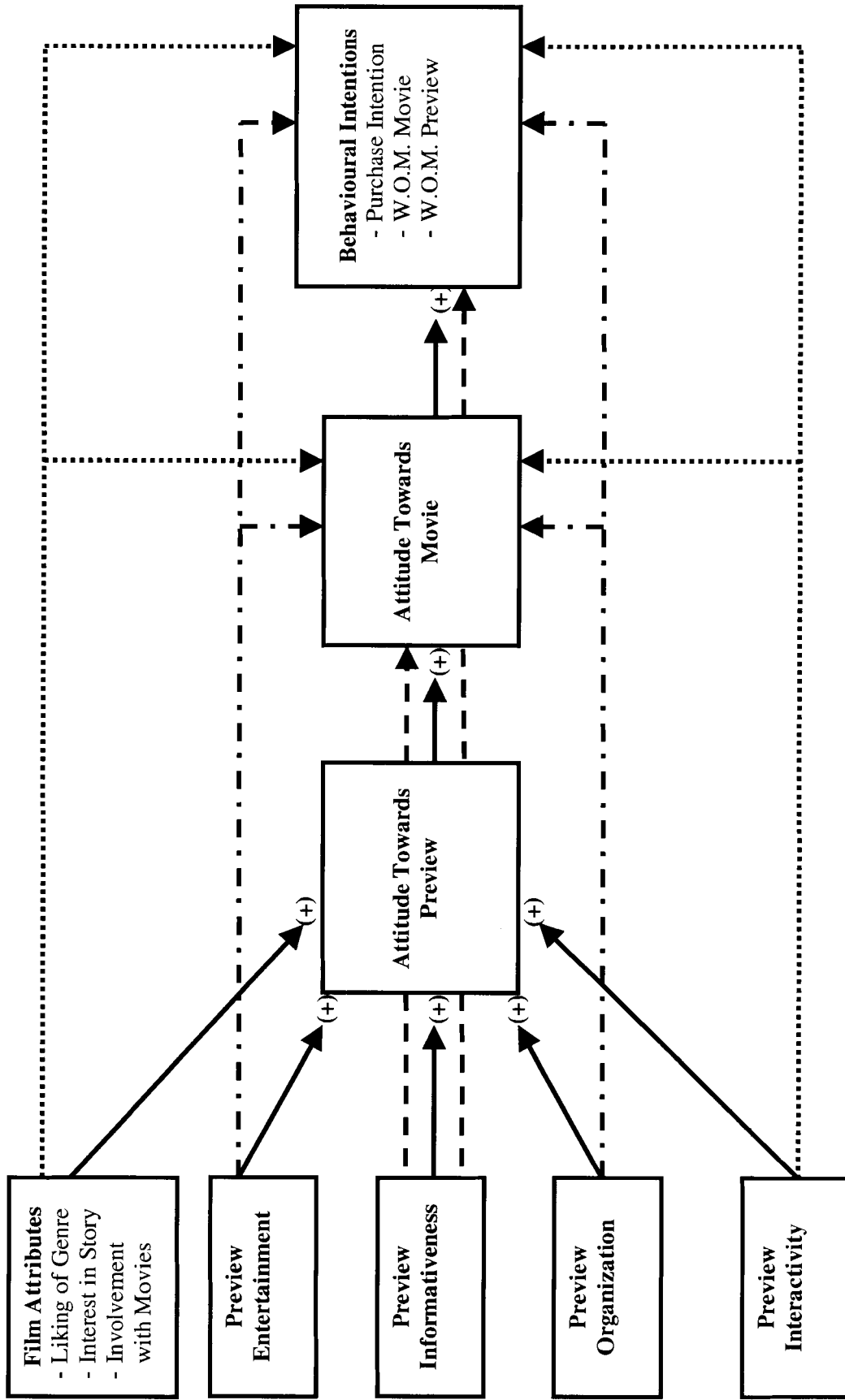
3 METHODOLOGY

3.1 Procedure

Participants for this study were recruited from undergraduate business courses at a large university in Western Canada. Essentially, students were asked if they would participate in the project without any incentive offered. For those who agreed to participate, each person was provided with one of two possible questionnaires, thus creating two groups- a Website Group and a Trailer Group. Importantly, the experimenter was not aware of which questionnaire a participant received.

Data collection was conducted between the dates of March 28th and April 15th, 2005. Participants were instructed to take their questionnaires home and complete it on their own time and although this substantially reduced the degree of control the researcher had over their participants, it was thought that the responses would be more realistic, since the stimuli would be perceived in a more natural context compared to an experimental setting. Also, it was important to ensure that all participants did not have an opportunity to see the chosen movie before answering the questionnaire, thus, at the time of their recruitment, they were also informed that the questionnaire had to be returned by April 15th, which was the release date of the chosen movie. Any survey received after April 15th was discarded.

In total, 258 questionnaires were handed out – 138 of the Website version and 120 of the Trailer version. 91 surveys were returned, resulting in an overall response rate of 35.3%. Moreover, 48 of the Website questionnaires were returned (a 34.7% response rate) compared to 43 of the Trailer questionnaires (a 35.8% response rate). Upon further investigation, four of the Website questionnaires were discarded due to the respondents not spending a sufficient amount of time exploring the site (considered to be less than 9 minutes), resulting in a total of 44 Website questionnaires being used for data analysis.

The mean age of all respondents was 22.10 years. Further, 39% were male and 61% female, who watched between 3 and 4 movies per month (actual mean was 3.53 movies per month). This result arguably reflected a general interest in movies for all participants.

3.2 Stimuli

For the purpose of this experiment, it was necessary to select a movie that had an available website and commercial. Also, it was important that the movie had not been released yet, since the possibility of already having viewed it would affect the results of the study. The process for selecting the testing stimulus for each group is discussed below.

3.2.1 Experimental Design

As mentioned, two groups were utilized for this project – a Website Group and a Trailer Group. Individuals in the Website Group were asked to browse a film's website for 10 to 15 minutes, but were not directed on what sections to visit. Although it would have been ideal to manipulate a website's characteristics so that differences between respondents' attitudes and behavioural intentions based on exposure to certain website features could be analyzed, this was not possible. In summary, a "natural experiment" was employed.

The Trailer Group was employed in order to assess the influence of a movie's website relative to other media. Since previews have been shown to be the most influential source of information in previous studies (e.g. Faber & O'Guinn, 1984; Cooper-Martin, 1992), individuals in the Trailer Group were only asked to watch a preview for a movie.

3.2.2 Website Group Stimulus

In order to select the appropriate movie for the experiment, an examination of 15 movie websites was conducted. The focus of this investigation was the content of the websites, as opposed to other criteria, such as a site's graphical design. It was thought that the ideal site would contain information that was common among movie websites, as well as content that reflected the Beyond the Film concept.

After an analysis of the examined sites, it was determined that the website for the film The Amityville Horror (released in theatres on April 15th, 2005) contained the appropriate information for use as a testing stimulus. Specifically, the website for this movie (www.mgm.com/amityville) contained content deemed to be common across movie websites - cast and crew biographies, production notes, a viewable trailer and downloadable materials – as well as a section called "The Truth", which provided in-depth information on the story behind the

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movie, such as real interviews with a psychic that had visited the house on which the movie was based. Indeed, this section was highly representative of the Beyond the Film concept.

3.2.3 Trailer Group Stimulus

For obvious reasons, the preview for this study had to be promoting the same movie as the chosen website. Interestingly, The Amityville Horror's preview was located on the home page of its website, and thus, subjects in this group were directed to that web address (www.mgm.com/amityville). As a final note, the preview was approximately two minutes long, which is longer than a typical television commercial (usually around 30 seconds), but similar to the length of previews shown in movie theatres as upcoming attractions.

3.3 Survey Instruments

A different questionnaire was used for each experimental group, and although they were similar in many ways, there were significant differences that are important to highlight. Therefore, each group's survey instrument is explained separately.

3.3.1 Website Group Questionnaire

The questionnaire used for the Website Group first provided a synopsis of the film and then asked participants to indicate their involvement with movies in general and then with the movie's story. After this, participants were asked to spend 10 to 15 minutes browsing the website. As it was important to identify what areas in the site each participant had visited, the instrument included a section that required input on not only this issue, but also how much time they spent at each area.

Further, participants were asked about their attitude toward specific aspects of the website as well as their overall attitude toward the site, their attitude toward the movie, and their involvement with the movie. Finally, a number of questions designed to measure various behavioural intentions were provided, as well as some control variables thought to have an impact on participants' attitudes and intentions (e.g. their liking of the film's genre), which are discussed in detail in a later section. A copy of the questionnaire is provided in Appendix A.

Website Attitude Factor Scales

The scale for measuring the attitudinal factors of a website included 23 terms that were rated on a 7-point Likert scale that ranged from "Not At All Descriptive of this Site" to "Very Descriptive of this Site". These items were derived from integrating two separate studies regarding an individual's attitude toward a website. Specifically, 16 of these items were adjectives taken from Chen, et al.'s (2002) website content dimension scale, which have previously been shown to represent three factors – Entertainment, Informativeness and Organization. One of their terms, Useful, was not included because of the potential for multiple interpretations. The reason for adding more items to this already established scale was to include the construct of interactivity, which has been shown to be a significant predictor in a person's attitude toward a website, but not well represented in Chen et al.'s (2002) research (Wu, 1999; Jee & Lee, 2002; McMillan & Hwang, 2002).

In order to measure the construct of interactivity, seven terms were added to Chen, et al.'s (2002) scale from McMillan and Hwang's (2002) research on perceived interactivity and websites. Specifically, McMillan and Hwang (2002) used 18 adjectives that were shown to represent three latent dimensions of interactivity – "Real-Time Conversation", "No Delay" and "Engaging". The seven items that corresponded to "Real-Time Conversation" were removed because they were irrelevant to this task given to participants, while the "No Delay" items were reduced from three to two by removing the 'Loads Slow' item (this was only included to test validity since there was also a 'Loads Fast' item). Finally, the eight "Engaging" items were compared with Chen et al.'s (2002) scale to ensure that there were no similarities among terms. Three of these items ('Doesn't Keep My Attention'; 'Immediate Answers to Questions'; 'Lacks Content') were removed because of their close relationship to other terms, which resulted in five items being kept. The terms for two of the items ('Variety of Content' and 'Keeps My Attention') were maintained in the format they were originally presented, while the remaining three were adjusted to coincide more with Chen et al.'s (2002) adjectives ('Unmanageable' to 'Manageable'; 'Easy to Find My Way Through the Site' to 'Easy to Navigate'; 'Passive' to 'Active').

As a final note, it is also worth mentioning that the terms were listed alphabetically in order to hide construct based associations among terms, a method utilized by (Chen & Wells, 1999).

Global Attitude Scales

In order to understand the impact of each attitude factor on an individual's attitude toward a website, a global attitude toward the site (A_{SITE}) measure was included in the questionnaire. Specifically, participants were asked to indicate their general attitude toward The Amityville Horror's site on a three 7-point semantic differential scale (good/bad, unpleasant/pleasant, unfavourable/favourable). Interestingly, this scale was originally developed by MacKenzie and Lutz (1986) for assessing an individual's attitude toward an advertisement, but more importantly, it has been shown in recent research (e.g. Burns, 2000) to be useful for studying attitudes towards websites. In addition, to ensure that these items represented a positive/negative attitude toward the site, participants were also asked to specify how much they liked the website on one 7-point item anchored by Strongly Dislike and Strongly Like.

The other significant attitude variable employed in this study was an individual's attitude toward the movie (A_{MOV}), which was measured using the same four-item scale that was used for A_{SITE}. Although there is no known research (based on this author's knowledge) that has utilized this scale for movies, it has been implemented in many studies for explaining a person's attitude toward a brand (e.g. Bruner & Kumar, 2002). Its applicability across a wide variety of product types suggested that it would also be a useful measure for films as well.

Behavioural Intention Scales

There were four behavioural intentions of interest, two of which focused on a person's probability of talking about the movie and website with others. In particular, a single 7-point Likert scale anchored by Strongly Discourage and Strongly Encourage was employed for each of these behavioural intentions to determine not only how likely respondents would be to talk about the movie and its website, but also to understand the direction of their communication (i.e. positive/negative). The remaining two outcomes, likelihood of seeing the movie and returning to the site, were each measured using a single 7-point Likert scale (1 = "Very Unlikely" and 7 = "Very Likely").

Film-Specific Attributes

A number of film-related variables that were thought to have an impact on respondents' attitudes and behavioural intentions were incorporated into the questionnaire. First, to assess an individual's liking of a movie's genre, participants were asked to rate their agreement with the statement "I enjoy watching movies in the same genre as The Amityville Horror" on a single 7-point Likert scale (1 = "Strongly Disagree" and 7 = "Strongly Agree").

An individual's skill at using the Internet was also considered to have an influence on their attitude toward the website. Accordingly, four statements designed to measure this variable were adapted from Novak and Hoffman's (2000) research on the flow construct (referred to in that study as S1, S2, S3 and S4). These items required participants to indicate their agreement with statements regarding their ability to use the Internet on a 7-point Likert scale anchored by Strongly Disagree and Strongly Agree.

Three involvement scales were also used in this study, all based on Zaichkowsky's (1994) Personal Involvement Inventory (PII), which asks respondents to rate different dimensions of product involvement (e.g. unimportant/important, boring/interesting) on a ten-item, 7-point semantic differential scale. The first application of this scale was for participants to indicate how involved they were with movies in general.

The second involvement scale required respondents to rate how involved they were with The Amityville Horror's story. Although this scale was primarily created to test an individual's involvement with a product category, it was important to be able to identify how interested participants were in the story, since it is likely that if an individual finds a story appealing, it will exert a positive influence on their attitude toward the movie, as well as their likelihood of seeing it. A review of the terms of the involvement scale suggested that this would be an ideal way in which to measure this construct (e.g. a story can be thought of as unexciting/exciting, mundane/fascinating, etc.).

The final involvement scale asked participants to indicate their involvement with The Amityville Horror. It was positioned in the questionnaire so that they had already viewed the site before responding. The main reason for including this scale was due to the uncertainty involving the measure for A_{MOV}. It was thought that these two measures would be highly positively correlated

so that theoretically they would be representing a similar construct, which would add validity to the argument that the scale used for A_{MOV} was measuring what it was supposed to be measuring.

3.3.2 Trailer Group Questionnaire

The questionnaire for the Trailer Group was very similar to the one used for the Website Group, but with some significant differences, which are discussed below.

As with the questionnaire for the Website Group, the Trailer Group was given a synopsis of the story and then asked to indicate their involvement with movies in general as well as with the story. They were then asked to view the preview for The Amityville Horror once, which was located on the home page of the website. Afterwards, participants were asked to rate their attitude toward specific aspects of the website on a scaled-down version of the Attitude Dimension Scale described above. Specifically, the items "Cumbersome", "Easy to Navigate", "Loads Fast", "Manageable", "Many Resources", and "Operates at High Speed" were removed because they were deemed inapplicable to an advertisement (based on this researcher's knowledge, there is no known record of this scale being used to rate a traditional advertisement).

Respondents were then asked to indicate their attitude toward the trailer and the movie, as well as their involvement with the movie on the same scales as those used in the Website Group's questionnaire. Three of the four behaviour intention variables were also maintained, the exception being the one regarding the likelihood of the individual returning to the website. Furthermore, the four items representing a respondent's skill at using the Internet were removed, but participants were still asked their liking for The Amityville Horror's genre. Finally, respondents were asked to supply their age and gender, as well as approximately how many movies they watched per month or year.

4 RESULTS

Several statistical tests were utilized to add meaning to the data. Reliability tests were used to assess the consistency of the multi-item scales, while factor analyses were used to identify any latent variables within those scales.

To test the influence of independent variables, regression analyses and partial correlation tests were employed for each dependent variable in the model. Some variables, such as A_{MOV} could act as both an independent variable and a dependent variable depending on which aspect of the model was being tested. Although path analysis would be more ideal to test the model in its entirety, it was not utilized in this study – the reasons for this are provided in the Limitations section. Finally, paired t-tests were also used for identifying any differences between the Trailer and Website groups.

Due to the exploratory nature of this project there were many tests conducted in this study. Therefore, for the purpose of clarity, within-group tests will be discussed first, starting with the Website group. Between-group tests are discussed last.

4.1 Website Group

4.1.1 Factor Analyses

Considering that previous research (e.g. Chen & Wells, 2000) has shown the presence of multiple dimensions within an individual's attitude toward a website, exploratory factor analysis was conducted on the 23 website attitude factor items in order to identify any latent variables. Before doing so however, the terms "Confusing", "Cumbersome", "Irritating", and "Messy" were recoded so that a participant's response on these items would reflect the same direction (i.e. a high rating represents a favourable opinion) as the other 19 items. All factor tests were run using Principal Component Analysis with varimax rotation and an Eigenvalue cut-off point of one.

Results for the initial factor analysis, which included all 23 variables, are provided in Table 4.1. As shown, seven components were extracted, but there are some noticeable concerns. Arguably the most important issue is the factor scores for "Fun", "Intelligent" and "Knowledgeable", which

are each loading on multiple components. Upon closer inspection, the reason for these multiple loadings becomes somewhat clearer. "Fun" for instance, is associated with items that are related to the entertaining aspect of the website as well as those terms that seem to represent the resourcefulness of the website. Indeed, both these dimensions could be construed as being fun aspects of the site.

Table 4.1   Website Group – Website Attitude Factor Analysis – All Items**

Item	Item Number	Component						
		1	**2**	**3**	**4**	**5**	**6**	**7**
(Not) Irritating*	15	.872						
(Not) Messy*	21	.855						
(Not) Confusing*	2	.815						
(Not) Cumbersome*	4	.785						
Easy to Navigate	5	.632						
Flashy	8		.742					
Exciting	7		.722					
Entertaining	6		.702					
Active	1		.661					
Cool	3		.569					
Fun	9		.535	.539				
Many Resources	20			.875				
Variety of Content	23			.817				
Interactive	14			.562				
Intelligent	13			.530	.549			
Keeps My Attention	16				.646			
Knowledgeable	17				.638	.511		
Imaginative	11				.636			
Informative	12				.596			
Loads Fast	18					.881		
Operates at High Speeds	22					.935		
Helpful	10						.815	
Manageable	19							.738

*These loadings were based on the recoded version of the items. The terms in parentheses were included to reflect the tone of the responses for these items.

** Only loadings greater than .50 are displayed

Given the problems associated with the initial test, several factor analyses were conducted, each of which involved a different combination of the attitudinal dimension items. For example, one test was run without the "Fun" item, while another one was conducted without the "Intelligence" item. Interestingly, there were some noticeable patterns that emerged, which included concerns with five of the items in particular. Specifically, each of the items "Fun", "Intelligent", and "Manageable" consistently loaded on two components, while "Imaginative" and "Keeps My

Attention", tended to have loadings below the .5 cut-off level, suggesting that they did not fit well into one factor cleanly. These findings are not necessarily surprising considering the potential for multiple interpretations of those terms (i.e. the elements of a website that make it seem fun, intelligent, manageable, imaginative, or helps an individual keep their attention, will differ among individuals). Consequently, these five items were removed from any further analysis to produce clearly independent factors.

The exclusion of these five items improved the clarity of the factor model, the results of which are presented in Table 4.2. As indicated, five components were extracted, which accounted for approximately 74% of the total variance in the model. More importantly, an examination of the terms that loaded into each factor suggested the presence of construct based associations.

The first component, which explained 29.78% of the variance in the model, contained five adjectives with high loadings that reflect an individual's ability to understand the design and format of the website. Accordingly, the items were transformed based on their factor scores into one variable entitled Site Simplicity. The key items in the second dimension extracted seemed to be related to the level of entertainment provided by the site. Thus, the second factor created was termed Site Entertainment.

The third factor in the table includes high loadings related to the variety of content within the website. Thus, a new component, Site Variety, was created based on the factor scores. The fourth extracted factor was given the title of Web Helpfulness since its high-loading items were associated with the value of the website's content. At this point it is interesting to note that in Chen and Wells (2002) study, they extracted one dimension called Informativeness that contained the items found in the Web Helpfulness category, as well as the "Many Resources" item (recall that they used the term Resourceful) in the Site Variety component. It seems that the inclusion of "Interactive" and "Variety of Content" in the questionnaire have helped to separate the concept of Informativeness into two separate dimensions – the amount of information provided (variety) and the quality of that information (helpfulness). Indeed, this outcome helps to explain why some of the removed items were loading into multiple factors. For example, the term "Intelligent" could be interpreted as being related to the amount of resources found within a website as well as the perceived helpfulness of those resources, or in other words, both dimensions of Informativeness.

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The fifth and final dimension extracted was not surprising given that a similar result for these items was found by Macmillan and Hwang (2002). Given the meaning of the high-loading terms, a new variable called Site Speed was created.

As a final note, from hereon, when discussing all five of these factors together, they are referred to as the Site Attitude Factors, while the remaining variables are categorized as the Behavioural Variables.

Table 4.2   Website Group – Website Attitude Factor Analysis – 18 Items*

Item	Item #	Component					Variance Explained	Alpha
		1	**2**	**3**	**4**	**5**		
Site Simplicity							29.78%	.869
(Not) Messy	21	.862						
(Not) Confusing	2	.846						
(Not) Irritating	15	.806						
(Not) Cumbersome	4	.717						
Easy to Navigate	5	.709						
Site Entertainment							22.18%	.826
Exciting	7		.775					
Entertaining	6		.750					
Flashy	8		.739					
Active	1		.641					
Cool	3		.635					
Site Variety							8.41%	.801
Variety of Content	23			.836				
Many Resources	20			.782				
Interactive	14			.710				
Site Helpfulness							7.58%	.780
Knowledgeable	17				.816			
Helpful	10				.802			
Informative	12				.619			
Site Speed							6.76%	.925
Operates at High Speed	22					.930		
Loads Fast	18					.901		

* Only loadings greater than .50 are shown

4.1.2 Reliability Analysis

Using $\alpha = 0.7$ as a cut-off point, all multi-item scales used in the Website group's questionnaire proved reliable. A summary of these reliability tests is provided in Table 4.3.

All three involvement scales - Movie Involvement, Story Involvement and Amityville Horror Involvement - had high Cronbach alphas (.908, .926 and .878 respectively). Some researchers have suggested that the PII has both a cognitive and affective component, and thus should be divided into two factors (Zaichkowsky, 1994; Putrevu & Lord, 1994). Identifying how the components of involvement interacted with the other variables was not an integral part of this study, and thus, this technique was not employed. Instead, each involvement scale was condensed into one component based on the factor scores of those items, which is an acceptable method (Zaichkowsky, 1994).

An interesting result was found in the four-item scales for measuring an individual's attitude toward the website and movie. Reliability analyses demonstrated high consistency among the items (α = .813 and .852 respectively), but there was an outcome that might be unique to horror movies. The primary reason that the alphas were not greater was because the inter-item correlations between Pleasant/Unpleasant and Good/Bad were low in the attitude toward the website scale (r = .314) and the attitude toward the movie scale (r = .439). A likely explanation for this outcome is that the website and movie may be perceived as good, but because of the frightening content of the film, are not perceived as being pleasant, which carries a peaceful connotation. Nonetheless, as expected a factor analysis on each scale demonstrated strong unidimensionality among the items. Thus, each scale was condensed into one component based on their factor scores.

Finally, the four items designed to assess an individual's ability to use the Internet proved highly reliable (α = .912), thus confirming consistency between the items. Not surprisingly, a factor analysis of the four items resulted in a new variable being created (Web Skill) based on the factor scores.

Table 4.3   Website Group – Reliability Results

Scale	Alpha	Variable Created
Involvement With Movies	.908	Movie Involvement
Involvement With Story	.926	Story Involvement
Involvement With The Amityville Horror	.878	Amityville Involvement
Attitude Toward the Website	.813	Attitude Toward the Site (A_{SITE})
Attitude Toward the Movie	.852	Attitude Toward the Movie (A_{MOV})
Skill At Using the Internet	.912	Web Skill

4.1.3 Descriptive Statistics

For exploratory purposes, descriptive statistics were calculated for all variables in the study. One of the more interesting results, which is provided in Table 4.4, involves the sections that participants decided to visit when exploring the Amityville Horror's website. As indicated, the most frequently visited area was the section called The Truth, which 95.45% of respondents chose to visit. The next most popular section was The Film (visited by 90.91% of participants), followed by Video (70.45%) and Downloads (61.36%).

Unfortunately, because very few people did not visit The Truth, there is an insufficient sample size for comparing differences between those who visited this section and those who did not. In other words, based on this result, it is not possible to explore the effects of including Beyond the Film content in the website, which is one of the primary research questions of this project. Naturally, this also means that hypotheses H2a through H2f cannot be tested. However, it is still of great interest that only two participants did not enter The Truth. Given that respondents chose where in the site they wanted to explore, this finding does suggest that the information provided in this section was something that appealed to a vast majority of respondents.

There is another possible explanation for this phenomenon as well. These frequencies could be related to the manner in which the link to each section was listed on the home page. Specifically, the links were provided from left to right in the following manner: The Truth, The Film, Video, Downloads, which is the same order of the sections based on popularity. In other words, an order effect could exist in which respondents navigated through the website in a systematic fashion.

Indeed it is difficult to draw solid conclusions based on these frequencies, but there is some data that does shed light on whether people were interested in a specific section. The fifth column in the table lists the average amount of time spent at each of the sections for those individuals that visited those areas. The section that received the longest average time spent was The Truth (7.76 minutes), followed by The Film (4.07 minutes), Video (3.72 minutes) and Downloads (2.32 minutes). This result is interesting because it echoes the order of the sections based on number of people that visited. Admittedly, each area in the site differed in terms of the amount of material within it (e.g. the Video section only had a two minute trailer), but it is reasonable to argue that an individual would not spend a lot of time in one area if there was nothing or very little that interested them. In summary, although the data gathered on each section of the website is not

sufficient enough to arrive at definitive conclusions, there is some strong evidence to support the notion that The Truth was the most appealing area, followed by The Film, Video and Downloads.

Table 4.4   Number of Participants That Visited a Section in the Website

Section	Visited?	Frequency	Percent	Average Time Spent (Minutes)*
The Truth	Yes	42	95.45%	7.76
The Film	Yes	40	90.91%	4.07
Video	Yes	31	70.45%	3.72
Downloads	Yes	17	38.64%	2.32

* These averages are based only on the responses of participants that visited the section

The means of each of the critical variables in the study were compared with their neutral scores using one sample t-tests. For each multi-item scale, the scores for each item were summarized and the averages were calculated based on those summarized scores. The results of these tests are presented in Table 4.5.

One of the most interesting outcomes from this investigation was the fact that the mean score of Movie Involvement was significantly different from its neutral score of four at the 99% confidence level. This value suggests that respondents are indeed involved with movies and therefore will expend effort in processing movie-related information. This is contrary to the claims of some researchers (e.g. Cooper-Martin, 1992).

With regard to the other control variables, there was no statistically significant difference between the mean and neutral scores for the other involvement scales, Story Involvement and Amityville Involvement. Similarly, participants on average indicated a neutral attitude toward the Amityville Horror's genre. For the final control variable, Web Skill, the average score was significantly different from its neutral score of sixteen, which suggests that respondents subjectively appraised their ability at using the Internet as being good. Indeed, this result is not surprising given the fact that respondents were university students, who would generally be familiar with using the Internet due to academic requirements.

Analysis of the data also showed that participants on average had a somewhat positive attitude toward The Amityville Horror's website, but there was very little indication that their attitude toward the movie itself was positive. Further, only two of the behavioural intention variables had scores that were significantly different from their neutral scores. One of these results was

favourable, in which respondents suggested that they were somewhat likely to encourage people to see the movie. The other behavioural intention variable, Return to Site, had an average rating that strongly suggested participants were not going to revisit the website. .

Table 4.5   Website Group – One Sample T-Test Results

Variable	Neutral Score	Mean	t	sig. (2-Tailed)
Movie Involvement	4	5.19	7.834	.000
Story Involvement	4	4.28	1.544	.130
Amityville Involvement	4	4.15	0.807	.424
Attitude Toward the Site	4	4.77	4.791	.000
Attitude Toward the Movie	4	4.29	1.445	.156
Web Skill	4	5.54	8.375	.000
Encourage People to View the Ad	4	4.14	0.590	.558
Encourage People to See the Movie	4	4.52	2.358	.023
Likelihood of Seeing Movie	4	4.09	0.266	.792
Likelihood of Returning to the Site	4	2.20	-7.544	.000
Genre Liking	4	4.07	0.204	.839

4.1.4 Attitude Toward the Site

The first set of correlation and regression tests utilized Attitude Toward the Site (A_{SITE}) as the dependent variable. The independent variables hypothesized to have a direct influence on A_{SITE} were the five Site Attitude Factors (Site Simplicity, Site Entertainment, Site Variety, Site Helpfulness and Site Speed), as well as Web Skill, Movie Involvement, Story Involvement and Genre Liking. Correlation results are provided in Tables 4.6 and 4.7.

At the $p<.05$ level, five of the independent variables tested are significantly correlated with A_{SITE}. Specifically, Site Simplicity, Site Entertainment, Site Helpfulness, Story Involvement and Genre Liking each have a positive influence on an individual's attitude toward the Website. Furthermore, Site Simplicity seems to be the most influential website attitudinal dimension, followed by Site Helpfulness and Site Entertainment. There is also some suggestion that Site Speed is positively correlated with A_{SITE}, however Site Variety does not seem to have a strong relationship with A_{SITE}. Although these results are interesting, they only indicate a relationship between two variables while excluding all others. Naturally, this raises doubt for using these results for predictive purposes since some of the variables may not act independently. Thus, regression tests were implemented in order to help add clarity to this issue.

**Table 4.6   Website Group – Attitude Toward the Site Correlations
– Behavioural Variables**

	Movie Involvement	Story Involvement	Web Skill	Genre Liking
Pearson Correlation	-0.060	0.301	0.152	0.380
Sig. (2-tailed)	0.704	0.047	0.330	0.011

**Table 4.7   Website Group – Attitude Toward the Site Correlations
– Site Attitude Factors**

	Site Simplicity	Site Entertainment	Site Variety	Site Helpfulness	Site Speed
Pearson Correlation	0.465	0.322	0.133	0.363	0.264
Sig. (2-tailed)	0.001	0.033	0.388	0.015	0.084

The results of a regression that included the same independent variables used in the correlation are shown in Table 4.8. As a whole, this model explained 67% of the variation in A_{SITE} scores. Tolerance levels ranged from 0.466 to 0.854, suggesting that problems with multicollinearity may exist, but are within reasonable limits.

Only three of the variables in the model were significant at the $p<.05$ level, all of which had a positive influence on A_{SITE} – Site Simplicity, Site Helpfulness and Genre liking - with Site Simplicity having the greatest affect on A_{SITE}. Similar to the results of the correlation, Site Speed was found to be significant at the $p<.10$ level, which suggests that it has a slight positive effect on A_{SITE} even with the inclusion of the all other variables. Site Variety, Web Skill and Movie Involvement were found to be irrelevant for predicting A_{SITE}, which also echoes the correlation results. Interestingly, although Site Entertainment and Story Involvement were found to be positively correlated with $A_{SITE,}$ they were not found to be strong predictor variables in this model, once other variables were controlled for.

**Table 4.8   Website Group – Attitude Toward the Site Regression Analysis
– All Variables**

Variables	Beta	Std. Error	t	sig.	Tolerance	VIF
(Constant)	-.663	0.285	-2.329	0.026		
Site Simplicity	.545	0.113	4.987	0.000	0.854	1.171
Site Entertainment	.169	0.126	1.354	0.185	0.655	1.526
Site Variety	-.033	0.120	-0.275	0.785	0.697	1.434
Site Helpfulness	.291	0.114	2.564	0.015	0.792	1.262

Site Speed	.219	0.112	1.984	0.056	0.837	1.195
Genre Liking	.345	0.067	2.334	0.026	0.466	2.144
Web Skill	.107	0.117	0.907	0.371	0.734	1.362
Movie Involvement	-.119	0.121	-1.051	0.301	0.796	1.256
Story Involvement	.065	0.141	0.480	0.634	0.549	1.820

A second regression was conducted, but this time the non-significant variables from the first test were removed in order to observe whether the inclusion of those variables was affecting the predictive ability of the Site Attitude Factors. The results for this test are presented in Table 4.9.

The R^2 for this revised model was 0.641, which means that the removal of the Web Skill, Movie Involvement and Story Involvement items only resulted in a small loss (approximately 3%) of explanation for the variation in A_{SITE} scores. Furthermore, Tolerance levels were increased, this time ranging from .704 to .993, implying that any concerns regarding multicollinearity had been reduced.

One interesting outcome from this test was the fact that Site Entertainment was now a significant predictor variable, albeit at a 94% confidence level, which is dramatically different from the initial model. The results for Site Speed also changed from the first model, which was now significant at the $p < .01$ level. As with the initial model, Site Simplicity, Site Helpfulness and Genre Liking each had a main effect on A_{SITE}, and Site Variety was found to be a poor variable for forecasting A_{SITE}.

Table 4.9   Website Group – Attitude Toward the Site Regression Analysis – Scaled Down With Attitude Factors

Variables	Beta	Std. Error	t	sig.	Tolerance	VIF
(Constant)	-0.700	0.237	-2.958	0.005		
Site Simplicity	0.495	0.099	5.008	0.000	0.991	1.009
Site Entertainment	0.206	0.105	1.966	0.057	0.884	1.131
Site Variety	-0.028	0.110	-0.254	0.801	0.797	1.255
Site Helpfulness	0.336	0.099	3.395	0.002	0.993	1.007
Site Speed	0.308	0.099	3.099	0.004	0.981	1.019
Genre Liking	0.381	0.053	3.245	0.002	0.704	1.421

Although some of the independent variables did not display a significant main effect on the dependent variable, it was possible that they were interacting with other variables in the model. Thus, tests for the presence of interaction effects were conducted by multiplying the variable of

interest by each of the other independent variables in the model (e.g. Genre * Site Simplicity, Genre * Site Entertainment, etc.) and then running regressions with these newly created variables.

There were some interesting findings in the regression with Genre Liking as the main interaction variable. The results, which are shown in Table 4.10, suggest that Genre Liking was interacting with Movie Involvement and Site Entertainment. In order to help interpret the manner in which they were interacting, each variable was transformed into a categorical variable (0 = Low, 1 = High) based on its median score. A score below the median was categorized as a low rating (e.g. Low Movie Involvement), while above the median was considered a high rating (e.g. High Movie Involvement). Subsequently, the interactions of the dichotomized versions of these variables were then placed on a graph that depicted their effect on the estimated marginal means of A_{SITE}.

The plots of the estimated marginal means of Attitude Toward the Site based on Genre Liking and Movie Involvement are displayed in Figure 4-1. Specifically, this graph indicates that the liking of the movie's genre has more of an effect on an individual's A_{SITE} if they are not involved with movies. Thus, this implies that an individual's involvement with movies in general moderates the effect of Genre Liking on their A_{SITE}.

Table 4.10   Website Group – Attitude Toward the Site Regression – Genre Interaction Effects

Variables	Beta	Std. Error	t	sig.
(Constant)	-0.852	0.283	-3.011	0.006
Site Simplicity	.433	.287	1.562	.131
Site Entertainment	-.450	.302	-1.499	.147
Site Variety	-.402	.241	-1.652	.112
Site Helpfulness	-.004	.234	-.015	.988
Site Helpfulness	.269	.245	1.109	.278
Genre Liking	**.419**	**.068**	**2.789**	**.010**
Movie Involvement	**.669**	**.321**	**2.220**	**.036**
Story Involvement	.086	.232	.386	.703
Genre * Site Simplicity	.095	.067	.334	.741
Genre * Site Entertainment	**.678**	**.063**	**2.310**	**.030**
Genre * Site Variety	.177	.053	.799	.432
Genre * Site Helpfulness	.389	.050	1.705	.101
Genre * Site Speed	-.026	.053	-.107	.916
Genre * Movie Involvement	**-.830**	**.063**	**-2.690**	**.013**

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| Genre * Story Involvement | -.082 | .066 | -.355 | .726 |

Figure 4-1   **Website Group – Estimated Marginal Means of Attitude Toward the Site – Genre Liking and Movie Involvement**

Estimated Marginal Means of Attitude Toward the Site
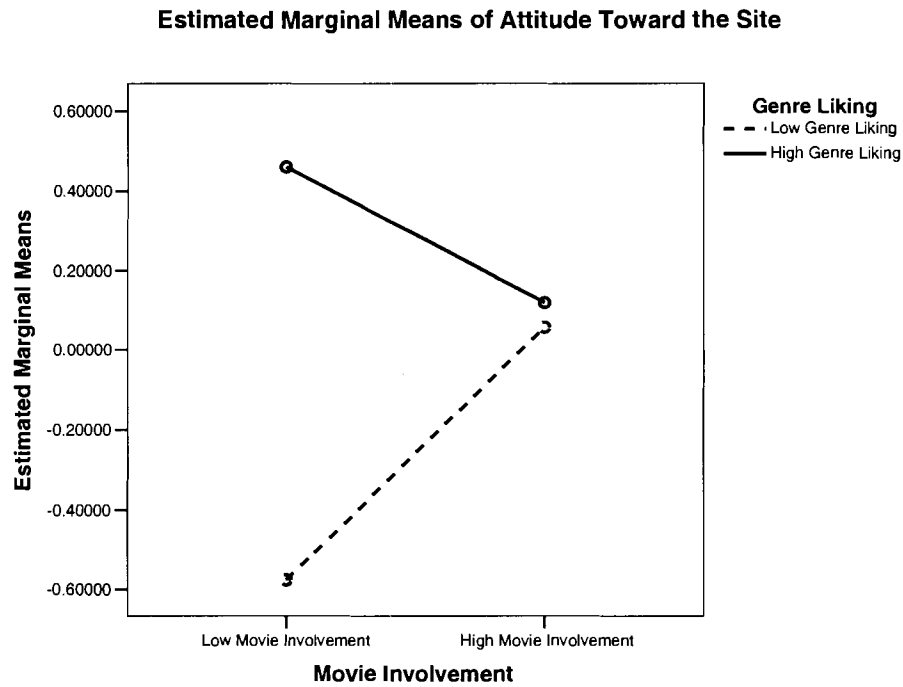
Figure 4-2 helps to illustrate the manner in which Genre Liking and Site Entertainment are interacting. As there was no significant difference in A_{SITE} scores based on Site Entertainment ratings for individuals that did not like the genre, it appears that the perceived entertainment level of a website only has an effect on an individual's A_{SITE} if they like the genre. From a marketing perspective this makes sense as it this suggests that a film's website should be constructed to appeal to those people that enjoy the genre of the movie.

**Figure 4-2   Website Group – Estimated Marginal Means of Attitude Toward the Site
– Genre Liking and Site Entertainment**

Estimated Marginal Means of Attitude Toward the Site
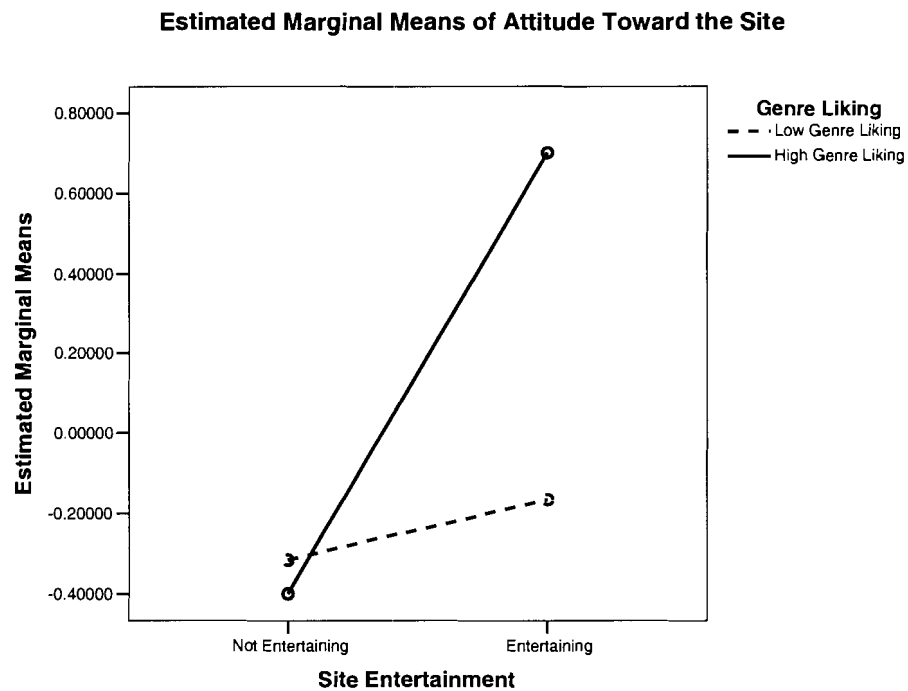
Site Variety was also interacting with two variables from the original regression model. A graph of the estimated marginal means of Attitude Toward the Site based on dichotomous versions of Site Variety and Site Entertainment is provided in Figure 4-3. As shown, there was very little difference in A_{SITE} based on perceived entertainment level for those individuals that found the website to not have much variety. In contrast, there was a large difference in A_{SITE} in the group that found the website to have a large amount of variety if they also found the website entertaining. It is also important to note that this graph suggests that not only will a high rating in Site Entertainment result in a much more positive A_{SITE} if there is a lot of perceived variety, but also a low rating in Site Entertainment can have a more negative effect on A_{SITE} in the same situation. In summary, there is strong evidence to support the idea that the perceived entertainment level of a website will only affect an individual's attitude toward the site if they consider the website as having lots of variety.

Estimated Marginal Means of Attitude Toward the Site
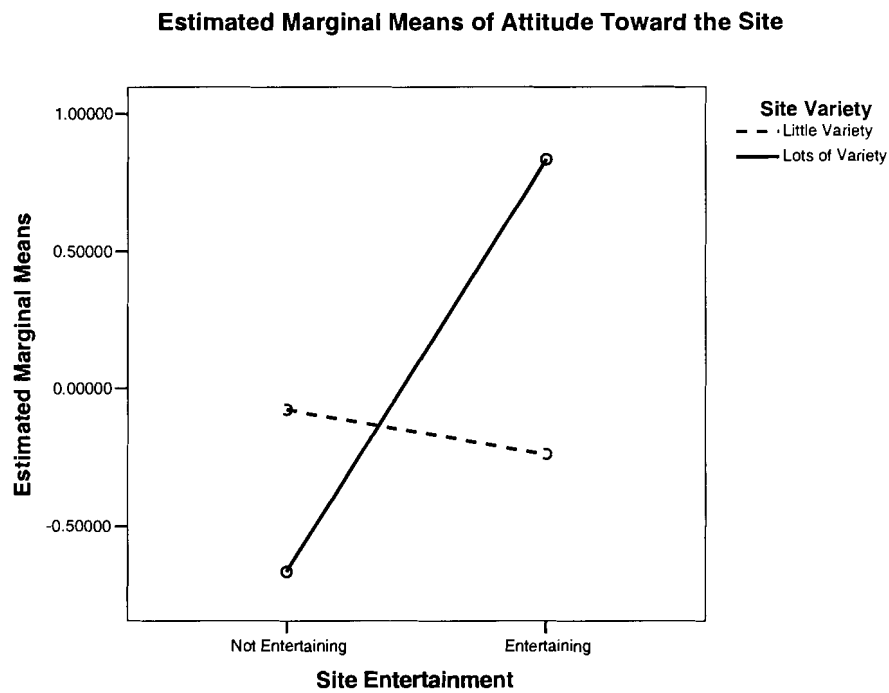
Site Variety also appeared to be interacting with Move Involvement, as seen in Figure 4-4. It is fairly evident from this graph that Site Variety seemed to only have an effect on an individual's attitude toward the site in the low Movie Involvement group. Moreover, the diagram suggests that high perceived variety has the ability to positively influence an individual's A_{SITE} within this group, while low perceived variety will negatively affect it.

The reason for this latter outcome is not readily apparent, but one possible explanation is that people who are highly involved with movies are looking for more specific content as opposed to simply a wide variety of it, and in turn people who do not have high involvement do not have a strong idea of what to expect from a site, and thus look for a larger array of information.

Figure 4-4 **Website Group – Estimated Marginal Means of Attitude Toward the Site – Movie Involvement and Site Variety**

Estimated Marginal Means of Attitude Toward the Site
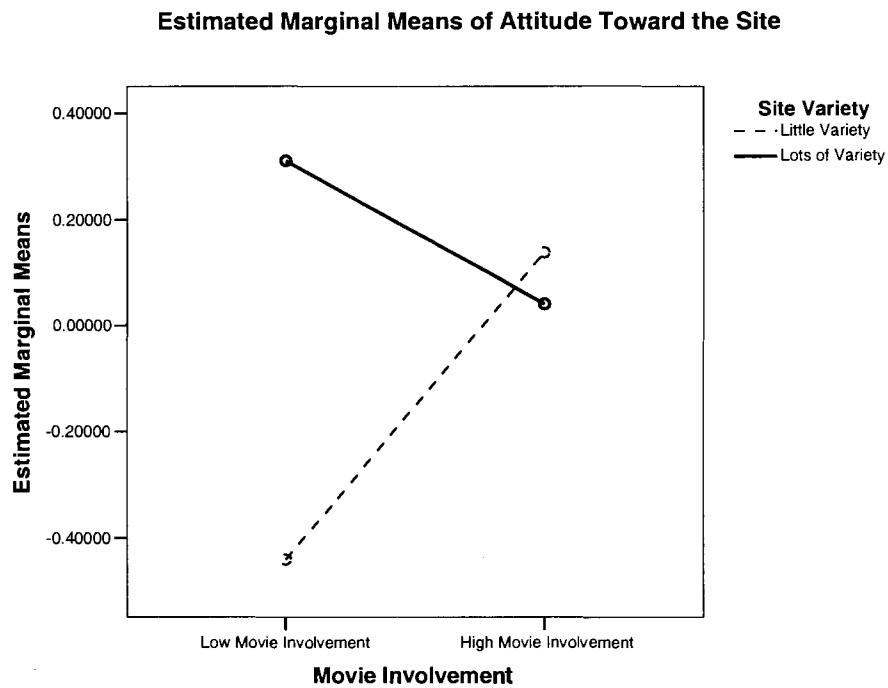
Finally, regression analyses involving Story Involvement interactions also revealed an interaction effect between Story Involvement and Site Helpfulness. An examination of the plots of the dichotomized versions of these variables and their effect on A_{SITE}, shown in Figure 4-5, suggests the presence of an important interaction effect.

The most noticeable difference in terms of A_{SITE} is in the high Story Involvement group – there is a significantly lower A_{SITE} for those that did not find the site helpful compared with those that did. This difference was not as large for the low Story Involvement group. Also, the fact that Site Helpfulness has the ability to positively affect A_{SITE} more for those highly involved with the story adds some insight into what Site Helpfulness means to a viewer. In particular, a website would be perceived as being helpful the more it tends to develop the story, which would arguably appeal more to those that find the story personally important.

Figure 4-5   Website Group – Estimated Marginal Means of Attitude Toward the Site – Story Involvement and Site Helpfulness

Estimated Marginal Means of Attitude Toward the Site
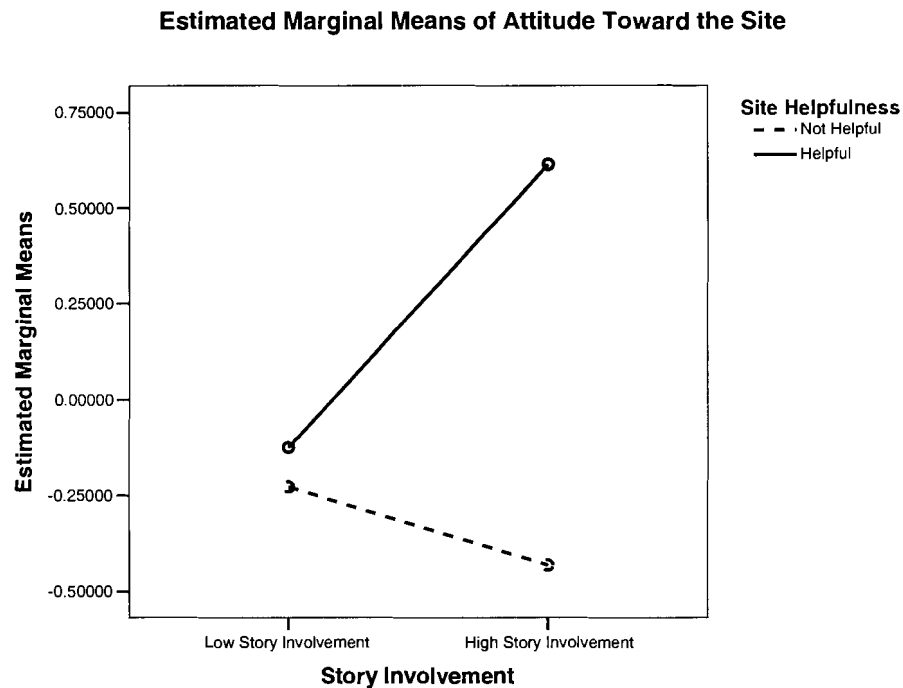
In summary, these tests help to illustrate the importance of each of the five Site Attitude Factors in determining an individual's attitude toward a website. Although only four of the dimensions had significant main effects in determining A_{SITE}, the remaining variable Site Variety, interacted with some of the included variables in a significant manner as well. Further, this outcome highlights the importance of distinguishing between the quality and variety of information on a website. Indeed, grouping these factors into one, which has been done in previous studies (e.g. Chen and Wells, 2000), would hide these effects.

These findings also provide insight on how to improve the experience of a movie within its website. For instance, the interaction between Story Involvement and Site Helpfulness is especially interesting because it adds credence to the notion that Beyond the Film information is important in a website (at least for certain segments of viewers). Also, the results of Genre Liking suggest that a starting point for creating a movie's website is to consider what appeals to people that enjoy the movie's genre. Certainly it seems logical that a website that contains the same features central to a film's genre would help to effectively convey the experience of that film.

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The implications of these tests are elaborated on in the Discussion section. Next, analyses focused on identifying the variables that influence Attitude Toward the Movie are discussed.

4.1.5 Attitude Toward the Movie

The second analysis conducted on the Website Group was focused on identifying those variables that influenced an individual's attitude toward the movie (A_{MOV}). The first correlation results for this dependent variable, which are displayed in Table 4.11, include four independent variables - Genre Liking, A_{SITE}, Movie Involvement, and Story Involvement.

Interestingly, only one of the four independent variables tested (Movie Involvement) is not significantly correlated with A_{MOV} at the 99% confidence level. Further, although these results suggest that Genre Liking has the strongest relationship with A_{MOV} compared to Story Involvement and $A_{SITE,}$ the fact that the correlation statistics range from 0.558 to 0.711 indicates that they each have a strong positive relationship with A_{MOV}, and thus are important for film marketers to consider in their marketing plan for a movie.

Table 4.11   Website Group – Attitude Toward the Movie Correlations – With Behavioural Variables

	Genre Liking	Attitude Toward the Site	Movie Involvement	Story Involvement
Pearson Correlation	0.711	0.558	0.163	0.642
Sig. (2-tailed)	0.000	0.000	0.296	0.000

For exploratory purposes, the relationship between each Site Attitude Factors and Attitude Toward the Movie was also analyzed. As shown in Table 4.12, at the p<.05 level the only website attitude variable significantly correlated with A_{MOV} is Site Helpfulness. However, given the fact that Site Helpfulness and A_{SITE} were shown to have such a strong relationship in the previous section, it is unclear from this data as to whether Site Helpfulness has a direct effect on A_{MOV} or whether it has an indirect influence, through its main effect on Attitude Toward the Site. Thus, regression analyses were conducted.

Table 4.12   Website Group – Attitude Toward the Movie Correlations – With Site Attitude Factors

	Site Simplicity	Site Entertainment	Site Variety	Site Helpfulness	Site Speed

Pearson Correlation	-0.002	0.186	0.222	0.347	-0.075
Sig. (2-tailed)	0.989	0.226	0.147	0.021	0.630

The first regression included four independent variables - Genre Liking, A_{SITE}, Movie Involvement and Story Involvement, which together accounted for a large amount of variance (68.9%) in A_{MOV} scores. As shown in Table 4.13, the results of this analysis are similar to those found in the correlation test. Specifically, Genre Liking had the greatest main effect on A_{MOV}, followed by Story Involvement and Attitude Toward the Site. Moreover, Movie Involvement was not significant at the $p<.10$ level. Indeed, these outcomes imply that the more an individual is involved with a movie's story, as well as the more they like a movie's genre and website, the more likely they are to form a positive attitude toward that movie.

Table 4.13 **Website Group – Attitude Toward the Movie Regression Analysis – With Behavioural Variables Only**

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	-.822	-3.773	.001		
Genre Liking	.425	3.917	.000	.695	1.439
Attitude Toward the Site	.300	3.004	.005	.821	1.218
Movie Involvement	.057	.605	.549	.932	1.073
Story Involvement	.329	3.070	.004	.712	1.405

The Site Attitude Factors were added to the previous equation for a second regression, the results of which are shown in Table 4.14. This new model accounted for 73.6% of the variation in A_{MOV} scores, which means that overall the five website attitudinal variables had a relatively small impact on an individual's A_{MOV} (an increase of only 4.7% in variance explained).

Further, even though Genre Liking, Story Involvement and A_{SITE} were again significant at the 95% confidence level, only one of the Site Attitude Factors, Site Speed, had a significant effect, and only at the $p<.10$ level. This means that although Site Helpfulness was positively correlated with A_{MOV}, it did not have a significant main effect on A_{MOV} once A_{SITE} was included in the model, which suggests that Site Helpfulness' influence is indirect.

Table 4.14 **Website Group – Attitude Toward the Movie Regression – With Site Attitude Factors**

Variables	Beta	t	sig.	Tolerance	VIF

(Constant)	-0.742	-2.696	0.011		
Genre Liking	0.383	2.693	0.011	0.395	2.531
Attitude Toward the Site	0.476	3.082	0.004	0.337	2.972
Movie Involvement	0.070	0.703	0.487	0.799	1.251
Story Involvement	0.297	2.443	0.020	0.544	1.840
Site Simplicity	-0.158	-1.353	0.185	0.584	1.712
Site Entertainment	-0.096	-0.884	0.383	0.685	1.460
Site Variety	-0.042	-0.401	0.691	0.727	1.376
Site Helpfulness	0.029	0.264	0.794	0.645	1.550
Site Speed	-0.188	-1.806	0.080	0.743	1.347

It is interesting to note that the reason for the negative influence of Site Speed on A_{MOV} is not readily apparent, but it could simply be the existence of a nonsensical relationship within the data. Another possible explanation is that the speed at which a website operates could have the potential to be too fast, which may hinder the perceived experience the movie offers. This would imply the presence of a curvilinear relationship between Site Speed and A_{MOV}, an effect that has been seen in other aspects of advertising, such as with the use of fear appeals (Solomon, et al., 2004).

Interaction effects among variables were also tested for with regression analyses, resulting in the discovery of two interactions, both involving Site Helpfulness. A graph of the estimated marginal means of Attitude Toward the Movie for the dichotomized versions of Movie Involvement and Site Helpfulness is shown Figure 4-6.

As shown, for those individuals that found the website helpful, their level of involvement with movies as a product category had very little effect on A_{MOV}. However, for people that indicated low involvement with movies, Site Helpfulness had a significant effect on their attitude toward the movie. Specifically, if those individuals did not find the website helpful, they were much more likely to form a negative attitude toward the movie. Indeed this diagram reinforces the importance of including website content that is perceived as being helpful, especially for those individuals not highly involved with movies.

**Figure 4-6   Website Group – Estimated Marginal Means of Attitude Toward the Movie
– Site Helpfulness and Movie Involvement**

Estimated Marginal Means of Attitude Toward the Movie
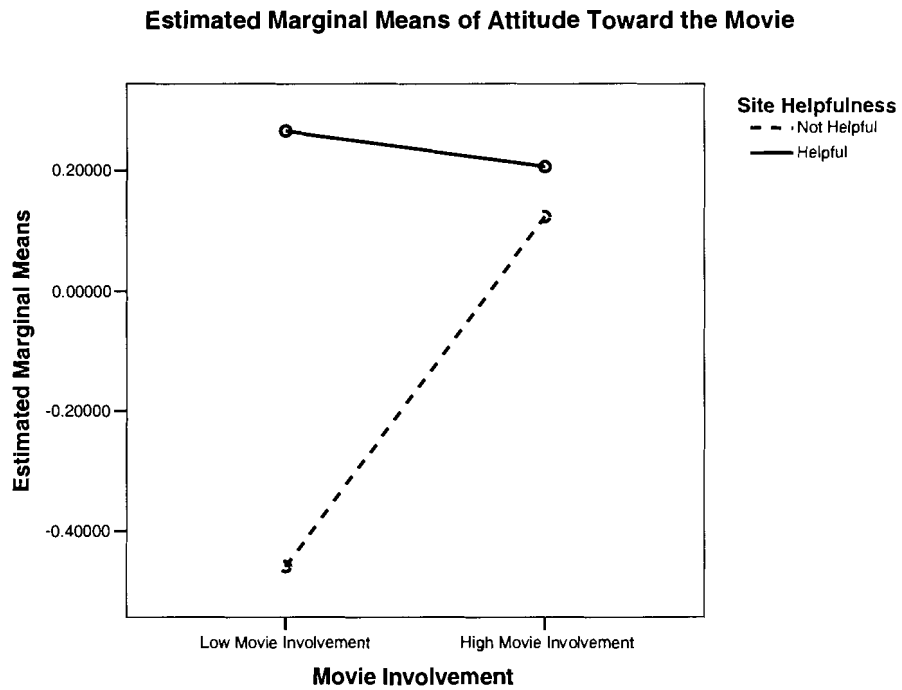
Site Helpfulness also interacted significantly with Site Variety. As shown in Figure 4-7, there is very little in difference in A_{MOV} for those participants that found the site to have little variety, regardless of whether they found the site helpful. Instead, Site Variety only influenced an individual's A_{MOV} if the website was perceived as being helpful. Certainly based on this data, having a website that is helpful is not sufficient enough to positively influence A_{MOV}, rather the site also has to contain a wide variety of information. Interestingly, this is similar to the interaction effect between Site Entertainment and Site Variety on A_{SITE}.

**Figure 4-7   Website Group – Estimated Marginal Means of Attitude Toward the Movie
– Site Variety and Site Helpfulness**

Estimated Marginal Means of Attitude Toward the Movie
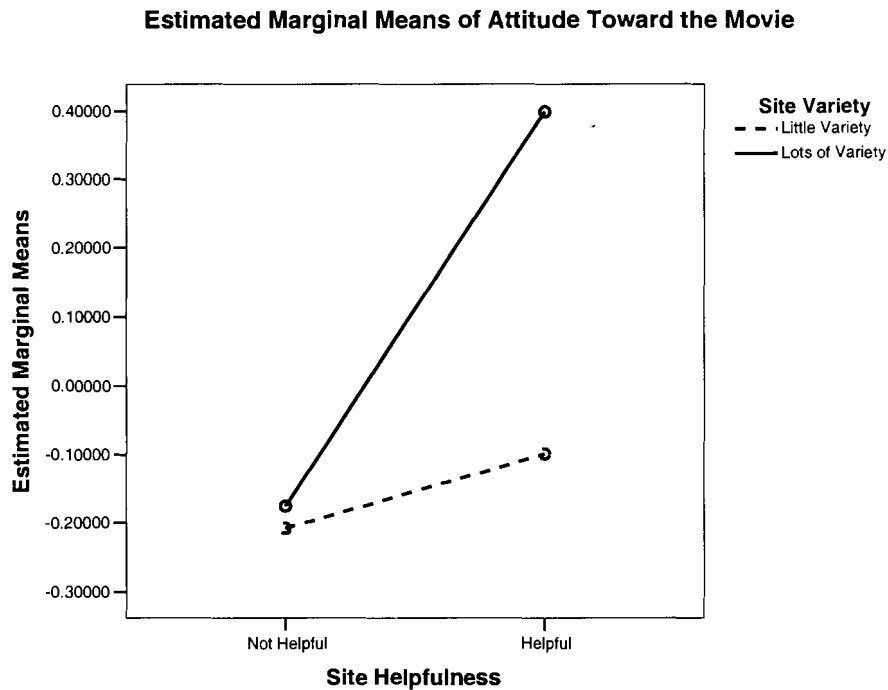
In summary, there is some interesting insight provided by these analyses. First, the finding that Story Involvement is a strong predictor of A_{MOV} signifies the importance of developing a movie's story within its advertising material. Unfortunately, the hypothesis that a website can facilitate greater involvement with a film's story cannot be tested with this data, given the fact that the Story Involvement items were positioned in the questionnaire so that they were rated before a respondent viewed the website. Arguably however, a website would be the most ideal medium for doing so, given its lack of limitations compared with other advertising methods (e.g. trailers, newspaper advertisements).

Another important outcome was the positive influence that an individual's A_{SITE} can have on their attitude toward the movie. Indeed, this emphasizes the importance of considering the attitudinal dimensions discussed in the previous section, since they were each influential in some way in determining A_{SITE}. Further, the fact that only one of the Site Attitude Factors (Site Speed) had a significant influence on A_{MOV} after controlling for A_{SITE} suggests that for the most part the characteristics of a website only have an indirect effect on a person's attitude toward the movie (through their relationship with A_{SITE}).

Finally, as with the analyses on A$_{SITE}$, these results highlight the need to consider an individual's liking of a movie's genre in forming an attitude toward a movie. This adds credence to the previously stated notion that a good starting point for creating an advertising campaign, and more specifically a website, is to consider the elements of a genre that make it appealing to viewers. Admittedly it is possible that this main effect does not exist for all genres of movies, but it is more likely that what differs between genres is the strength of the effect.

The next step in this study was to identify whether these attitudinal variables had any effect on an individual's behavioural intentions. Consequently, the first behavioural outcome investigated was an individual's likelihood of seeing The Amityville Horror.

4.1.6 Seeing the Movie

Correlations for an individual's likelihood of seeing The Amityville Horror (Seeing the Movie) are presented in Tables 4.15 and 4.16. Of the Behavioural Variables, Genre Liking, A$_{SITE}$, A$_{MOV}$ and Story Involvement are all positively correlated with Seeing the Movie at the p<.01 level. Site Helpfulness is the only website attitudinal dimension that is significantly correlated with Seeing the Movie, but its relationship is weaker.

Table 4.15   Website Group – Seeing the Movie Correlations – With Behavioural Variables

	Genre Liking	Attitude Toward the Site	Attitude Toward the Movie	Movie Involvement	Story Involvement
Pearson Correlation	0.799	0.484	0.777	0.168	0.507
Sig. (2-tailed)	0.000	0.001	0.000	0.282	0.000

Table 4.16   Website Group – Seeing the Movie Correlations – With Site Attitude Factors

	Site Simplicity	Site Entertainment	Site Variety	Site Helpfulness	Site Speed
Pearson Correlation	0.004	0.190	0.224	0.345	-0.075
Sig. (2-tailed)	0.977	0.217	0.144	0.022	0.631

The first regression analysis only included the five Behavioural Variables, the results of which are presented in Table 4.17. Together, these five variables accounted for 73% of the variance in Seeing the Movie scores, but only two of the variables, Genre Liking and A$_{MOV}$, are significant at

the $p<.05$ level. An immediately noticeable concern is the low Tolerance level for A_{MOV} (.311), although this is not surprising considering it is highly correlated with Genre Liking, A_{SITE} and Story Involvement. Also, the results of Attitude Toward the Site suggest that its influence on Seeing the Movie is captured by A_{MOV} and therefore is primarily indirect. .

Table 4.17 **Website Group – Seeing the Movie Regression – With Behavioural Variables Only**

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	2.028	3.728	0.001		
Genre Liking	0.497	4.092	0.000	0.495	2.020
Attitude Toward the Site	0.097	0.927	0.360	0.664	1.507
Attitude Toward the Movie	0.372	2.426	0.020	0.311	3.214
Movie Involvement	0.055	0.618	0.540	0.923	1.083
Story Involvement	-0.018	-0.159	0.874	0.570	1.754

In order to reduce problems associated with multicollinearity, the insignificant variables in the previous model were removed and another regression analysis was performed (results provided in Table 4.18). Interestingly, the remaining two variables, Genre Liking and A_{MOV}, accounted for 72.6% of the variation in Seeing the Movie scores, which means that together, Story Involvement, Movie Involvement and A_{SITE} only helped to explain 0.4% of variation in Seeing the Movie ratings. Further, eliminating those items proved beneficial in terms of increasing the Tolerance for A_{MOV}, which increased the reliability of the coefficients. Unfortunately, since Genre Liking and A_{MOV} are so highly correlated, multicollinearity will always be present within this model, however, given their significance as predictor variables for Seeing the Movie, they both need to be included.

Table 4.18 **Website Group – Seeing the Movie Regression – Scaled Down - Behavioural Variables Only**

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	2.008	3.876	0.000		
Genre Liking	0.499	4.297	0.000	0.494	2.023
Attitude Toward the Movie	0.422	3.629	0.001	0.494	2.023

The addition of the Site Attitude Factors to the previous regression model helped to explain an additional eight percent of variation in Seeing the Movie scores for a total of 80.6% of variation explained. As shown in Table 4.19, Genre Liking and A_{MOV} were again significant at the $p<.01$ level, but Site Simplicity was also found to be a significant predictor variable at that level.

Further, Site Speed was observed to have a negative influence on Seeing the Movie at the $p<.10$ level. Given that A_{SITE} was found to not be a significant predictor variable in this model, it is intriguing to find that two of the attitudinal dimension items have a significant effect.

Table 4.19   Website Group – Seeing the Movie Regression – Scaled Down Behaviour Variables With Site Attitude Factors

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	1.792	3.341	0.002		
Genre Liking	0.551	4.500	0.000	0.352	2.837
Attitude Toward the Movie	0.328	2.840	0.007	0.396	2.527
Site Simplicity	0.232	3.164	0.003	0.983	1.017
Site Entertainment	0.041	0.524	0.603	0.881	1.135
Site Variety	-0.009	-0.104	0.918	0.783	1.277
Site Helpfulness	0.119	1.481	0.147	0.817	1.224
Site Speed	-0.134	-1.822	0.077	0.981	1.020

Naturally, given the low Tolerance levels for Genre Liking and A_{MOV} in the previous equation, there could be problems with multicollinearity. Also, since A_{SITE} was left out of the regression model, it is difficult to identify whether Site Simplicity and Site Speed have a direct effect on Seeing the Movie or an indirect effect through their influence on A_{SITE}. Thus, partial correlations on all attitudinal dimension variables were conducted, while controlling for Genre Liking, A_{MOV}, A_{SITE}, and Story Involvement Movie Involvement. Indeed, there were some intriguing findings from this test, which can be seen in Table 4.20.

Perhaps the most notable outcome is that Site Simplicity has a significant positive correlation with Seeing the Movie at the $p<.01$ level. Basically this adds validity to the regression analysis finding that Site Simplicity has a main effect on Seeing the Movie over and above its effect on A_{SITE}. One possible explanation for the existence of this relationship is that an individual's perception of the website in terms of its complexity is transferred onto the movie, which in turn has an influence in terms of wanting to see the movie.

Table 4.20   Website Group – Seeing the Movie Partial Correlations – With Site Attitude Factors*

	Site Simplicity	Site Entertainment	Site Variety	Site Helpfulness	Site Speed
Correlation	0.443	0.008	-0.015	0.167	-0.341
Sig. (2-tailed)	0.005	0.962	0.928	0.317	0.036

* Controlling For Genre Liking, Story Involvement, Movie Involvement, Attitude Toward the Site and Attitude Toward the Movie

Another important discovery from this test was that Site Speed was significantly negatively correlated with Seeing the Movie at a 95% confidence level after controlling for the aforementioned variables. This mirrors the finding from the A_{MOV} analyses, which found that Site Speed had a direct negative influence on an individual's attitude toward the movie.

Interestingly, the influence of Site Speed on Seeing the Movie is contingent on other variables in the regression model. For instance, refer to Figure 4-8, which contains the graph of the estimated marginal means for Seeing the Movie based on the dichotomized versions of Story Involvement and Site Speed. The plots in the high Story Involvement group show that there is very little difference in an individual's likelihood of viewing the movie based on Site Speed. Instead, Site Speed only had an effect on Seeing the Movie if an individual was not highly involved with the movie's story.

Figure 4-8   Website Group – Estimated Marginal Means of Seeing the Movie – Story Involvement and Site Speed

Estimated Marginal Means of Seeing the Movie
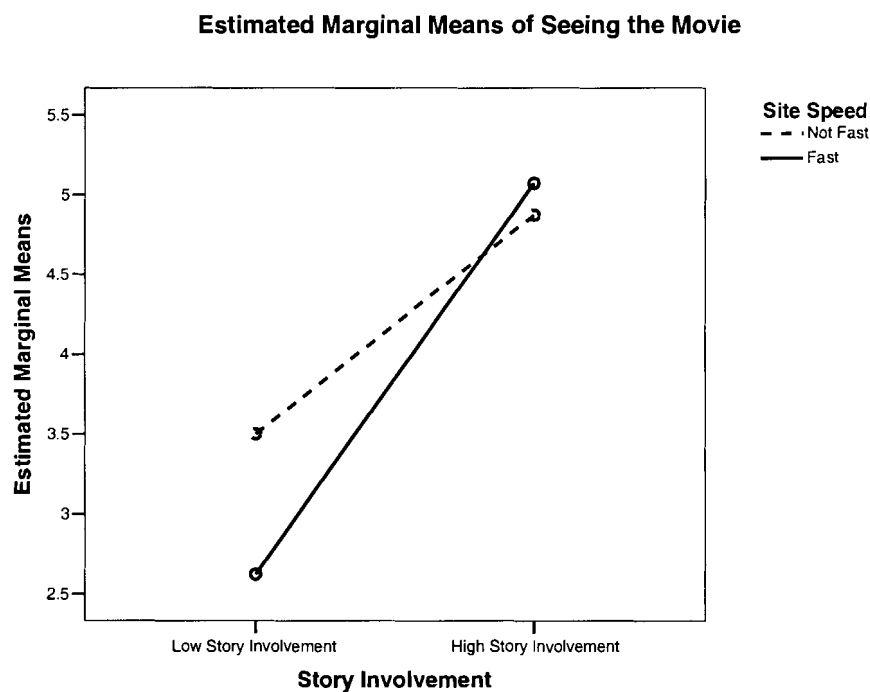
Site Speed was also interacting with other Site Attitude Factors – Site Simplicity and Site Entertainment. Figure 4-9 indicates that there is very little difference in Seeing the Movie scores between both Site Simplicity groups for those individuals that rated Site Speed as fast. However,

for those participants that found the site to not be fast, there is a large difference in Seeing the Movie scores based on whether they found the site easy to understand. Specifically, those respondents that perceived the website as being not fast had a much lower intention of watching the movie if they also found the website to be too complex. .

**Figure 4-9   Website Group – Estimated Marginal Means of Seeing the Movie
                – Site Simplicity and Site Speed**

Estimated Marginal Means of Seeing the Movie
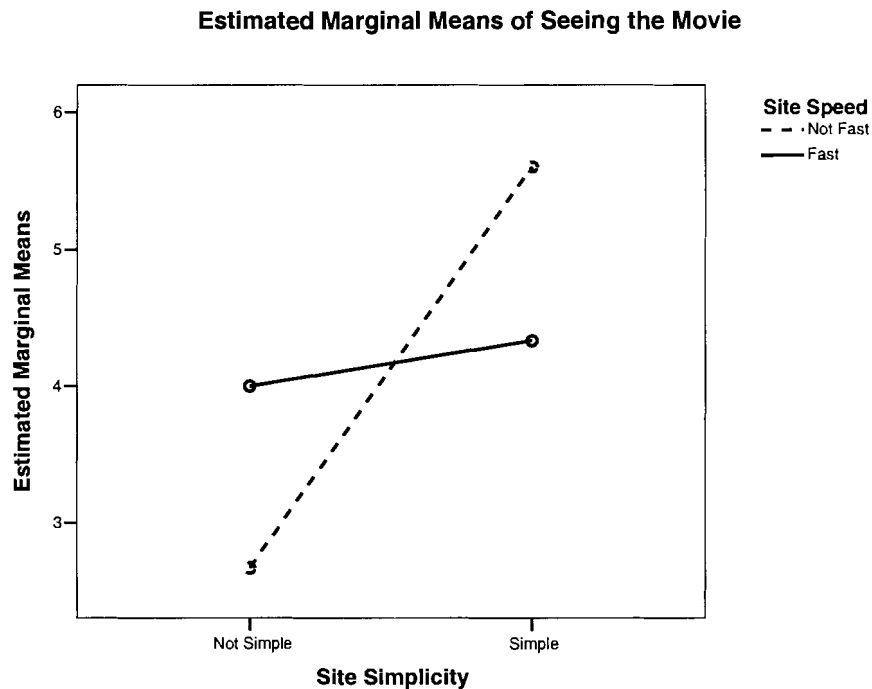
The opposite result was found in the interaction effect between Site Speed and Site Entertainment. Specifically, as shown in Figure 4-10, there is very little difference between Site Entertainment groups for Seeing the Movie if they found the website to not be fast. In contrast, there is a large difference in Seeing the Movie scores between Site Entertainment groups if the website was perceived as fast. The implication of this finding is that it is critical for film marketers to ensure that their site is perceived as being entertaining in order to avoid any potential negative consequences associated with Site Speed.

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Figure 4-10   Website Group – Estimated Marginal Means of Seeing the Movie – Site Entertainment and Site Speed

Estimated Marginal Means of Seeing the Movie
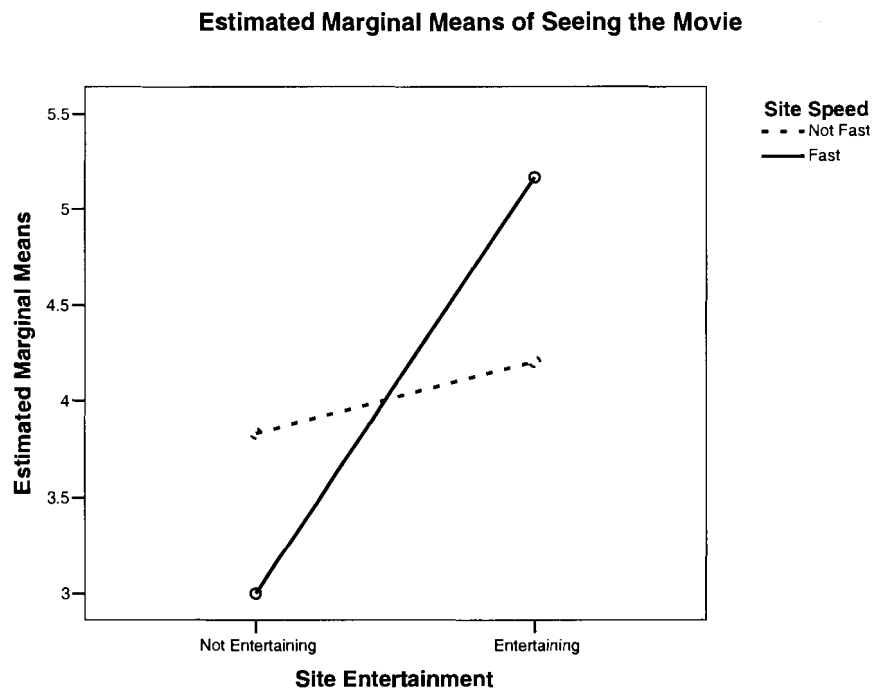
The final interaction effect discovered was between Site Entertainment and Site Variety - the plots for the estimated marginal means of Seeing the Movie based on the dichotomous versions of these two variables is provided in Figure 4-11. Indeed, this finding is similar to the interaction effect of these two variables on an individual's A_{SITE}. In particular, if the website was perceived as not entertaining, Site Variety had very little impact. In contrast, Site Variety had a strong positive effect on Seeing the Movie if an individual found the site entertaining. In fact, the likelihood that an individual will see a movie is so great if they perceive the site as entertaining and having lots of variety, that it would be unwise for movie marketers to ignore this finding.

Figure 4-11   Website Group – Estimated Marginal Means of Seeing the Movie
– Site Entertainment and Site Variety

Estimated Marginal Means of Seeing the Movie
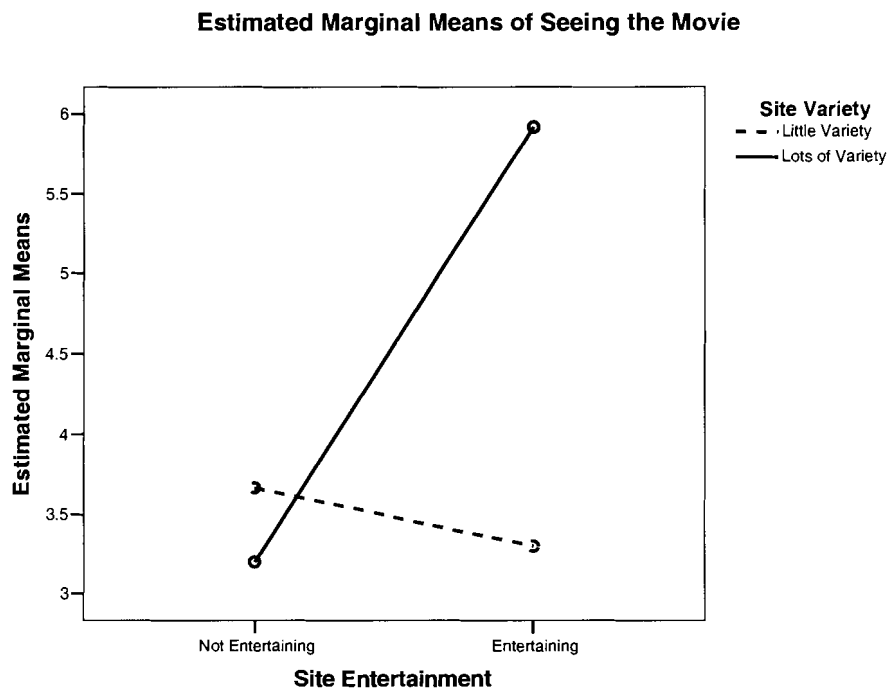
Perhaps the most interesting discovery from these analyses is the fact that there are certain aspects of a film's website that can have a direct influence on an individual's behaviour towards that movie. One conclusion that can be drawn from this observation is that for experiential products, a website has the ability to convey an impression about the experience an individual will receive from the usage of that product, which in turn directly affects their desire to consume that product. Based on the regression analyses, this conclusion is especially applicable to Site Simplicity.

The presence of interaction effects among the Site Attitude Factors is also important to acknowledge. Although the reason for the manner in which some of the variables are interacting is not intuitively clear (most notably Site Speed with Site Simplicity), given the potential for large differences in an individual's likelihood of seeing the movie, these effects must be taken into consideration. Possibilities for these interactions are highlighted in the Discussion section.

Finally, the results of this examination involving Seeing the Movie as the dependent variable highlight the importance of Genre Liking and Attitude Toward the Movie as predictor variables.

Indeed, the finding that A_{mov} can have a significant influence on an individual's behaviour emphasizes the importance of considering those variables that help to create a positive A_{MOV} discussed in the previous section.

4.1.7 Encourage People to See the Movie

The next dependent variable studied was also a behavioural outcome specifically related to the movie – the likelihood that an individual would encourage other people to go and see the movie (WOM_{MOVIE}). Correlation results for this variable and the other independent variables in the model are presented in Tables 4.21 and 4.22.

Of the Behavioural Variables, only Movie Involvement does not have a significant positive correlation with WOM_{MOVIE} when $p<.01$– this is similar to the correlation results for Seeing the Movie. However, unlike the Seeing the Movie correlations, A_{MOV} has the highest correlation, followed by Story Involvement, Genre Liking and finally A_{SITE}.

Table 4.21 Website Group – Encourage People to See the Movie Correlations – With Behavioural Variables

	Genre Liking	Attitude Toward the Site	Attitude Toward the Movie	Movie Involvement	Story Involvement
Pearson Correlation	0.525	0.393	0.693	0.149	0.580
Sig. (2-tailed)	0.000	0.008	0.000	0.342	0.000

According to Table 4.22, both Site Attitude Factors related to the Informativeness of a website are positively correlated with WOM_{MOVIE} when $p<.05$. In fact, there is not much difference between A_{SITE}'s correlation with WOM_{MOVIE} and Site Variety's correlation with WOM_{MOVIE}, which is intriguing to note because it suggests that a specific aspect of a website has a similar effect on an individual's behaviour as their overall attitude toward that website.

Table 4.22 Website Group – Encourage People to See the Movie Correlations – With Site Attitude Factors

	Site Simplicity	Site Entertainment	Site Variety	Site Helpfulness	Site Speed
Pearson Correlation	0.078	0.097	0.389	0.329	-0.080
Sig. (2-tailed)	0.616	0.533	0.009	0.029	0.604

The first regression equation (Table 4.23) was conducted without the Site Attitude Factors. In total, the included variables accounted for 51.1% of the variation in WOM_{MOVIE} scores. Not surprisingly, the same multicollinearity problems that existed in the initial Seeing the Movie regression were present in these results as well.

The only significant variable at the $p<.05$ level is Attitude Toward the Movie, which is interesting because this means that the significantly correlated variables, Genre Liking, A_{SITE}, and Story Involvement, were not strong predictors of WOM_{MOVIE} once other variables were controlled for. Given that these three variables were strong predictors of an individual's attitude toward the movie, their influence on WOM_{MOVIE} is most likely being captured within A_{MOV}. .

Table 4.23   Website Group – Encourage People to See the Movie Regression – With Behavioural Variables Only

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	4.353	9.105	0.000		
Genre Liking	0.049	0.299	0.766	0.495	2.020
Attitude Toward the Site	0.033	0.234	0.816	0.664	1.507
Attitude Toward the Movie	0.490	2.377	0.023	0.311	3.214
Movie Involvement	0.015	0.126	0.901	0.923	1.083
Story Involvement	0.228	1.496	0.143	0.570	1.754

Based on this finding, Genre Liking, A_{SITE}, Movie Involvement and Story Involvement were all removed for the second regression, while the five Site Attitude Factors were added (results provided in Table 4.24). Tolerance was much higher for A_{MOV} compared to the last regression (.790 versus .311), and collectively the six variables accounted for 55.9% of variation in WOM_{MOVIE} scores.

Although Site Helpfulness was significantly correlated with WOM_{MOVIE}, Site Variety was the only attitude factor found to be a significant predictor variable at the $p<.05$ level. A partial correlations test while controlling for Genre Liking, A_{SITE}, A_{MOV}, Movie Involvement and Story Involvement added validity to these findings. Site Variety was still significantly correlated with WOM_{MOVIE} ($r = .378$, sig. $= .019$), while Site Helpfulness was not ($r = .102$, sig. $= .544$).

Essentially this finding means that if an individual finds a website to contain a good amount of variety, they will be more likely to encourage people to see the movie. Intuitively, this result makes sense - the more information the website provides, the more people will know about the

movie, which gives them more to talk about the movie in a positive manner. Indeed, this discovery further emphasizes the importance of differentiating between the quality of content and the amount of content in a website.

Table 4.24   Website Group – Encourage People to See the Movie Regression – Scaled Down Behaviour Variables With Site Attitude Factors

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	4.523	28.492	0.000		
Attitude Toward the Movie	0.592	4.822	0.000	0.790	1.266
Site Simplicity	0.079	0.722	0.475	1.000	1.000
Site Entertainment	-0.014	-0.122	0.903	0.958	1.044
Site Variety	0.257	2.285	0.028	0.941	1.063
Site Helpfulness	0.124	1.056	0.298	0.868	1.152
Site Speed	-0.036	-0.331	0.743	0.993	1.007

Although Story Involvement did not have a significant main effect on WOM_{MOVIE}, it did interact in a significant manner with three of the Site Attitude Factors – Site Variety, Site Helpfulness and Site Entertainment. First, as shown in Figure 4-12, there is a larger difference in WOM_{MOVIE} scores in the low Story Involvement group compared to the high Story Involvement group based on perceived variety. These plots illustrate that Story Involvement moderates Site Variety's effect on WOM_{MOVIE}, but perhaps more importantly, they indicate that a site that is perceived as having lots of variety has the ability to influence an individual to encourage other people to see the movie, even if they are not highly involved with the story. One explanation for this phenomenon is that a large amount of variety within a website signals to people not involved with the story that others are interested in the movie's content. Thus, low story involvement individuals will be willing to acquire the information in order to be able converse about the movie with people that are intrigued by the story.

Figure 4-12   Website Group – Estimated Marginal Means of Encouraging People to See the Movie – Story Involvement and Site Variety

Estimated Marginal Means of Encouraging People to See the Movie
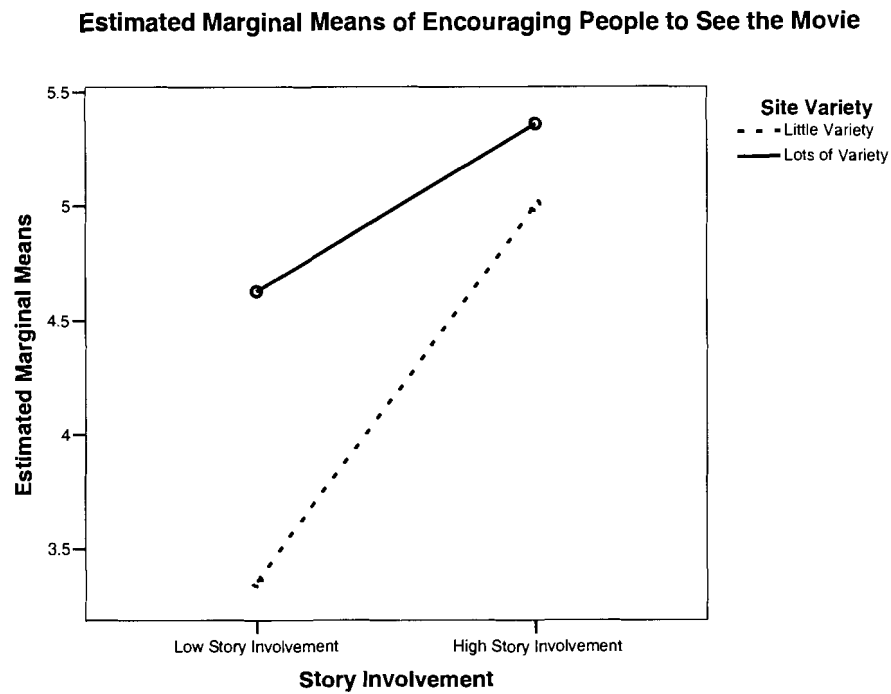
In contrast to the previous relationship, there was a greater difference in WOM_{MOVIE} scores in the high Story Involvement group compared to the low Story Involvement Group based on whether the site was perceived as being entertaining. As shown in Figure 4-13, this means that an entertaining website would have no effect on encouraging an individual to talk about the movie in a positive manner with others if they were not involved with the story.

**Figure 4-13   Website Group – Estimated Marginal Means of Encouraging People to See the Movie –
Story Involvement and Site Entertainment**

Estimated Marginal Means of Encouraging People to See the Movie
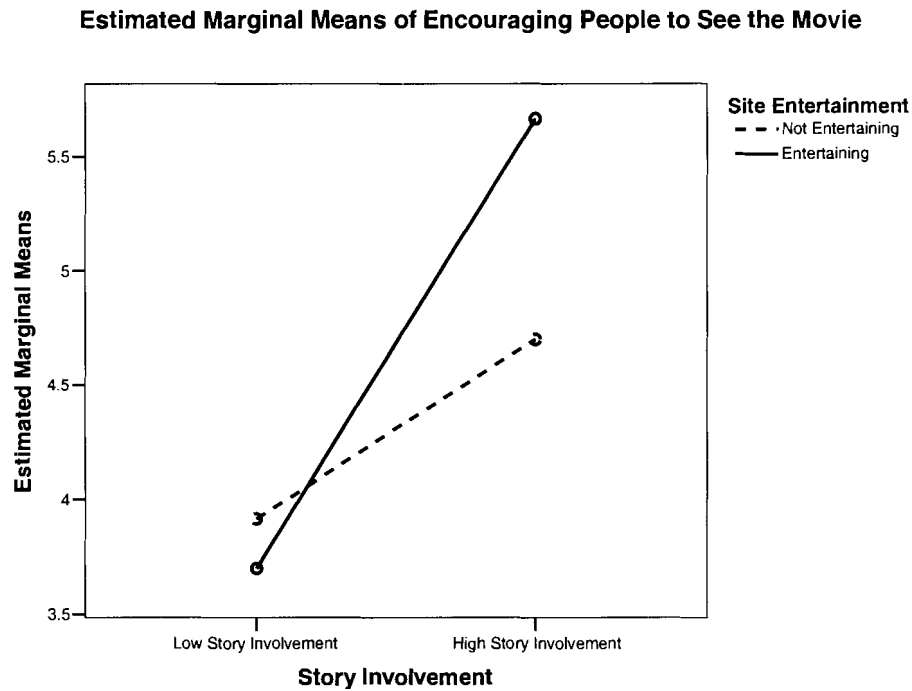
A similar outcome was found between Story Involvement and Site Helpfulness. The graph for the estimated marginal means for WOM$_{MOVIE}$ based on these two variables is provided in Figure 4-14. As with the interaction between Story Involvement and Site Entertainment, there is almost no difference in WOM$_{MOVIE}$ for those individuals who are not involved in the story based on whether they perceived the site as being helpful. Alternatively, for those people that are highly involved with the story, whether or not they found the site helpful has a larger impact on their likelihood of encouraging other people to see the movie.

It is interesting to highlight that for those participants that are highly involved with the story, regardless of whether they found the site helpful or not, their ratings suggest that they will be likely to encourage other people to see the movie. However, they will be more likely to encourage others to see the movie if they found the website helpful.

Finally, a noteworthy interaction effect between Site Entertainment and Genre Liking on WOM$_{MOVIE}$ was discovered as well. Based on Figure 4-15, which contains the graph of this relationship, if the website was perceived as not entertaining, then Genre Liking had very little

effect on influencing people to encourage others to see the movie. The result was much different if an individual found the site entertaining however. Specifically, if a person did not like the genre, having an entertaining site actually made them more likely to discourage others from seeing the movie. In comparison, if they really liked the genre, an entertaining site made them extremely likely to encourage others to see the movie.

Figure 4-14   Website Group – Estimated Marginal Means of Encouraging People to See the Movie – Story Involvement and Site Helpfulness

Estimated Marginal Means of Encouraging People to See the Movie
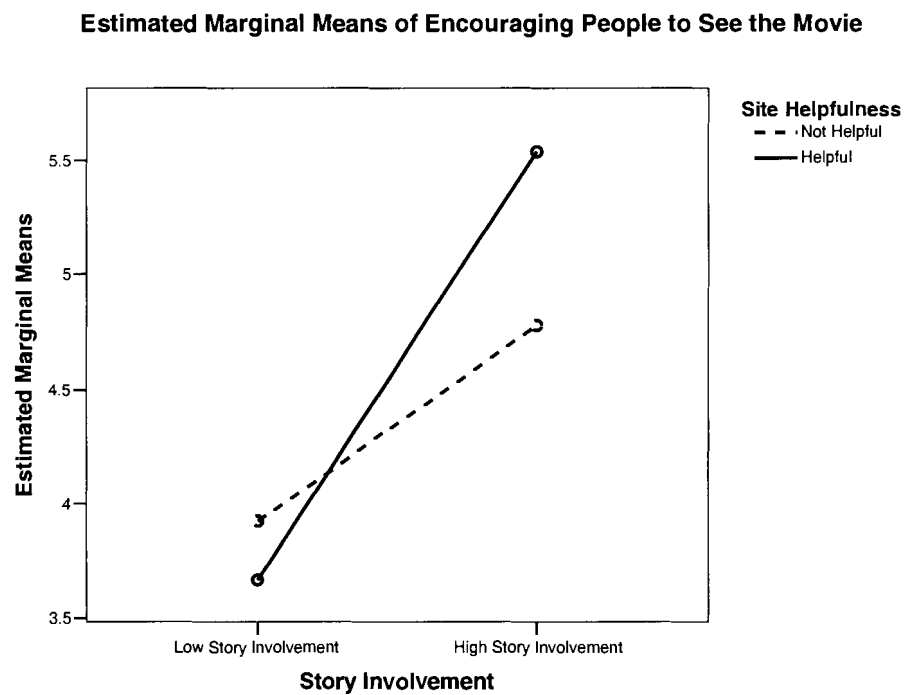
This discovery is intriguing because it suggests that an entertaining website has the ability to elicit a considerable emotional reaction. The Amityville Horror's website because of its genre, contained some frightening elements, so for people that do not enjoy the genre, this would have been a substantial negative experience, enough so that they would be more inclined to discourage others from seeing the movie. Alternatively, for the participants that really enjoy this genre, the scariness factor would have been perceived as a positive experience and in turn, influenced them to encourage others to see the movie.

**Figure 4-15   Website Group – Estimated Marginal Means of Encouraging People to See the Movie –
Genre Liking and Site Entertainment**

**Estimated Marginal Means of Encouraging People to See the Movie**
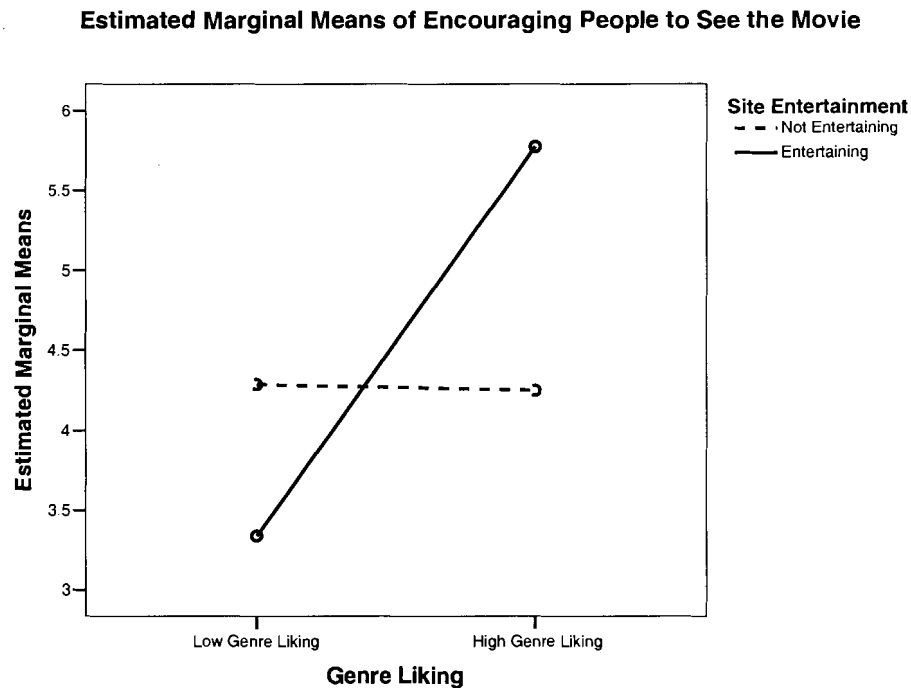
Similar to the Seeing the Movie analyses, A_{MOV} is an important predictor variable for determining whether or not an individual encourages other people to see the movie. In particular, these findings strongly suggest that by creating a positive A_{MOV}, film marketers will increase the likelihood that an individual will encourage other people to see the movie. Not only is this finding important to acknowledge from a practical perspective, but from a research standpoint, it emphasizes the significance of understanding the underlying factors that produce a positive A_{MOV}.

Another interesting discovery was the notion that a website has the ability to generate an emotional reaction from an individual. This supports Raney et al.'s (2003) finding that a website can generate arousal within an individual and that an entertaining site can have a direct effect on an individual's behaviour. Arguably, for a movie's website such as The Amityville Horror's, the emotional response will partially be a result of fear, which in turn also has the ability to negatively impact an individual's likelihood of encouraging other people to see the movie, especially those that do not like the genre. This latter concern might not be that threatening since the probability that an individual who does not like a film's genre would visit that film's website is likely small.

An additional noteworthy outcome is Site Variety's main effect on WOM_{MOVIE}. Although the fact that a specific aspect of a website can persuade an individual to encourage others to see a movie is interesting in itself, this finding also underscores the value of a using a website as promotional medium for films. Indeed, even if perceived variety within other promotional media has a similar effect, a website is the most ideal source for providing large amounts of information because it does not have similar space restrictions.

Finally, Story Involvement's interaction effects are interesting because they indicate that people who are involved with a film's story are more likely to encourage other people to see the movie if certain aspects of its website (e.g. Site Entertainment) are perceived in a particular manner. Naturally, the creation of a film's story occurs during the production stage, which means that a film promoter does not have much flexibility in helping to determine whether a story is involving. However, given the nature of a website, this medium does have the potential to facilitate involvement with a story, which makes acknowledging these interaction effects critical.

4.1.8 Encourage People to Visit the Site

The first dependent variable tested specifically related to the website was the likelihood that an individual would encourage other people to visit the site (WOM_{SITE}). Correlation results for this dependent variable are presented in Tables 4.25 and 4.26.

As indicated, both involvement constructs are not significantly correlated with WOM_{SITE}. Genre Liking is positively correlated with WOM_{SITE} at the $p<.05$ level, but the relationship is not very strong. As expected, A_{SITE} is strongly related to an individual's likelihood of encouraging other people to visit the site, as is A_{MOV}, but the correlation is not as strong.

Interestingly, three of the Site Attitude Factors (Site Simplicity, Site Variety and Site Helpfulness) are significantly correlated with WOM_{SITE} at a $p<.05$ confidence level, while Site Entertainment is significant at the $p<.10$ level. Naturally, given A_{SITE}'s strong relationship with WOM_{SITE}, it is difficult to identify from these results whether the attitudinal factors help to influence WOM_{SITE} directly or indirectly through their influence on A_{SITE}.

Table 4.25   Website Group – Encourage People to View the Site Correlations
– With Behavioural Variables

	Genre Liking	Attitude Toward the Site	Attitude Toward the Movie	Movie Involvement	Story Involvement
Pearson Correlation	0.333	0.634	0.502	0.035	0.229
Sig. (2-tailed)	0.027	0.000	0.001	0.824	0.134

Table 4.26   Website Group – Encourage People to View the Site Correlations
– With Site Attitude Factors

	Site Simplicity	Site Entertainment	Site Variety	Site Helpfulness	Site Speed
Pearson Correlation	0.311	0.280	0.408	0.345	0.228
Sig. (2-tailed)	0.040	0.066	0.006	0.022	0.137

Results of the initial regression analysis, which incorporated only the Behavioural Variables, are presented in Table 4.27. These five variables accounted for only 44.4% of the variance in WOM_{SITE} scores, the majority of which was explained by A_{SITE} – the only significant variable in the model.

Removing Genre Liking, Story Involvement and Movie Involvement from the equation had a similar outcome. Specifically, the model explained 43.4% of the variation in WOM_{SITE} scores, and A_{SITE} was found to be significant (Beta = .514, sig.=.001) while A_{MOV} was not (Beta = .331, sig.=.135). Conceptually, the fact that A_{SITE} is a stronger predictor in this model than A_{MOV} makes sense, since it suggests that even if an individual has a positive attitude toward the movie, they will not encourage someone else to waste time viewing something that they themselves do not like.

Table 4.27   Website Group – Encourage People to View the Site Regression
– With Behavioural Variables Only

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	4.204	7.892	0.000		
Genre Liking	-0.021	-0.118	0.906	0.495	2.020
Attitude Toward the Site	0.513	3.410	0.002	0.664	1.507
Attitude Toward the Movie	0.300	1.364	0.181	0.311	3.214
Movie Involvement	0.045	0.350	0.728	0.923	1.083
Story Involvement	-0.117	-0.721	0.475	0.570	1.754

Adding the Site Attitude Factors to A_{SITE} in a regression equation revealed some interesting findings. Together, these variables explained 56.8% of the variation in WOM_{SITE} scores, but perhaps more importantly, as shown in Table 4.28, A_{SITE} and Site Variety are significant at the p<.05 level, while Site Helpfulness is significant at a p<.10 level.

Further, a partial correlations test found that after controlling for A_{SITE}, A_{MOV}, Genre Liking, Story Involvement and Movie Involvement, only Site Variety was significantly correlated with WOM_{SITE} (r = .441, sig. = .006). Further, even though Site Helpfulness was found to be a significant predictor variable in the regression model, its correlation with WOM_{SITE} after controlling for those five variables was rather low (r = .140, sig.=.403).

Indeed, this outcome is similar to the results for WOM_{mov}, which adds credence to the notion that the more material web viewers are provided with, the more likely they are to talk about that information with others in a positive manner.

Table 4.28   Website Group – Encourage People to View the Site Regression – Scaled Down Behaviour Variables With Site Attitude Factors

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	4.136	25.238	0.000		
Attitude Toward the Site	0.347	2.178	0.036	0.461	2.169
Site Simplicity	0.150	1.141	0.261	0.681	1.469
Site Entertainment	0.169	1.411	0.167	0.817	1.224
Site Variety	0.361	3.281	0.002	0.963	1.039
Site Helpfulness	0.220	1.791	0.081	0.778	1.286
Site Speed	0.137	1.178	0.246	0.869	1.151

Although Site Variety had a main effect on WOM_{SITE}, its influence was moderated by two other Site Attitude Factors – Site Entertainment and Site Helpfulness. As shown in Figure 4-16, there is very little difference in WOM_{SITE} scores for those individuals in the Not Entertaining group based on whether or not they perceived the site as having lots of variety,. However, for those participants that did perceive the website as being entertaining, they were much more likely to encourage other people to visit the site if they also found it to have lots of variety. In contrast, if individuals in that same group ranked the site as being low on variety, they were more likely to discourage people from visiting the site. In other words, Site Variety only had a positive effect on WOM_{SITE} if an individual also judged the site as being entertaining.

**Figure 4-16   Website Group – Estimated Marginal Means of Encouraging People to Visit the Site –
Site Entertainment and Site Variety**

Estimated Marginal Means of Encouraging People to Visit the Site
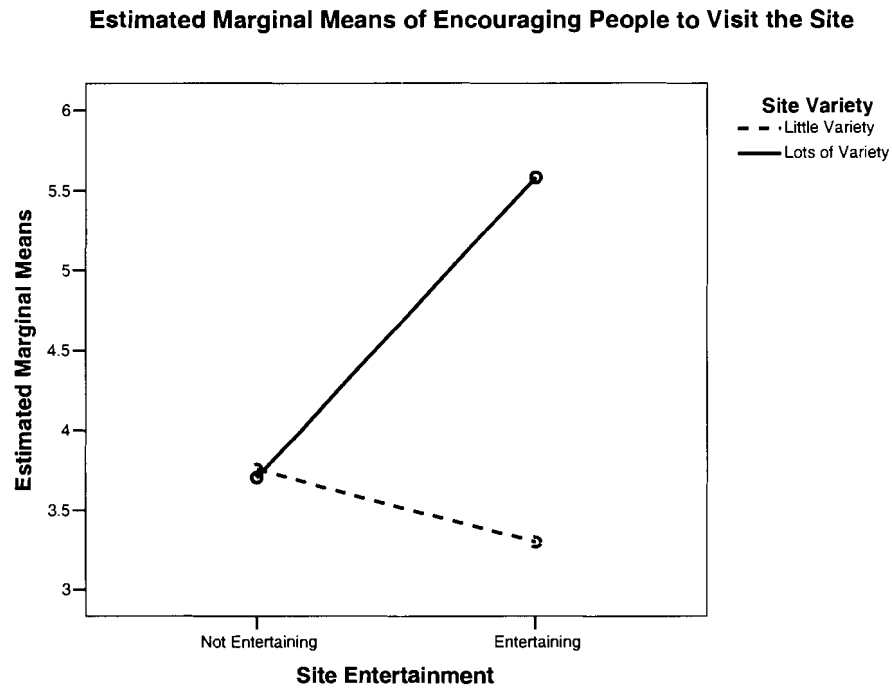
A similar, but not as drastic interaction effect was found between Site Helpfulness and Site
Variety. Figure 4-17 displays the plots of the estimated marginal means of WOM$_{SITE}$ based on
Site Variety and Site Helpfulness. If an individual perceived the website as having lots of variety,
there was a large difference in WOM$_{SITE}$ scores based on whether they also found the website
helpful. Specifically, there was a greater likelihood that a participant who perceived lots of
variety would encourage other people to visit the site if they found the site helpful.

Figure 4-17   Website Group – Estimated Marginal Means of Encouraging People to Visit the Site – Site Variety and Site Helpfulness

Estimated Marginal Means of Encouraging People to Visit the Site
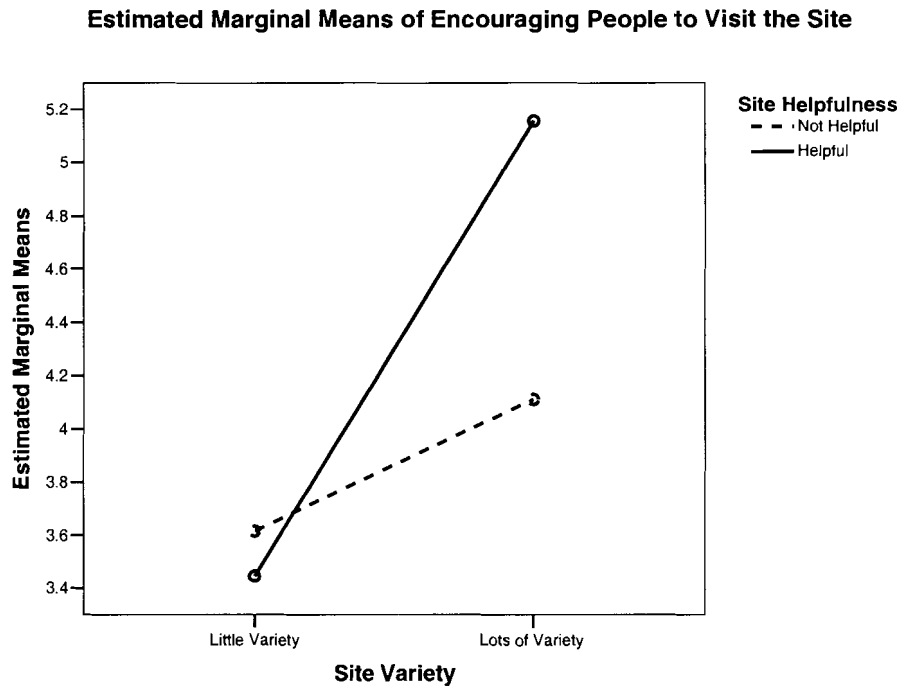
Results also showed an interaction effect existed between Genre Liking and Attitude Toward the Site (Figure 4-18). For those individuals that do not like the film's genre, there was very little difference in their WOM_{SITE} ratings based on their A_{SITE}. However, WOM_{SITE} scores were much more sensitive to an individual's A_{SITE} for those participants that do like the genre. In particular, not only did a positive A_{SITE} result in a high WOM_{SITE} score for those people in the High Genre Liking group, but a negative A_{SITE} influenced an individual to discourage other people from visiting the website. Indeed, this highlights the importance of ensuring that a movie's website appeals to those individuals that like the movie's genre.

Figure 4-18   Website Group – Estimated Marginal Means of Encourage People to Visit the Site – Genre Liking and Attitude Toward the Site

Estimated Marginal Means of Encouraging People to Visit the Site
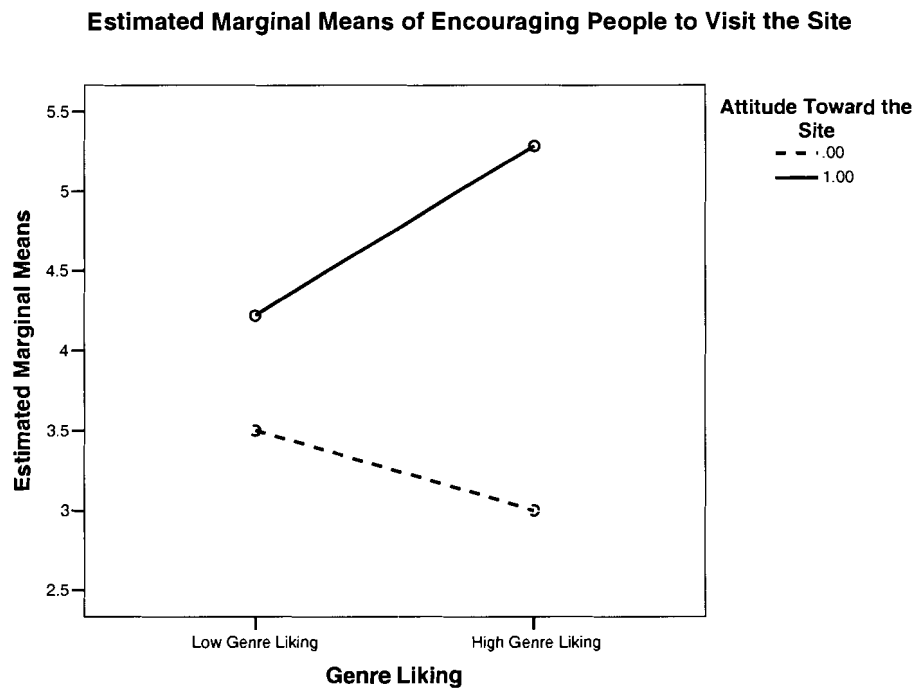
Attitude Toward the Site also interacted with Story Involvement in a significant manner. As shown in Figure 4-19, for those individuals that had a positive A_{SITE}, they were more likely to encourage others to visit the website if they were highly involved with the story. This finding suggests that an important topic of movie-related conversations is the story, which adds validity to the theory of including in-depth information about a film's story in its website.

**Figure 4-19   Website Group – Estimated Marginal Means of Encourage People to Visit the Site
– Attitude Toward the Site and Story Involvement**

Estimated Marginal Means of Encourage People to Visit the Site
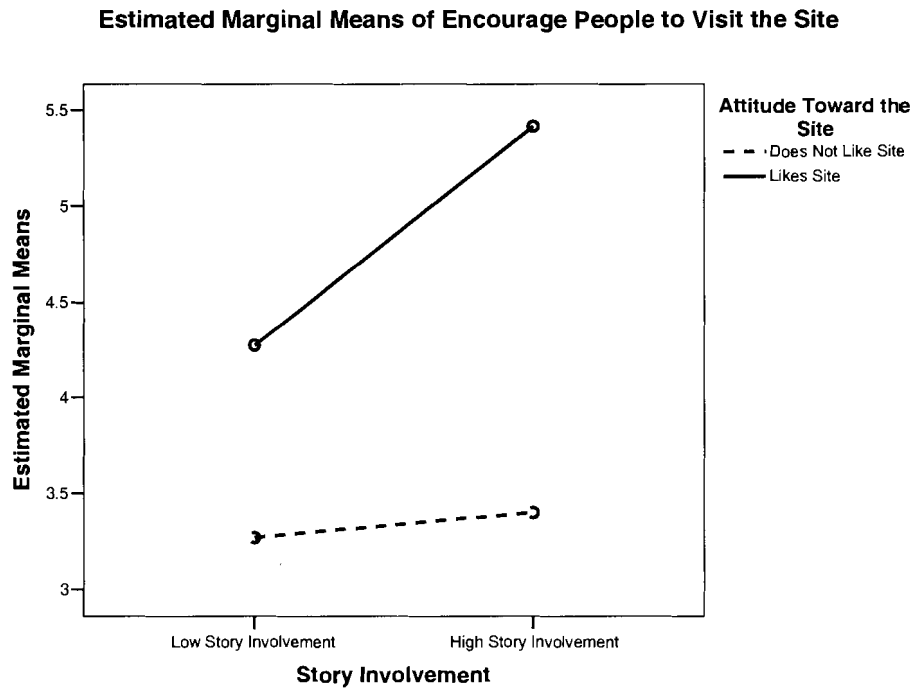
The findings in these analyses are quite similar to those found in the WOM_{mov} tests. Indeed, Site Variety is a significant predictor variable for encouraging people to talk about the movie and the website. However, for WOM_{mov} an individual was more likely to encourage others to see a movie if they had a positive attitude toward the movie, whereas for WOM_{SITE}, the probability of a participant encouraging other people to view the website increased if they had a positive A_{SITE}. Consequently, this suggests that a website is perceived as having value separate from the movie. If they were not seen as being distinct, an individual would only have to have a positive A_{MOV} in order to want to encourage other people to view the site. Undoubtedly A_{MOV} plays a role in influencing a person to encourage others to view the site, but it is not as significant as the effect of A_{SITE}.

There is some support from these findings of the importance of Beyond the Film content. The interaction between Attitude Toward the Site and Story Involvement suggests that Beyond the Film content could be a discussion topic for people wanting to talk about a movie. From a behavioural perspective this suggests the more information about a film's story an individual has, the more comfortable they will be in talking about the movie. It is also possible that providing

story-related material will help to increase the quality of the conversations they have regarding the movie.

Finally, the interaction effect between Genre Liking and A_{SITE} is important for film marketers to recognize. This finding suggests that it is critical to ensure that a movie's website appeals to individuals that enjoy the movie's genre, mainly because a person that really enjoys the genre is likely to discourage others from visiting the website if they have a negative attitude toward it. Of course, an individual that likes the film's genre will be more inclined to encourage others to investigate the website if they have a positive attitude toward it, which is extremely beneficial for film marketers. Admittedly, this effect might only exist for movies that are in The Amityville Horror's genre, but nonetheless it is important to acknowledge.

4.1.9 Return to Site

The final dependent variable examined in the Website group was an individual's likelihood of returning to the website (Return to Site). Correlations between this variable and the other independent variables in the model are shown in Tables 4.29 and 4.30.

It is quite evident from the first chart that all of the variables with the exception of Movie Involvement are significantly positively correlated with Return to Site at the $p<.01$ level. As for the Site Attitude Factors, the only significantly correlated variable at the 95% confidence level is Site Entertainment. This finding is interesting because it implies that a website can be perceived as having an entertainment value that would encourage an individual to revisit.

Table 4.29   Website Group – Return to Site Correlations – With Behavioural Variables

	Genre Liking	Attitude Toward the Site	Attitude Toward the Movie	Movie Involvement	Story Involvement
Pearson Correlation	0.442	0.504	0.556	0.053	0.405
Sig. (2-tailed)	0.003	0.000	0.000	0.737	0.006

Table 4.30   Website Group – Return to Site Correlations – With Site Attitude Factors

	Site Simplicity	Site Entertainment	Site Variety	Site Helpfulness	Site Speed

Pearson Correlation	0.039	0.335	0.220	0.224	0.224
Sig. (2-tailed)	0.804	0.026	0.151	0.143	0.144

The only significant independent variable in the first regression analysis was Attitude Toward the Site, and only at a $p<.10$ confidence level (results presented in Table 4.31). Furthermore, this model only accounted for 37.1% of variation in Return to Site scores. Again there was a concern that the presence of multicollinearity was affecting the variables and therefore, as in previous sections, more analyses were conducted.

Table 4.31   Website Group – Return to Site Regression
– With Behavioural Variables Only

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	1.960	3.385	0.002		
Genre Liking	0.084	0.452	0.654	0.495	2.020
Attitude Toward the Site	0.294	1.840	0.074	0.664	1.507
Attitude Toward the Movie	0.259	1.108	0.275	0.311	3.214
Movie Involvement	-0.006	-0.045	0.965	0.923	1.083
Story Involvement	0.109	0.633	0.531	0.570	1.754

Interestingly, based on multiple regression analyses, A_{SITE} and A_{MOV} together accounted for 36.4% of the variation in Return to Site scores - this means that the other three variables were collectively explaining only 0.7%. As shown in Table 4.32, A_{MOV} was now almost significant at the $p<.01$ level and its Tolerance level has increased considerably, while A_{SITE} was still only significant at a $p<.10$ confidence level.

Given its close relationship with A_{MOV}, there was a definite concern as to whether A_{SITE} was having a direct effect on Return to Site or whether the majority of its influence was on A_{MOV}. A partial correlation test between Return to Site and A_{SITE} while controlling for Attitude Toward the Movie, revealed a correlation statistic of 0.281, which was significant at the $p<.10$ level. Although not entirely clear, there is some support for the idea that A_{SITE} has a direct influence on Return to Site.

Table 4.32   Website Group – Return to Site Regression
– Scale Down With Behavioural Variables Only

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	2.205	11.338	0.000		
Attitude Toward the Movie	0.629	2.657	0.011	0.689	1.451

| Attitude Toward the Site | 0.445 | 1.877 | 0.068 | 0.689 | 1.451 |

Although the addition the Site Attitude Factors to the above model resulted in a total of 45.2% of explained variance in Return to Site scores, only A_{MOV} was significant at the p<.05 level (Beta = 0.435, sig. = .017). A partial correlations test (results shown in Table 4.33) supported the idea that most of the influence an Site Attitude Factor had on Return to Site was through its effect on A_{SITE}. Specifically, none of the factors were significantly correlated with Return to Site after controlling for Genre Liking, $A_{SITE,}$ A_{MOV}, Story Involvement and Movie Involvement.

Table 4.33   Website Group – Return to Site Partial Correlations – With Site Attitude Factors*

	Site Simplicity	Site Entertainment	Site Variety	Site Helpfulness	Site Speed
Correlation	-0.129	0.241	0.128	-0.016	0.237
Sig. (2-tailed)	0.440	0.145	0.443	0.924	0.151

* Controlling for Genre Liking, Movie Involvement, Story Involvement, $A_{SITE,}$ and A_{MOV}

Only two interaction effects were identified, the first being between Genre Liking and A_{SITE}. The plots of the estimated marginal means of Return to Site based on these two variables are presented in Figure 4-20. It is fairly evident from this diagram that if an individual did not like the website that their liking of The Amityville Horror's genre did not have an effect on Return to Site. Further, for A_{SITE} to influence Return to Site, it was critical that a participant also liked the genre. Thus, the following conclusion can be drawn: A person's liking of a genre moderates the effect of their A_{SITE} on their desire to revisit the film's website.

It is important to note that a close investigation of the estimated marginal means of Return to Site revealed an interesting finding. In particular, even if a participant liked the website and the genre, this did not influence them to revisit the website, but instead it made them less likely to not revisit the site. This is based on the fact that the estimated marginal mean for the High Genre Liking/Likes Site group equals 3.64, which is below the neutral score of 4.

**Figure 4-20   Website Group – Estimated Marginal Means of Return to Site
– Genre Liking and Attitude Toward the Site**

Estimated Marginal Means of Return to Site
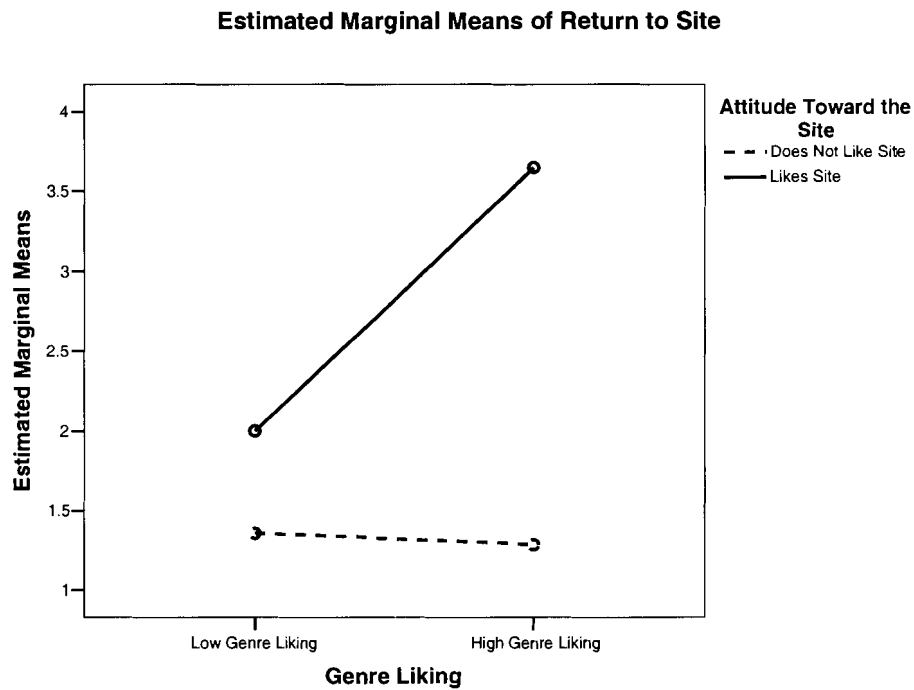
The second interaction effect discovered was between Site Entertainment and Site Speed, the graph of this relationship is provided in Figure 4-21. Based on these plots, for Site Entertainment to have an effect on Return to Site, it is necessary for the website to be perceived as operating at a fast speed. Conversely, for Site Speed to have an effect on Return to Site, the website must be perceived as entertaining. However, similar to the interaction between Genre Liking and A_{SITE}, a high rating in Site Speed and Site Entertainment will only reduce the likelihood that an individual will not revisit the site.

**Figure 4-21   Website Group – Estimated Marginal Means of Return to Site
– Site Entertainment and Site Speed**

Estimated Marginal Means of Return to Site
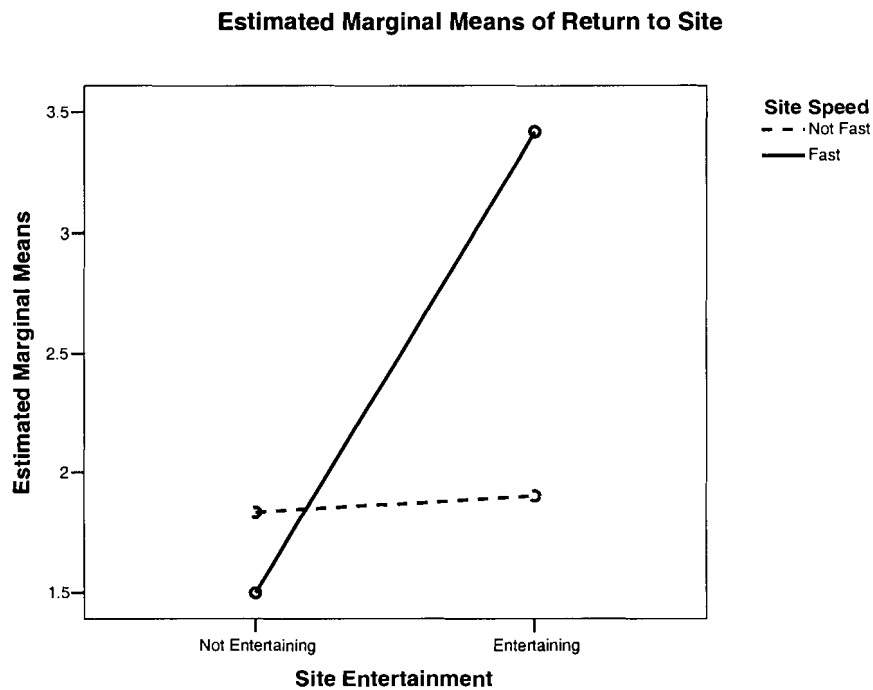
Although a few of the independent variables in the model helped to partially explain the variation in Return to Site scores, there are definitely some unmeasured factors that would help to understand why an individual would return to a film's website. This conclusion is not overly surprising given the fact that Return to Site had low mean score (2.20), which implies that there was something missing from the website that would encourage an individual to revisit. Certainly this issue needs elaboration, and thus is addressed in the Discussion section.

Regardless of this concern, the results of these analyses did reinforce the importance of creating a positive A_{SITE} and A_{MOV} as they did help to account for some of the change in Return to Site scores. Further, the findings on Site Entertainment are interesting because they suggest that a website can be such an entertaining experience that it is worthwhile for person to revisit the site, a finding similar to that of Raney et al.'s results (2003). Indeed this is important for film marketers to acknowledge because it implies that a website has the potential to be perceived as having value beyond its function as a promotional product.

4.2 Trailer Group

The purpose of this section is to discuss the results of the statistical analyses conducted on the Trailer Group. Similar to the Website Group discussion, factor analyses and reliability tests are first examined, followed by descriptive calculations, and finally regression analyses and correlation tests.

4.2.1 Factor Analyses

Using Principal Component Analysis with varimax rotation and an Eigenvalue cut-off of one, a factor analysis was conducted on the 17 trailer attitude items. As shown in Table 4.34, four distinct components were extracted, accounting for approximately 68% of the total variance in the model. Furthermore, an investigation of the items in each factor revealed the presence of construct based associations.

Table 4.34   Trailer Group – Trailer Attitude Factors Factor Analysis – All Items

		Component					
Item	**Item #**	**1**	**2**	**3**	**4**	**Variance Explained**	**Alpha**
Trailer Informativeness						38.18%	.878
Helpful	8	.847					
Interactive	12	.753					
Fun	7	.728					
Informative	10	.695					
Intelligent	11	.668					
Variety of Content	17	.644					
Knowledgeable	15	.627					
Active	1	.619					
Trailer Entertainment						12.95%	.856
Entertaining	4		.868				
Exciting	5		.789				
Keeps My Attention	14		.784				
Imaginative	9		.721				
Cool	3		.561				
Trailer Simplicity						9.48%	.721
(Not) Confusing	2			.827			
(Not) Messy	16			.784			
(Not) Irritating	13			.774			
Trailer Flashiness						7.99%	n/a
Flashy	6				.790		

* Only factor loadings greater than .5 are shown

The first component extracted contained eight items with high loadings that were related to the content of the trailer. Further, a high Cronbach's Alpha suggested that these eight items were indeed representing one construct, and thus a new variable entitled Trailer Informativeness was created based on their factor leadings. There are two intriguing findings regarding this component. First, the fact that fun was related to other items associated with the content of the trailer suggests that individuals can derive pleasure from a trailer based on which aspects of a movie were exposed.

The second notable discovery is related to the findings in the Website Group. Specifically, instead of two separate factors for Informativeness, one for the quality of information and one for the amount of information which was found in the Website Group's results, the items were combined into one factor. Although this hinders the ability to identify whether a specific aspect of Informativeness (i.e. quality or amount of information) has an affect on an individual's attitudes and behaviours associated with a film, it does help to explain why certain items, like fun and intelligent, were loading highly into multiple factors in the Website Group's analysis. Arguably, the removal of certain items, such as Many Resources, is the main reason for this result.

The second component obtained from this factor analysis accounted for 12.95% of the variance in the model. The five items in this component seemed to be related to the entertainment level of the trailer, and thus these terms were transformed into a new variable called Trailer Entertainment based on factor scores.

The third factor is similar to the component Site Simplicity found in the Website Group, and accordingly is entitled Trailer Simplicity. Although the fourth factor in the table only has one item (Flashy) this is due to the fact that only those items with loadings greater than .5 are displayed in the table. Based on this dominant term, a fourth component was created based on factor loadings and appropriately labelled Trailer Flashiness.

As a final note, from hereon, when discussing all four of these factors together, they are referred to as the Trailer Attitude Factors, while similar to the Website Group, the remaining variables are categorized as the Behavioural Variables.

4.2.2 Reliability Analysis

Identical to the Website Group, all multi-item scales in the Trailer Group's questionnaire proved reliable based on $\alpha = .7$ as a cut-off point. Table 4.35 shows the results of these reliability tests.

Table 4.35   Trailer Group Reliability Results

Scale	Cronbach's Alpha	Variable Created
Involvement With Movies	.943	Movie Involvement
Involvement With Story	.950	Story Involvement
Involvement With The Amityville Horror	.932	Amityville Involvement
Attitude Toward the Trailer	.847	$A_{TRAILER}$
Attitude Toward the Movie	.873	A_{MOV}

There was high consistency among the items in all three involvement scales, as each scale had a Cronbach's alpha greater than .9. In turn, three new variables were created based on factor loadings – Movie Involvement, Story Involvement and Amityville Involvement. Indeed, since this variable contained the same items as the involvement variables in the Website Group, tests between the Trailer Group and Website group could be performed on these factors.

The multi-item attitude scales also displayed high internal consistency among items, indicating that the terms were highly related to each other. Further, factor analysis on the attitude toward the trailer items resulted in one factor being extracted with high loadings (.831 for good/bad, .723 for pleasant/unpleasant, .893 for favorable/unfavorable, and .895 for Strongly Like/ Strongly Dislike). Thus, these four items were combined into one variable based on factor scores called Attitude Toward the Trailer ($A_{TRAILER}$).

A factor analysis of the attitude toward the movie items had similar results, and consequently the four items in this scale were transformed into a new variable – Attitude Toward the Movie (A_{MOV}). Like the involvement scales, because the composition of these attitude components was identical to the attitude factors in the Website Group, this allowed for an examination of possible attitudinal differences between groups.

4.2.3 Descriptive Statistics

As with the Website Group, the average of each critical variable in the study was calculated by taking the mean score of all the items in the scale. Subsequently, each variable's mean was compared with its neutral score using a one sample t-test. The results of these t-tests are provided in Table 4.36.

Arguably the most intriguing discovery from these tests was the fact that Movie Involvement had a mean score that was significantly greater than its neutral score at the $p<.01$ level, which mirrors the finding on this variable from the Website Group. Certainly, this adds validity to the notion that movies are a high involvement product.

For the other control variables, Story Involvement, Amityville Involvement and Genre Liking, there were no significant differences between the mean scores of those variables and their neutral score. As with Movie Involvement, this outcome is similar to the Website Group's results for these variables.

Participants in this group had a positive attitude toward the trailer, as the mean score for this scale was significantly greater than its neutral score of 4. In contrast, there was no significant difference between the mean score for A_{MOV} and its neutral score, suggesting that in general, individuals in this group had an impartial attitude toward the movie. Again, this is quite similar to the results in the Website Group.

Finally, only one of the behavioural intention variables, an individual's likelihood of seeing the movie, did not have a mean score that was significantly different its neutral score. Thus, although there was no indication that participants were more or less likely to see the movie, results did suggest that they were somewhat likely to encourage other people to see the movie as well as view the trailer.

Table 4.36   Trailer Group One Sample T-Test Results

Variable	Neutral Score	Mean	t	sig. (2-Tailed)
Movie Involvement	4	5.09	6.269	.000
Story Involvement	4	4.03	0.173	.864
Amityville Involvement	4	3.94	-0.296	.769
Attitude Toward the Trailer	4	4.92	6.206	.000
Attitude Toward the Movie	4	4.33	1.647	.107

Encourage People to View the Trailer	4	4.42	2.367	.023
Encourage People to See the Movie	4	4.57	2.828	.007
Likelihood of Seeing Movie	4	4.44	1.421	.163
Genre Liking	4	4.12	0.339	.736

4.2.4 Attitude Toward the Trailer

The first set of correlation and regression tests focused on identifying those factors that influence an individual's Attitude-Towards-the-Trailer ($A_{TRAILER}$). The independent variables initially thought to have a direct impact on $A_{TRAILER}$ were Genre Liking, Movie Involvement, Story Involvement and the four Trailer Attitude Factors: Trailer Informativeness, Trailer Entertainment, Trailer Simplicity and Trailer Flashiness.

Correlation results are provided in Tables 4.37 and 4.38. Of the Behavioural Variables, only Genre Liking was significantly positively correlated with $A_{TRAILER}$ at the $p<.05$ level. Story Involvement also was significantly correlated with $A_{TRAILER}$, but only at a 90% confidence level. Interestingly, only two of the Trailer Attitude Factors had a significant relationship with $A_{TRAILER}$ – Trailer Informativeness and Trailer Entertainment.

Table 4.37 **Trailer Group – Attitude Toward the Trailer Correlations – With Behavioural Variables**

	Movie Involvement	Story Involvement	Genre Liking
Pearson Correlation	0.056	0.268	0.425
Sig. (2-tailed)	0.725	0.083	0.004

Table 4.38 **Trailer Group – Attitude Toward the Trailer Correlations – With Trailer Attitude Factors**

	Trailer Informativeness	Trailer Entertainment	Trailer Simplicity	Trailer Flashiness
Pearson Correlation	0.333	0.627	0.228	0.167
Sig. (2-tailed)	0.029	0.000	0.141	0.286

The results of the initial regression, which included the same independent variables from the correlation test, are shown in Table 4.39. Together, the variables accounted for 64.8% of the variance in $A_{TRAILER}$ and Tolerance levels were relatively high ranging from 0.714 to 0.974, suggesting that problems with multicollinearity were minimal.

Four of the variables significantly influenced an individual's $A_{TRAILER}$ at the p<.05 level – Genre Liking, Trailer Informativeness, Trailer Entertainment and Trailer Flashiness. Indeed, given the correlation results, it is surprising that Trailer Flashiness has a significant influence in determining a participant's $A_{TRAILER}$. Furthermore, the fact that Genre Liking had a main effect on $A_{TRAILER}$ is also noteworthy because it reflects the finding in the Website Group that this is a critical construct for film marketers to acknowledge. .

Another intriguing finding from this regression is that Trailer Entertainment was the strongest predictor in the model for determining $A_{TRAILER}$. In comparison, for the Website Group the perceived simplicity of the website had the greatest effect on an individual's attitude toward the site. Moreover, the perceived simplicity of the trailer did not even have a significant effect on $A_{TRAILER}$. Certainly, these differences indicate that in terms of promotional mediums, what appeals to people changes for each promotional medium. Moreover, even though Informativeness is significant for both groups, arguably individuals look for certain types of information about the movie based on which promotional medium is observed.

Table 4.39   Trailer Group – Attitude Toward the Trailer Regression
– All Variables

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	-0.535	-2.243	0.032		
Genre Liking	0.285	2.371	0.024	0.714	1.401
Movie Involvement	-0.045	-0.421	0.677	0.892	1.121
Story Involvement	-0.010	-0.087	0.931	0.757	1.321
Trailer Informativeness	0.287	2.726	0.010	0.934	1.071
Trailer Entertainment	0.578	5.361	0.000	0.891	1.122
Trailer Simplicity	0.140	1.289	0.206	0.877	1.140
Trailer Flashiness	0.210	2.040	0.049	0.974	1.027

Removing Movie Involvement and Story Involvement from this model only resulted in a small reduction in variance explained (approximately 1.4%) and an improvement in Tolerance levels, which now ranged from 0.816 to 0.982. As shown in Table 4.40, all significant variables in the first regression were again positively influencing $A_{TRAILER}$ at the p<.05 level, with the exception of Trailer Flashiness, which now had a sig. value of .052. Finally, the fact that Trailer Simplicity was again a non-significant variable reinforces the finding from the previous equation that this is not an important predictor for $A_{TRAILER}$.

Table 4.40   Trailer Group – Attitude Toward the Trailer Regression
                – Scaled Down Behaviour Variables With Trailer Attitude Factors

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	-0.449	-2.002	0.053		
Genre Liking	0.245	2.228	0.032	0.816	1.226
Trailer Informativeness	0.303	3.020	0.005	0.982	1.019
Trailer Entertainment	0.574	5.608	0.000	0.945	1.058
Trailer Simplicity	0.151	1.430	0.161	0.891	1.122
Trailer Flashiness	0.203	2.012	0.052	0.974	1.027

An examination for interaction effects among these variables was also conducted, which required each variable to be transformed into a categorical variable based on their median scores. Interestingly, Movie Involvement was the only variable that was significantly interacting with other variables in the model. Figure 4-22 contains the plots of the estimated marginal means of $A_{TRAILER}$ based on Movie Involvement and Genre Liking. As depicted, for those people in the low Movie Involvement group, Genre Liking had very little effect on $A_{TRAILER}$, whereas there was a large difference in $A_{TRAILER}$ in the high Movie Involvement group based on whether they liked the genre. Curiously, although a similar interaction effect was found in the Website Group for $A_{SITE,}$ the difference in Attitude Toward the Trailer based on genre was only found in the low Movie Involvement group.

Figure 4-22   Trailer Group – Estimated Marginal Means of Attitude Toward the Trailer – Movie Involvement and Genre Liking

Estimated Marginal Means of Attitude Toward the Trailer
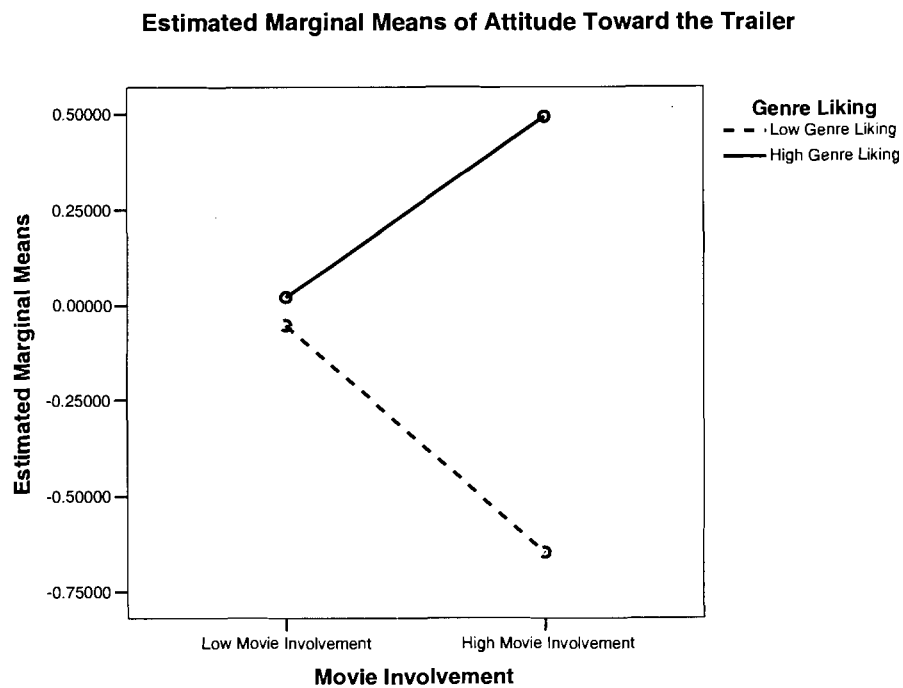
The other interaction effect discovered with Movie Involvement helped to shed light on what people that are highly involved with movies want in a trailer. Specifically, as shown in Figure 4-23, there is a large difference in $A_{TRAILER}$ in the high Movie Involvement group based on whether they perceived the trailer as being easy to understand. Thus, although Trailer Simplicity did not have a main effect on $A_{TRAILER}$ in the regression analyses, given the potential negative consequences of a complex trailer in the high Movie Involvement group, this an important characteristic for film marketers to consider.

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Figure 4-23   Trailer Group – Estimated Marginal Means of Attitude Toward the Trailer – Movie Involvement and Trailer Simplicity

Estimated Marginal Means of Attitude Toward the Trailer
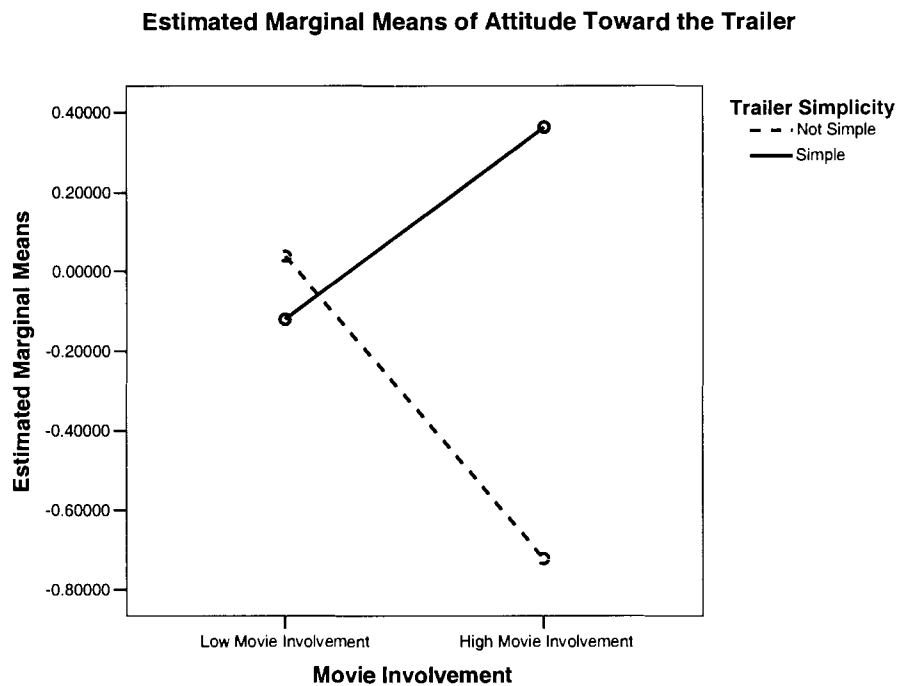
These analyses present some interesting information regarding a film's trailer, especially when compared to the findings in the Website Group. Considerably important is the notion that different aspects of a promotional medium will affect an individual's attitude toward that medium based on which medium is being utilized. For instance, for a movie trailer, the most important characteristic is that it is entertaining, whereas for a website the most influential feature is its simplicity.

Unlike the Website Group, there was only one interaction effect discovered with the Trailer Attitude Factors. Since the variety of information was found to be interacting with multiple variables in the Website Group, it is possible that similar effects would be found in the Trailer Group. Thus, the lack of interaction effects could partially be a result of being unable to distinguish between the quality of information and the variety of information in the trailer, as they are both included in the Informativeness factor. Indeed, this problem could be prevalent throughout all further analyses as well.

4.2.5 Attitude Toward the Movie

The next dependent variable tested was an individual's attitude toward the movie (A_{MOV}). Correlation statistics for this variable are presented in Tables 4.41 and 4.42. According to that table, an individual's attitude toward the trailer has the strongest relationship with A_{MOV}, while Genre Liking and Story Involvement are also significantly correlated with A_{MOV} at the p<.05 level.

For the Trailer Attitude Factors, both Trailer Entertainment and Trailer Simplicity were significantly positively correlated with A_{MOV} at a 95% confidence level. Naturally, these results do not help to identify whether these significant variables have a direct influence on A_{MOV}, and thus, regression analyses were performed.

Table 4.41   Trailer Group - Attitude Toward the Movie Correlations
– With Behavioural Variables

	Movie Involvement	Story Involvement	Genre Liking	Attitude Toward the Trailer
Pearson Correlation	0.053	0.466	0.618	0.734
Sig. (2-tailed)	0.741	0.002	0.000	0.000

Table 4.42   Trailer Group - Attitude Toward the Movie Correlations
– With Trailer Attitude Factors

	Trailer Informativeness	Trailer Entertainment	Trailer Simplicity	Trailer Flashiness
Pearson Correlation	0.175	0.459	0.366	0.081
Sig. (2-tailed)	0.267	0.002	0.017	0.609

The first regression only included Movie Involvement, Story Involvement, Genre Liking and $A_{TRAILER}$. In total, this equation accounted for 69.3% of the variance in A_{MOV} scores, most of which is accounted for by three variables – Story Involvement, Genre Liking and $A_{TRAILER}$, all of which are significant at the p<.05 level. In fact, removing Movie Involvement from the model did not result in any loss of variance explained, which strongly suggests that it has very little influence in determining A_{MOV}. The results of the regression without Movie Involvement are presented in Table 4.43.

Table 4.43   Trailer Group – Attitude Toward the Movie Regression
– Scaled Down - Behavioural Variables Only

| Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	-0.581	-2.755	0.009		
Story Involvement	0.208	2.137	0.039	0.849	1.178
Genre Liking	0.310	2.991	0.005	0.750	1.333
Attitude Toward the Trailer	0.550	5.516	0.000	0.812	1.232

Adding the Trailer Attitude Factors to the previous equation, the results of which are shown in Table 4.44, provided some interesting insight. Specifically, none of the Trailer Attitude Factors had a significant impact on A_{MOV} once the other variables were controlled for. Thus, although Trailer Entertainment and Trailer Simplicity had significant correlations with A_{MOV}, they do not have a strong direct impact on A_{MOV}. Instead, their influence on A_{MOV} is captured by $A_{TRAILER}$. which is undoubtedly a more effective measure for predicting an individual's attitude toward a movie.

Table 4.44   Trailer Group – Attitude Toward the Movie Regression
– Scaled Down Behaviour Variables With Trailer Attitude Factors

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	-0.523	-2.285	0.029		
Story Involvement	0.226	2.226	0.033	0.809	1.237
Genre Liking	0.279	2.454	0.019	0.643	1.554
Attitude Toward the Trailer	0.556	3.676	0.001	0.365	2.742
Trailer Informativeness	-0.075	-0.724	0.474	0.773	1.294
Trailer Entertainment	-0.015	-0.114	0.910	0.489	2.044
Trailer Simplicity	0.126	1.249	0.220	0.820	1.219
Trailer Flashiness	0.046	0.470	0.641	0.878	1.140

Although Trailer Informativeness did not have a main effect on A_{MOV}, it interacted with Genre Liking in a significant manner. The plots of the estimated marginal means of A_{MOV} based on these two variables are provided in Figure 4-24. In the low Genre Liking group, Trailer Informativeness has relatively no effect on A_{MOV}, however in the high Genre Liking group, there is a large difference in attitude toward the movie scores based on whether an individual found the trailer to be informative or not. If a participant liked the genre of the film then they would have a more positive attitude toward the movie if they perceived the trailer to be informative compared to if they did not.

Figure 4-24   Trailer Group – Estimated Marginal Means of Attitude Toward the Movie – Genre Liking and Trailer Informativeness

**Estimated Marginal Means of Attitude Toward the Movie**
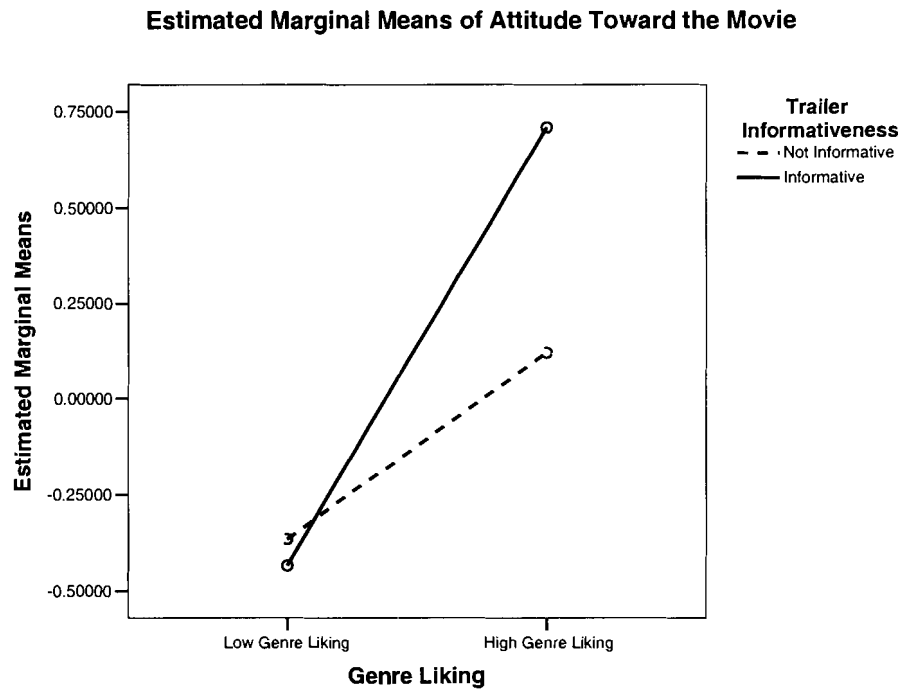
Genre Liking was also interacting with another Trailer Attitude Factor, Trailer Simplicity, but this time the significant difference in A_{MOV} was found in the low Genre Liking group. As shown in Figure 4-25, Trailer Simplicity did not have an affect on A_{MOV} in the high Genre Liking group. However, individuals in the low genre liking group had a negative attitude toward the movie if they perceived the trailer as being complex, and a neutral attitude if they found to be simple. Intuitively this finding makes sense since it is unlikely that a person who does not like genre of a film would respond favourably to a film's trailer that confused them. Furthermore, if the trailer was easy to understand it did not influence an individual in the low Genre Liking group to have a positive attitude toward the movie, but instead merely reduced their degree of a negative attitude.

The final interaction effect discovered, which is illustrated in Figure 4-26, was between Trailer Informativeness and Movie Involvement. Based on these plots, the information provided in the trailer had very little effect on A_{MOV} in the low Movie Involvement group. In the high Movie Involvement group, if participants did not find the trailer informative they had a negative attitude toward the movie whereas if they did rate it as being informative then they had a positive attitude.

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This outcome is not surprising considering that a person who is highly involved with movies would base their decision about a particular movie more on rational factors than emotional ones.

Figure 4-25   Trailer Group – Estimated Marginal Means of Attitude Toward the Movie - Genre Liking and Trailer Simplicity

Estimated Marginal Means of Attitude Toward the Movie
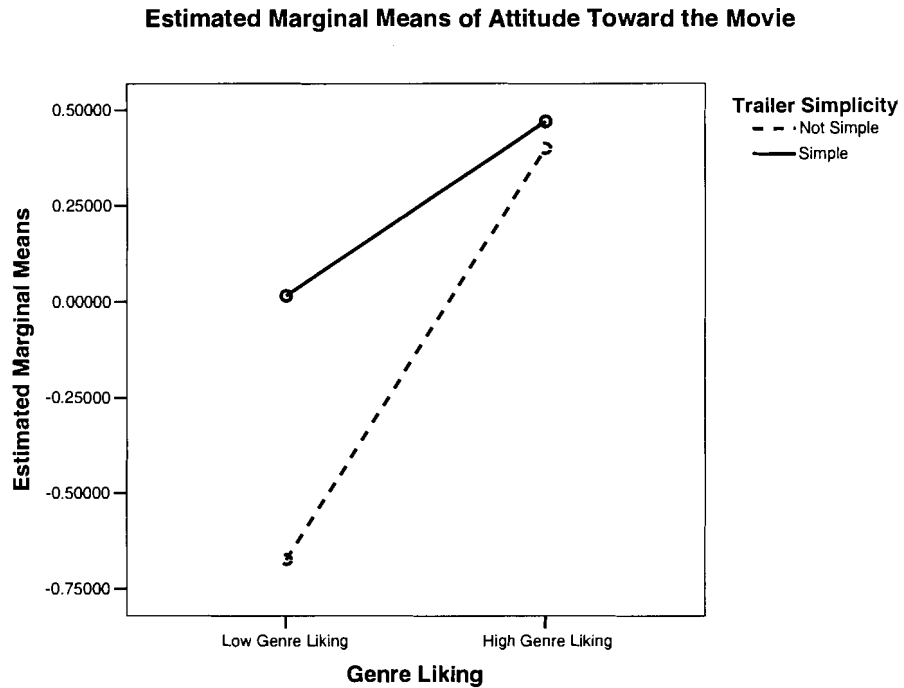
In summary, these analyses are quite similar to those found in the Website Group. In specific, the more an individual likes the genre of a film and is involved with the movie's story, the more likely they are to form a positive attitude toward the movie. Further, as with $A_{SITE,}$ an individual's attitude toward the trailer is a critical variable for determining A_{MOV}. Certainly this underscores the importance of understanding what influences an individual's $A_{TRAILER,}$ discussed previously. Naturally, identifying those variables that facilitate a positive A_{MOV} are just as important, as seen in the next section which focuses on an individual's likelihood of seeing the movie as a dependent variable.

Figure 4-26 **Trailer Group – Estimated Marginal Means of Attitude Toward the Movie – Movie Involvement and Trailer Informativeness**

Estimated Marginal Means of Attitude Toward the Movie
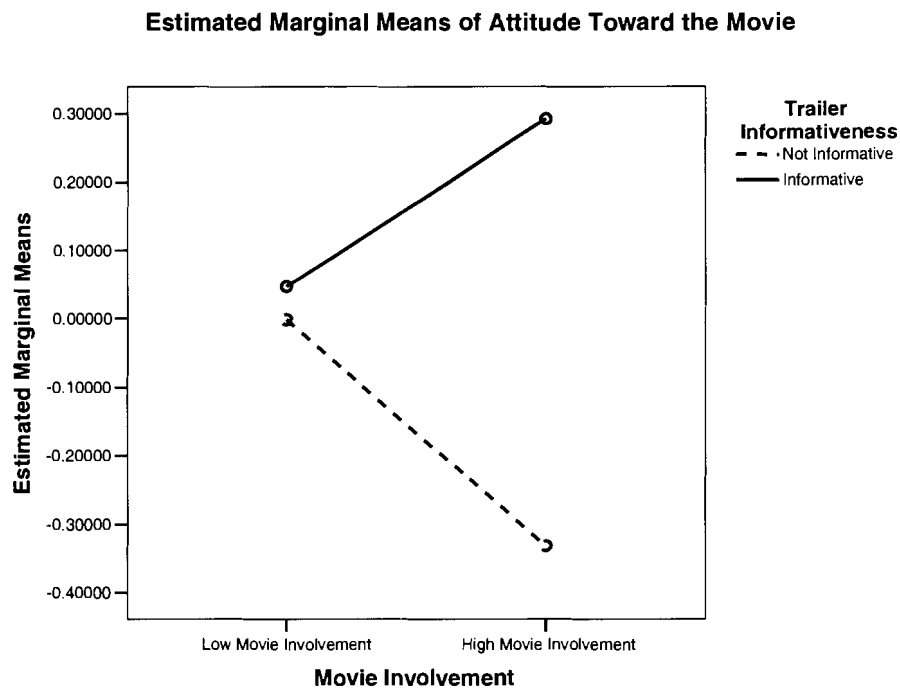
4.2.6 Seeing the Movie

Correlation results for an individual's likelihood of seeing the Amityville Horror (Seeing the Movie) are provided in Tables 4.45 and 4.46. All of the non-attitude factor variables are significant at a 95% confidence level, as are Trailer Entertainment and Trailer Simplicity. Considering A_{MOV}'s high correlation with Seeing the Movie and the fact that three of these variables in the model (Story Involvement, Genre Liking and $A_{TRAILER}$) were influential in determining A_{MOV}, regression analyses were conducted in order to identify the predictive value of each variable tested.

Table 4.45 **Trailer Group – Seeing the Movie Correlations – With Behavioural Variables**

	Movie Involvement	Story Involvement	Genre Liking	Attitude Toward the Trailer	Attitude Toward the Movie
Pearson Correlation	0.310	0.487	0.690	0.524	0.818
Sig. (2-tailed)	0.046	0.001	0.000	0.000	0.000

**Table 4.46   Trailer Group – Seeing the Movie Correlations
With Trailer Attitude Factors**

	Trailer Informativeness	Trailer Entertainment	Trailer Simplicity	Trailer Flashiness
Pearson Correlation	0.068	0.420	0.321	-0.033
Sig. (2-tailed)	0.663	0.005	0.036	0.835

The first regression only included the non-attitude factor variables (Table 4.47). This model accounted for 78.4% of the variance in Seeing the Movie scores, which suggests that these variables are extremely important variables for influencing an individual to see the movie. Not surprisingly given the relationships among variables in the equation, Tolerance levels were low for A_{MOV} and $A_{TRAILER}$.

**Table 4.47   Trailer Group – Seeing the Movie Regression Tests
– With Behavioural Variables Only**

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	3.568	8.542	0.000		
Genre Liking	0.241	2.362	0.024	0.594	1.684
Movie Involvement	0.226	2.787	0.009	0.942	1.061
Story Involvement	0.015	0.164	0.871	0.720	1.388
Attitude Toward the Trailer	-0.132	-1.127	0.267	0.449	2.227
Attitude Toward the Movie	0.752	5.301	0.000	0.307	3.257

Removing the non-significant variables from the equation only resulted in a loss of 0.9% of variance explained for Seeing the Movie scores. The results of this regression are presented in Table 4.48. Although each variable is still significant at the $p<.05$ level, perhaps the most important outcome is that Tolerance levels have improved, which means that problems with multicollinearity have been reduced.

**Table 4.48   Trailer Group – Seeing the Movie Regression Tests
– Scaled Down - Behavioural Variables Only**

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	3.557	8.619	0.000		
Genre Liking	0.245	2.437	0.020	0.600	1.668
Movie Involvement	0.228	2.914	0.006	0.992	1.008
Attitude Toward the Movie	0.659	6.564	0.000	0.603	1.659

The next regression included those variables from the previous model as well as the Trailer Attitude Factors. Further, $A_{TRAILER}$ was inserted back to the model in order to see whether any

attitude factors had a main effect on Seeing the Movie after controlling for $A_{TRAILER}$.
Interestingly, adding the trailer attitude variables to the previous model did not result in any
further significant findings at the p<.10 level (see Table 4.49 for the results of this test).

**Table 4.49   Trailer Group – Seeing the Movie Regression Tests
– Scaled Down Behaviour Variables With Trailer Attitude Factors**

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	3.521	8.139	0.000		
Genre Liking	0.251	2.370	0.024	0.536	1.865
Movie Involvement	0.244	3.025	0.005	0.924	1.082
Attitude Toward the Trailer	-0.213	-1.422	0.165	0.269	3.724
Attitude Toward the Movie	0.736	5.431	0.000	0.327	3.054
Trailer Informativeness	-0.057	-0.629	0.534	0.739	1.354
Trailer Entertainment	0.168	1.523	0.138	0.495	2.020
Trailer Simplicity	0.025	0.292	0.772	0.790	1.266
Trailer Flashiness	-0.021	-0.256	0.800	0.862	1.159

However, a partial correlations test (Table 4.50) between Seeing the Movie and the Trailer
Attitude Factors, while controlling for Genre Liking, Story Involvement, Movie Involvement,
$A_{TRAILER}$, and A_{MOV}, led to an interesting discovery. In particular, Trailer Entertainment was
significantly correlated with Seeing the Movie after accounting for all the aforementioned
variables. This suggests that the perceived level of entertainment could directly affect an
individual's behaviour in terms of wanting to see the movie.

**Table 4.50   Trailer Group – Seeing the Movie Partial Correlations
– With Trailer Attitude Factors***

|	Trailer Informativeness	Trailer Entertainment	Trailer Simplicity	Trailer Flashiness
Pearson Correlation	-0.193	0.308	0.014	-0.085
Sig. (2-tailed)	0.260	0.068	0.933	0.622

*Controlling for Genre Liking, Movie Involvement, Story Involvement, $A_{TRAILER}$, A_{MOV}

The likely reason that Trailer Entertainment did not have a significant main effect on Seeing the
Movie in the regression was because its impact was moderated by A_{MOV}. As shown in Figure 4-
27, if a participant had a positive attitude toward the movie, the perceived entertainment level of
the trailer had virtually no effect on determining whether or not someone would see the movie.
Alternatively, if an individual had a negative attitude toward the movie, perceived entertainment
level had a considerable effect on A_{MOV}. To elaborate, if participants in this group did not see the
trailer as being entertaining, this greatly decreased the likelihood that they would see the movie.

Moreover, if an individual in this group did feel the trailer was entertaining, there was a small likelihood that they would see the movie.

This latter finding is interesting because it suggests that even if other variables (e.g. Story Involvement) have not helped to create a positive A_{MOV}, an entertaining trailer has the ability to directly influence someone to see a movie. One possibility for this phenomenon is that individuals associate the entertainment level of a trailer with the movie. Consequently, even if a person does not hold a positive attitude toward a movie, they may believe it to be engaging because of the trailer, and thus worth seeing.

Figure 4-27 **Trailer Group – Estimated Marginal Means of Seeing the Movie – Attitude Toward the Movie and Trailer Entertainment**

Estimated Marginal Means of Seeing the Movie
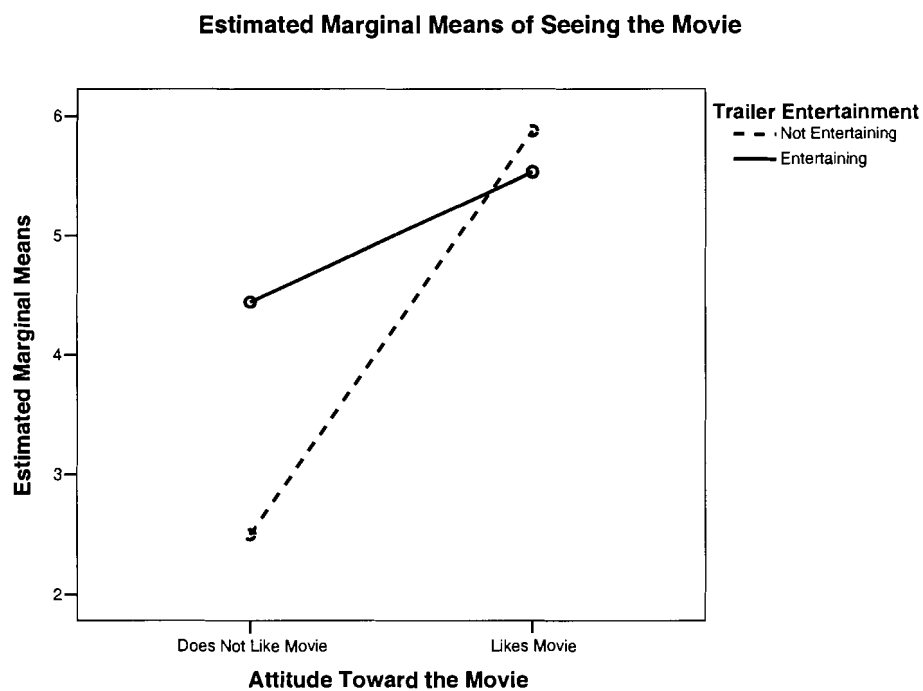
One other significant interaction effect was discovered, between $A_{TRAILER}$ and Movie Involvement. Figure 4-28 contains the plots for the estimated marginal means of Seeing the Movie based on these two variables. Essentially this graph indicates that for those individuals not highly involved with movies, their attitude toward the trailer had very little difference on Seeing the Movie scores. For the high Movie Involvement group, there was a large difference in an individual's likelihood of viewing the movie based on $A_{TRAILER}$ scores. In specific, people in this

latter group were much more likely to see the movie if they had a positive attitude toward the trailer compared to if they had a negative attitude.

Figure 4-28   Trailer Group – Estimated Marginal Means of Seeing the Movie – Attitude Toward the Trailer and Movie Involvement

Estimated Marginal Means of Seeing the Movie
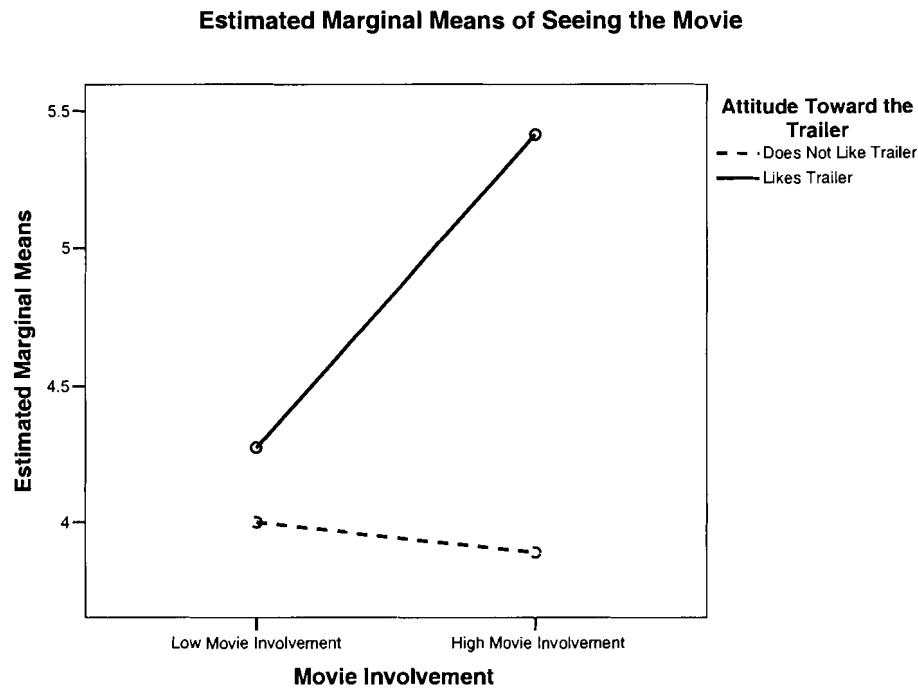
One discovery that stands out from these analyses is the fact that Movie Involvement was a significant predictor of an individual's likelihood of seeing the movie. The reason this is noteworthy is because although it has been correlated with multiple dependent variables in this study, as well as shown to have an interacting effect with other variables, this is the only time Movie Involvement has had a main effect while controlling for other variables. In fact, this was not a significant predictor in the Seeing the Movie analyses for the Website Group. Admittedly, the reason as to why Movie Involvement has a considerable influence on Seeing the Movie for only those individuals in the Trailer Group is not readily apparent.

The results on Trailer Entertainment suggest that trailers have the ability to convey an experience about a movie and that the perceived level of entertainment within a Trailer may become associated with the movie. Indeed, this phenomenon was also present in the Website Group. Consequently, these findings highlight the need to understand what aspects of an experiential

information source are considered entertaining, which is something that is beyond the scope of this project.

4.2.7 Encourage People to See the Movie

The next dependent variable analyzed was the likelihood that an individual will encourage other people to see the movie (WOM_{MOVIE}) Correlation results for this variable are shown in Tables 4.51 and 4.52.

Similar to the Website Group, an individual's attitude toward the movie has the strongest relationship with their intention of encouraging others to see the film. Further, Attitude Toward the Trailer and Genre Liking are also significantly correlated with WOM_{MOVIE}, but unlike the Website Group, the promotional medium has a stronger relationship.

Table 4.51   Trailer Group – Encourage People to See the Movie Correlations – With Behavioural Variables

	Movie Involvement	Story Involvement	Genre Liking	Attitude Toward the Trailer	Attitude Toward the Movie
Pearson Correlation	-0.173	0.071	0.319	0.465	0.560
Sig. (2-tailed)	0.274	0.649	0.037	0.002	0.000

Table 4.52   Trailer Group – Encourage People to See the Movie Correlations – With Trailer Attitude Factors

	Trailer Informativeness	Trailer Entertainment	Trailer Simplicity	Trailer Flashiness
Pearson Correlation	-0.101	0.445	0.255	-0.026
Sig. (2-tailed)	0.526	0.003	0.103	0.871

The outcome of a regression that only included the Behavioural Variables (Table 4.53) was quite similar to findings from the Website Group. Specifically, Attitude Toward the Movie was the only variable to have a significant influence on WOM_{MOVIE} at a $p<.05$ level. Certainly this adds validity to the idea that a positive Attitude Toward the Movie is a significant predictor of whether an individual will encourage other people to see a movie. The model as a whole explained 50% of the variation in WOM_{MOVIE} scores.

Table 4.53   Trailer Group – Encourage People to See the Movie Regression – With Behavioural Variables Only

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	4.363	10.969	0.000		
Genre Liking	0.026	0.152	0.880	0.594	1.684
Movie Involvement	-0.177	-1.299	0.202	0.942	1.061
Story Involvement	-0.202	-1.293	0.204	0.720	1.388
Attitude Toward the Trailer	0.024	0.121	0.904	0.449	2.227
Attitude Toward the Movie	0.626	2.621	0.013	0.307	3.257

Removing the non-significant Behavioural Variables and inserting the Trailer Attitude Factors led to an increase of 3.8% of explained variation in WOM_{MOVIE}. As shown in Table 4.54 Attitude Toward the Movie was significant at a $p < .01$ level, while Trailer Informativeness was significant at a $p < .10$ level. It is reasonable to expect that Trailer Informativeness would have a significant effect on WOM_{MOVIE}, but it is surprising that the influence is negative. Unfortunately, because of the structure of the factor, it is impossible to identify which dimension of Informativeness (e.g. helpfulness, variety) is causing that negative influence.

Table 4.54   Trailer Group – Encourage People to See the Movie Regression – Scaled Down Behaviour Variables With Trailer Attitude Factors

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	4.573	30.379	0.000		
Attitude Toward the Movie	.655	4.467	0.000	.614	1.628
Trailer Informativeness	-.211	-1.789	0.082	.948	1.055
Trailer Entertainment	.144	1.086	0.285	.749	1.334
Trailer Simplicity	.014	.108	0.915	.815	1.228
Trailer Flashiness	-.077	-.668	0.508	.991	1.009

Partial correlations calculations between the Trailer Attitude Factors and WOM_{MOVIE} while controlling for the effects of the Behavioural Variables provided some interesting insight. As indicated in Table 4.55, Trailer Informativeness has a negative relationship with WOM_{MOVIE} at $p < .10$, which adds validity to the outcome of the regression discussed above. The most surprising outcome is the fact that Trailer Entertainment is significantly positively correlated with WOM_{MOVIE} at a $p < .05$ level. Indeed this implies that an individual will associate the entertainment level of a trailer with a film, and if they perceive a trailer is perceived as being entertaining, it will increase the likelihood that they will recommend the movie to others.

Table 4.55   Trailer Group – Partial Correlations Between Encourage People to See the Movie and Trailer Attitude Factors*

	Trailer Informativeness	Trailer Entertainment	Trailer Simplicity	Trailer Flashiness
Pearson Correlation	-.306	.397	-.038	-.060
Sig. (2-tailed)	.074	.018	.830	.733

*Controlling for Genre Liking, Movie Involvement, Story Involvement, $A_{TRAILER}$, A_{MOV}

Only one interaction effect, between Attitude Toward the Movie and Trailer Informativeness, was discovered. As shown in Figure 4-29, if an individual had a positive attitude toward the movie, Trailer Informativeness had no impact on their likelihood of encouraging others to see the movie. In contrast, for those individuals that had a negative attitude toward the movie, if they found the trailer uninformative, they were more likely to positively talk about the movie. The most likely reason for this is that people who do not have a positive attitude toward a movie and feel uninformed realize that their lack of knowledge does not justify discouraging others from seeing it. If they do feel informed, they will feel more confident about their opinions and dissuade people from seeing the movie.

Figure 4-29   Trailer Group – Estimated Marginal Means of Encourage People to See the Movie – Attitude Toward the Movie and Trailer Informativeness

Estimated Marginal Means of Encourage People to See the Movie

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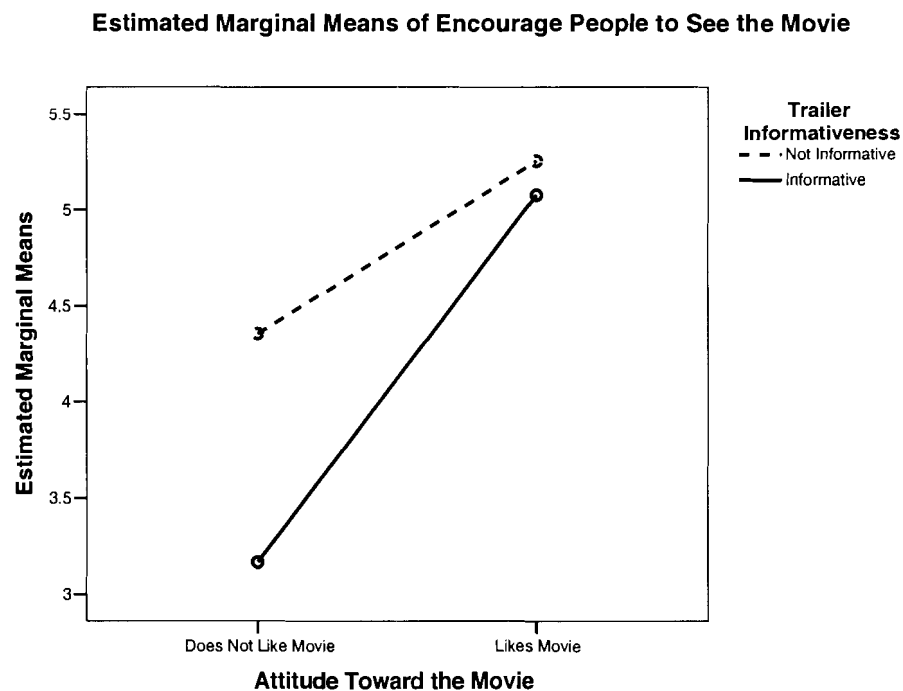
The negative influence of Trailer Informativeness is interesting, but because of the inability to separate Informativeness into multiple components, it is difficult to explain why this relationship exists. One potential reason for this outcome is that consumers who really enjoy watching previews do not want too much information regarding a movie because it spoils the uncertainty of what happens, which has been shown to be true in other studies on television shows (Friedman, 1997). It is possible that by providing a small amount of information, and therefore in a sense teasing a consumer, a film marketer can facilitate movie-related conversation by arousing speculation about what occurs in the movie. Too much information on the other hand lessens the need to talk about what happens in the movie because it is already known. The reason that this result was not found in the Website Group is because the information on a website builds on a movie's content, which is different from showing people what happens in a movie as with previews. Of course, if the information in a movie website ruined any uncertainty, it is likely that the same result would occur.

Finally, although an individual's attitude toward the movie undoubtedly has an effect on their intention of encouraging other people to see the movie, there are some missing influencers that could help to better predict this behaviour. This outcome is similar to the findings in the Website Group for the same dependent variable.

4.2.8 Encourage People to See the Trailer

The only dependent variable analyzed that was directly associated with the trailer was an individual's likelihood of encouraging other people to view the trailer ($WOM_{TRAILER}$). Correlation results for this variable are presented in Tables 4.56 and 4.57.

As shown, neither of the involvement variables is significantly correlated with $WOM_{TRAILER}$, but Genre Liking, $A_{TRAILER}$, and A_{MOV} are positively related to $WOM_{TRAILER}$ at 95% confidence level. It should be noted that even though three of the variables are positively correlated with $WOM_{TRAILER}$, the correlation statistics are not as strong as those found in other correlation tests, such as those for Seeing the Movie.

Table 4.56   Trailer Group – Encourage People to See the Trailer Correlations – With Behavioural Variables

	Movie Involvement	Story Involvement	Genre Liking	Attitude Toward the Trailer	Attitude Toward the Movie

Pearson Correlation	-0.173	0.071	0.319	0.465	0.560
Sig. (2-tailed)	0.274	0.649	0.037	0.002	0.000

According to Table 4.57, although Trailer Simplicity and Trailer Flashiness are significantly positively correlated with WOM$_{TRAILER}$, this only occurs at a 90% confidence level. Indeed, given that the correlation statistics are both under 0.3, the intensity of this relationship is not that strong.

Table 4.57   Trailer Group – Encourage People to See the Trailer Correlations – With Trailer Attitude Factors

	Trailer Informativeness	Trailer Entertainment	Trailer Simplicity	Trailer Flashiness
Pearson Correlation	0.069	0.225	0.263	0.274
Sig. (2-tailed)	0.659	0.147	0.088	0.076

The results of the first regression analysis, which only accounted for 38.7% of the variation in WOM$_{TRAILER}$ scores, are presented in Table 4.58. Only an individual's attitude toward the movie has a significant influence on their likelihood of encouraging others to view the trailer at a 95% confidence level. This is especially interesting since in the Website Group it was an individual's attitude toward the site that had a significant effect on their likelihood of encouraging others to view the site. This finding is elaborated on at the end of this section.

Table 4.58   Trailer Group – Encourage People to See the Trailer Regression – With Behavioural Variables Only

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	4.363	10.969	0.000		
Genre Liking	0.026	0.152	0.880	0.594	1.684
Movie Involvement	-0.177	-1.299	0.202	0.942	1.061
Story Involvement	-0.202	-1.293	0.204	0.720	1.388
Attitude Toward the Trailer	0.024	0.121	0.904	0.449	2.227
Attitude Toward the Movie	0.626	2.621	0.013	0.307	3.257

For the next regression, all the insignificant variables were removed except for A$_{MOV}$ and the Trailer Attitude Factors were added (see Table 4.59 for these results). Of the Trailer Attitude Factors only Trailer Flashiness was significant, but only at the level of p<.10. Thus, there is some indication that the visual appeal of a film's trailer can have an influence on people to talk about the trailer with others.

Table 4.59   Trailer Group – Encourage People to See the Trailer Regression – Scaled Down Behaviour Variables With Trailer Attitude Factors

Variables	Beta	t	sig.	Tolerance	VIF
(Constant)	4.424	28.917	.000		
Attitude Toward the Movie	.524	3.117	.004	.619	1.616
Trailer Informativeness	-.018	-.132	.896	.952	1.051
Trailer Entertainment	-.016	-.108	.915	.747	1.338
Trailer Simplicity	.078	.536	.595	.822	1.216
Trailer Flashiness	.229	1.722	.094	.990	1.010

To verify this finding, partial correlations were calculated between $WOM_{TRAILER}$ and the Trailer Attitude Factors, while controlling for Genre Liking, Movie Involvement, Story Involvement, $A_{TRAILER}$, and A_{MOV}. Interestingly, Trailer Flashiness was significantly correlated with $WOM_{TRAILER}$ at $p<.10$ ($r = .284$, sig. $= .093$). Certainly, this reinforces the regression finding that it has a slight positive influence on determining whether an individual that has seen a movie's trailer will encourage other people to view the trailer.

It is important to mention that although the presence of interaction effects was explored, there were no significant interactions discovered. This is in stark contrast to the Website Group, in which multiple interaction effects were identified.

These results indicate that the models analyzed are not sufficient at determining whether a person will encourage other people to view the trailer. Undoubtedly, an individual's attitude toward the movie has an influence on $WOM_{TRAILER}$, but given the low amount of variance explained in the scores of this dependent variable, there are clearly other important independent variables missing that would have an impact on $WOM_{TRAILER}$.

One possible problem might be related to the variable Trailer Informativeness. In the Website Group, Site Variety had a significant main effect on influencing people to encourage others to visit the site, whereas in the Trailer Group, Informativeness was not a significant predictor $WOM_{TRAILER}$. It is possible that the variety of content in a trailer has a direct impact on $WOM_{TRAILER}$, but naturally cannot be identified. Indeed, further research regarding this construct would be beneficial.

Finally, it is interesting that in the Website Group, an individual's attitude toward the site had a direct effect on their likelihood of encouraging other people to view the website, whereas an individual's attitude toward the trailer did not have a similar effect on $WOM_{TRAILER}$. This

suggests that compared with a movie's trailer, the perceived value of a website is somewhat separate from the movie, since an individual could have a negative attitude toward the movie, but a positive attitude toward the site and therefore still be willing to encourage others to visit the website. This would not happen for people that view the trailer, since their willingness to encourage others to see the trailer is highly dependent on their attitude toward the movie.

4.3 Between Group Tests

In order to test whether there were any differences between the Website Group and the Trailer Group, independent sample t-tests were conducted on all comparable variables. Of course, the means of the Attitude Factors could not be compared because the item selection was different between surveys, nor could the Web Skill or Return to Site variables since they were not included in the Trailer Group's questionnaire.

Before continuing, it is important to mention that for each variable, a Levene's test for equality of variances was conducted. Each variable had sig. values greater than .10, which means that the Website Group and Trailer Group had similar variances for each variable. Thus, all t and significance statistics reported are based on an assumption of equal variances between groups.

Table 4.60 contains the results of the independent sample t-tests for the control variables. As shown, there are no significant differences in mean scores between groups for any of the control variables. This finding has positive implications because it means that if there were any differences between groups, it would not be due to differences between these variables. Furthermore, although Amityville Involvement was measured as an outcome, the fact that the means are not significantly different suggests that this scale was interpreted by both groups in a similar manner.

Table 4.60   Between Groups Independent Samples t-Tests – Control Variables

Variable	Group	Mean	Std. Deviation	t	sig. (2-Tailed)
Genre Liking	Trailer Group	4.12	2.25	0.101	.920
	Website Group	4.07	2.21	0.101	
Movie Involvement	Trailer Group	5.09	1.14	-0.408	.685
	Website Group	5.19	0.99	-0.408	
Story Involvement	Trailer Group	4.03	1.32	-0.899	.371
	Website Group	4.28	1.19	-0.897	

Amityville Involvement	Trailer Group	3.94	1.24	-0.705	.483
	Website Group	4.13	1.22	-0.705	

The results of the t-tests for the attitude measures (Table 4.61) were interesting. Most notably, there was no significant difference in mean ratings between survey groups for either of the attitude scales. Not only does this imply that the different promotional mediums were perceived to be of the same quality, but more importantly, neither the website or trailer were more effective in creating a positive attitude toward the movie.

Table 4.61   Between Groups Independent Samples t-Tests – Attitude Variables

Variable	Group	Mean	Std. Deviation	t	sig. (2-Tailed)
Attitude Toward the	Trailer Group	4.92	0.98	0.690	.492
Site/Trailer	Website Group	4.77	1.07	0.691	
Attitude Toward the Movie	Trailer Group	4.33	1.32	0.147	.884
	Website Group	4.29	1.33	0.147	

As displayed in Table 4.62, there were also no significant differences between survey groups in mean scores for any of the behaviour intention variables. Thus, although each promotional medium was in some way significant in determining an individual's behaviours associated with the movie, neither was more effective at influencing those behaviours.

From a marketing perspective this latter issue is important to acknowledge, mainly because it has implications for how to allocate promotional resources. For instance, simultaneously investing a large amount of money into building an in-depth website and producing a long trailer may be wasteful. Given its practical importance, this matter is elaborated on in the discussion section.

Table 4.62   Between Groups Independent Samples t-Tests – Behaviour Intention Variables

Variable	Group	Mean	Std. Deviation	t	sig. (2-Tailed)
Encourage People to See	Trailer Group	4.42	1.16	0.966	.337
the Site/Trailer	Website Group	4.14	1.53	0.970	
Encourage People to See	Trailer Group	4.57	1.31	0.162	.872
the Movie	Website Group	4.52	1.47	0.162	

Likelihood of Seeing	Trailer Group	4.44	2.04	0.758	.451
Amityville	Website Group	4.09	2.27	0.759	

For exploratory purposes, differences between genders in mean scores of all comparable variables were also analyzed. Again, a Levene's test for the equality of variances was conducted for each variable. Interestingly, Genre Liking was the only variable to have significantly different variances at the p<.05 level (sig. = .033). Therefore, all statistics presented are based on an assumption of equal variances, with the exception of those for Genre Liking, which are based on an assumption of unequal variances.

For the control variables, there were some significant differences between genders at the p<.10 level (results provided in Table 4.63). Specifically, females had a notably higher mean rating for Genre Liking and Amityville Involvement compared to males. This outcome is interesting because it indicates that females like scarier movies more so than men, which contradicts a popular notion that males like movies that are similar to The Amityville Horror more than women.

Table 4.63   Gender Independent Samples t-Tests – Control Variables

Variable	Group	Mean	Std. Deviation	t	sig. (2-Tailed)
Genre Liking	Male	3.62	1.95	-1.612*	.098*
	Female	4.40	2.34		
Movie Involvement	Male	5.06	1.23	-0.546	.587
	Female	5.19	0.96		
Story Involvement	Male	3.97	1.23	-1.130	.261
	Female	4.28	1.27		
Amityville Involvement	Male	3.76	1.15	-1.700	.093
	Female	4.22	1.25		

Based on assumption of unequal variances

In general, females were also more responsive to the advertising mediums compared to males. As indicated in Table 4.64, females had a significantly more positive attitude toward the advertising mediums than males. Interestingly, within each survey group there was also a

significant difference towards the medium used between males and females. Within the Website Group for instance, females had a significantly more positive A_{SITE} (mean = 5.00) than males (mean = 4.44) at a p<.10 level (sig. = .091). Similarly, in the Trailer Group, females had a more positive $A_{TRAILER}$ (mean = 5.13) than males (mean = 4.58) at the same level (sig. = .073). In other words, the difference between genders in terms of attitude toward the advertising medium was not contingent on a specific advertising medium.

Further, there was not a significant difference in mean ratings between females and males for A_{MOV} at a p<.10 level, but the difference was significant at an 86% confidence level. Although not entirely reliable, this latter result provides some suggestion that females had a more positive attitude toward the movie than males.

Table 4.64   Gender Independent Samples t-Tests – Attitude Variables

Variable	Group	Mean	Std. Deviation	t	sig. (2-Tailed)
Attitude Toward the Site/Trailer	Male	4.51	1.04	-2.568	.012
	Female	5.07	0.96		
Attitude Toward the Movie	Male	4.04	1.26	-1.521	.132
	Female	4.48	1.33		

There were also significant differences between females and males for two of the behavioural intention variables. According to Table 4.65, at a 90% confidence level females were significantly more likely to encourage other people to see the movie compared to males, as well as more likely to see the film. Indeed, this result further challenges the notion that males are more likely to be interested in horror movies.

Table 4.65   Gender Independent Samples t-Tests – Behaviour Intention Variables

Variable	Group	Mean	Std. Deviation	t	sig. (2-Tailed)
Encourage People to See the	Male	4.06	1.37	-1.194	.236
Site/Trailer	Female	4.42	1.35		
Encourage People to See the	Male	4.24	1.35	-1.702	.092
Movie	Female	4.75	1.38		

Likelihood of Seeing Amityville	Male	3.71	2.14	-1.969	.052
	Female	4.62	2.11		

Admittedly, these differences between genders may not be true for all movies in The Amityville Horror's genre since there are different types of horror movies (e.g. some are gorier than others). At the very least however, these results strongly suggest that females cannot be ignored in the promotional strategies for these types of films. This topic is elaborated on in the Discussion section.

Finally, given that attitudes towards the website and the trailer were shown to have a positive influence on Attitude Toward the Movie, it was thought that perhaps if an individual had viewed both the website and trailer, it would have more of an effect on an individual's attitudes and intentions compared to if they only viewed the trailer or just the non-trailer material on the website. In order to examine this, individuals in the Website Group were divided into two groups based on whether they had visited the Video section, which resulted in a total of three groups: the Trailer Group, the Only Website Group, and the Website and Trailer Group.

To compare the means of all the comparable variables between the three groups, a one-way ANOVA test was conducted for each variable. Interestingly, none of the variables were significant at the $p < .05$ level, but this outcome is partially attributable to a low sample size within the Only Website Group. Unfortunately, only 13 participants that visited the website did not view the trailer, which means that the Only Website Group's ratings are most likely not representative of the population, and thus not reliable for testing purposes. Given the possibility for differential effects between these three groups and the limitations in this project imposed by a small sample size, it is reasonable to state that this is a topic that should be addressed in future research projects.

5 DISCUSSION AND CONCLUSION

The goal of this study was to provide insight into the following questions: (1) What do consumers want to experience within a movie's website?; (2) How does the experience of a movie website affect a consumer's attitudes and behaviours related to the film?; (3) Does Beyond the Film content result in greater involvement with the movie and therefore greater likelihood to engage in movie-related behaviours?; (4) What are the effects of a film's website on consumer attitudes and behaviours relative to other promotional media?

This section discusses how the results of this study provide insight into those questions. The marketing implications of the results are also provided, as well as the limitations of the study.

5.1 Research Findings

This study enhances previous research on movies and information sources (e.g. Faber & O'Guinn's, 1984, Cooper-Martin, 1992) by showing that websites can be a powerful promotional medium for film marketers. The results of this study demonstrate that a consumer's experience with a film's website has a direct impact on their attitude toward the movie, which has an influence on whether they will see the movie and talk positively about the movie with other people. Further, a positive website experience will increase the likelihood that an individual will encourage other people to visit the website, as well as return to the website. Indeed, understanding how to create a positively perceived website experience is important for film marketers.

Creating a Positive Website Experience

The five Site Attitude Factors identified in this study provide excellent insight on how to create a positive movie website experience. In general, the results of these factors benefit existing website literature in two ways. First, the dimensions of a website are not only valuable for creating a positive website experience, but they also have the ability to directly affect an individual's behaviour, which adds validity to Raney et al.'s findings (2003). Second, previous studies on attitude toward the site (e.g. Chen et al., 2002) only showed that each website factor had a main

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influence. It is evident from this study that a website's dimensions can significantly interact with each other as well. Only investigating main effects clouds the role of certain dimensions, such as how the perceived variety of information on a website contributes to creating an attitude toward the site.

Film marketers should definitely take note of the importance of a consumer's perceived simplicity of a website. Not only is it a strong determinant of whether a website will be evaluated positively, it also has the ability to directly affect an individual's intention to see the movie. The most likely reason for this latter finding is that consumers will associate the complexity/simplicity of a website experience with a movie's experience. A complex website experience will create the perception that a film's experience is complicated and thus discourage people from seeing it, while the opposite will occur for a simple experience. Indeed, substituting simplicity for over-the-top graphics or a crafty site design would be a risky venture.

The information provided within a movie's website is an extremely important ingredient of the website experience for consumers. In support of Koku's (1995) theory, this indicates that for experiential products, knowledge is an integral part of the consumption experience. From a research perspective, distinguishing between the variety of information and the quality of information is extremely important because they have different effects on consumers. By separating these components, this study enhances the scale used by Chen et al. (2002) on attitude toward the site.

The perceived helpfulness of a website's content has a direct influence on whether a person will develop a favourable attitude toward the site. Although contingent on other variables, providing quality information within a film's website can also help to create positive attitudes toward the movie, as well as influence website viewers to encourage other people to see the movie and visit the website. Admittedly, it is difficult to conclude what consumers consider as being helpful content, but the interactions between Site Helpfulness and Story Involvement on multiple dependent variables suggests story-related information has considerable value. Of course, this is consistent with the theory of including Beyond the Film information within a website.

Although the perceived variety of information does not have a main effect on an individual's attitude toward the site, it does significantly moderate the effect of Site Entertainment, which is discussed in detail below. Perhaps more importantly, the variety of information on a website has

a direct influence on whether people are willing to encourage other people to visit the website and watch the movie. To this end, by supplying a wide variety of information on a movie, marketers can ensure that they are appealing to differences in consumer preferences for content in order to help initiate positive movie-related conversations.

It is important to note that the quality of information and variety of information on a website are not entirely independent of each other. Not only should a movie's website contain a wide variety of information, but that information needs to also be considered helpful. The presence of both in a film's website will positively influence an individual's attitude toward a movie, as well as their intention to encourage other people to visit the website.

The degree to which a movie website experience is perceived as being entertaining is also an important consideration for film marketers. Many movie websites possess entertaining features (e.g. games), but these features will not contribute much to creating a positive website experience unless they are complemented by a wide variety of content. Thus, substituting applications like online games in place of information could hinder a website's experience. Further, it is critical to ensure that people who like a film's genre perceive its website to be entertaining, as they will be more likely to evaluate the website's experience positively and encourage other people to see the movie. Whether or not a website is perceived as entertaining matters very little to people that do not like a film's genre.

Finally, the importance of the speed at which a website operates has been shown to be a significant predictor of an individual's attitude toward the site in previous studies (e.g. McMillan & Hwang, 2002). Thus, it is not surprising that the speed at which a website operates is positively related to an individual's attitude toward the site. However, it is interesting that people who perceived the website as being simple were less likely to see the movie if they evaluated it as operating quickly. This might have been caused by the design of The Amityville Horror's website. Specifically, when a person clicked on a link to visit a section, they were led through parts of the house (e.g. up a flight of stairs and down a hallway) and eventually ended up in a room that contained the information they were seeking. If the website was leading viewers through the house too quickly, that experience could have been perceived negatively and been associated directly with the movie's experience. Thus, as a cautionary note, some movie website features might be more effective if they operate at a slow or moderate tempo.

Does Beyond the Film Content Matter?

It is unfortunate that the hypotheses related to Beyond the Film content were unable to be analyzed. However, as mentioned previously, there is some support for the importance of including story-related information within a website. For instance, consumers that are highly involved with a film's story and perceive its website's content as being helpful (i.e. related to the story) are more likely to form a positive attitude toward the site and encourage other people to see the movie. Thus, some people want to gain knowledge about a movie's story and stimulating this need can result in positive outcomes for film marketers. Further, since spoiling certain aspects of a film's story is perceived negatively by consumers (e.g. Friedman, 1997), it seems more effective to add depth to the story by integrating Beyond the Film-type content. Certainly this is a topic that deserves further exploration.

Creating a Positive Preview Experience

In contrast to websites, the most important attribute of a preview for consumers is that it is entertaining. Considering that previews are shown in the same format as a movie, and thus provide consumers with a trial experience of a movie, (Faber & O'Guinn, 1984), this outcome is not surprising. Not only will the perceived entertainment level of a preview directly affect consumers' attitude toward the preview, it also has a direct effect on their intention to encourage other people to see the movie. This suggests that consumers will strongly associate the experience of a preview with the movie's experience. This also means that a preview sets expectations for a movie, and therefore, the movie's experience needs to coincide with those set expectations.

The focus on entertainment does not mean that the information provided in a preview is not important. In fact, it is a significant factor in determining whether an individual will form a positive attitude toward a preview. Specifically, if a consumer perceives a preview as being informative, they will be more likely to evaluate it positively. However, findings also suggest that the more informative a movie's preview, the more likely that consumers will *not* see the movie. This is consistent with the results of another study in which consumers reacted negatively toward a movie if they were exposed to important story developments before viewing it (Friedman, 1997).

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A major problem with interpreting the effects of Informativeness is that unlike the Website Group, this factor was not split into dimensions of quality and variety, which differ in their influence on movie-related attitudes and behaviours. Thus, insight into the role of this variable is limited. However, it makes sense that film marketers should be careful not to reveal too much of the consumption experience in a preview. Instead, they should tease consumers by giving them only enough information to generate interest in seeing how a movie's story develops.

Although the simplicity of a preview's experience does not have a main effect on a consumer's evaluation of the preview, it is an important attribute for people highly involved with movies. Given that high involvement movie consumers will arguably be more likely than low involvement consumers to seek out and pay attention to previews, this is an important feature for film marketers to address. It is also interesting to note that a "simple" preview can help prevent someone that does not like a movie's genre from forming a negative attitude toward the movie. Basically, people that do not like a film's genre can assess a movie as being of good quality even though the film does not appeal to them. Similar to websites, this means that the perceived simplicity/complexity of preview's experience is directly associated with a movie's experience.

To create a positive preview experience, it should also be visually appealing. This makes sense given that previews are created with content directly obtained from a movie, and thus have the ability to strongly convey the visual experience of a movie.

Integrating Film-Specific Attributes

Understanding the importance of certain film-specific attributes from a consumer's perspective can help improve the experience provided in a movie's promotional material.

Whereas Neelamegham & Jain (1999) found genre to not be significantly related to a consumer's enjoyment of a film, it does appear to be an important determinant in a pre-choice situation. In fact, an individual's liking of a film's genre has a significant influence on whether they will form a positive attitude toward a movie, as well as its website and preview. From a marketing perspective this suggests that to convey the experience of a movie within a promotional medium, it is critical to integrate those characteristics that are central to a film's genre (e.g. scary for horror movies, funny for comedies).

A film's story is a core part of the consumption experience. It can significantly affect a person's attitude toward a movie and be a focal point of movie-related conversations. As mentioned, for websites, the interaction effects between Story Involvement and Site Helpfulness suggest that movie websites in particular should be designed to increase consumers' knowledge of a film's story. By doing so, film marketers can facilitate positive movie-related conversations and increase the likelihood that consumers will react favourably toward the website. As a final note, from a research perspective this study also proved that the involvement construct can be applied to a movie's story.

This was also the first known study to employ the involvement construct for movies in general. Respondents in both groups indicated that movies can be a high involvement product, which suggests that some consumers will spend a lot of time and effort gathering information in order to select a movie. This finding lends doubt to Cooper-Martin's (1991) claim that consumers will not spend as much effort and time during the choice process for experiential products as they will for non-experiential products.

Admittedly, results did not provide much clarity on the relationship between a consumer's level of involvement with movies and their evaluation of a film and its promotional material. The fact that Movie Involvement had significant main effect on an individual's likelihood of seeing the movie in the Preview Group indicates that previews are an important information source for those consumers highly involved with movies. This effect was not discovered in the Website Group, which may mean that websites, because of their ability to contain a wide variety of content, can appeal to both low and high involvement consumers, thereby making Movie Involvement non-significant. Naturally, future research would help to better explain the role of Movie Involvement in influencing consumer attitudes and behaviours toward films.

Differences Between Websites and Previews

Some concern might be generated for the notion that websites and previews have the same effect at creating a positive attitude toward a movie, as well as enticing people to see or talk about a film. Indeed, implementing them both simultaneously within a promotional campaign might be considered a waste of resources. However, this is most likely not the case. Since previews are one of the most influential sources for films (e.g. Faber & O'Guinn, 1984; Cooper-Martin, 1992), the results of this study suggest that websites also share that potential. Moreover, websites and

previews likely appeal to different consumer segments (e.g. younger versus older people), and also complement each other as well (e.g. a preview can help to increase the perceived entertainment value of a website). Further exploration is needed to determine whether or not including them both in a promotional campaign is a poor allocation of resources.

There are some differences between websites and previews that are worth mentioning. For encouraging other people to view a website, individuals are not dependent on their attitude toward the movie as they are with previews. Thus, websites appear to provide an experience that is perceived as being somewhat separate from the movie's experience. This is beneficial for film marketers because it means that websites have the ability get people talking positively about movie-related marketing material without liking the movie. Of course, this also underscores the importance of creating an appealing website because it suggests that people who have a positive attitude toward a movie may not discuss its website if they evaluate it negatively.

Perhaps the most interesting difference between these two information sources is that the criteria used by consumers to evaluate a website experience will differ from what they use to evaluate an experience in other media, such as previews. To illustrate, consumers tend to watch a film's preview to get a sense of how entertaining the movie will be, as well as acquire small pieces of information about the plot, characters and other movie-related attributes. In contrast, consumers prefer websites to provide information that builds on certain aspects of a film, such as the story. Essentially, consumers look to previews to provide a sense of a movie's experience, while they regard websites as being able to increase their knowledge, which enhances a movie's experience. The implication of this for future projects is to identify whether viewing a website leads to greater enjoyment of the consumption experience compared to other media forms.

5.2 Marketing Implications

The results of this study indicate that websites are capable of being an effective promotional tool for marketers of experiential products. Although the following recommendations are more geared towards movies, they are also applicable to a variety of experiential products, especially those with an entertainment component (e.g. video games).

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5.2.1 Website Implications

In order to design an effective website for films, the following recommendations should be considered:

- **Design Websites so that Visitors Can Easily Explore Them**

    It is critical for marketers to design a website in a manner that makes it easy for viewers to find the information they are looking for, especially because results suggest that the simplicity of a website has a direct effect on how a film is perceived. Indeed, if an individual considers a website to be frustrating, the more likely they are to associate that feeling with the experience the movie provides, which will negatively affect their intention to see it. As a final note, as long as it does not hinder the experience of a website, one way of reducing potential frustration is to ensure that website pages and features operate (load) at a fast speed

- **Integrate Characteristics Central to a Movie's Genre**

    Given the effects of Genre Liking on an individual's attitude toward the website, integrating fundamental aspects of a movie's genre into a website would increase the likelihood that it is perceived in a positive manner. For example, making a website seem scary for a horror movie or funny for a comedy would help to convey the experience the movie provides. It is important to mention that website marketers should also avoid being inconsistent with a movie's genre and the atmosphere created in a website, so as to not create false expectations.

- **Provide Information that Develops and Enhances a Film's Story**

    One of the interesting outcomes of this study is the importance of including story-related content within a website. It is important to reiterate the point that it is not sufficient to simply provide a plot synopsis, but necessary to add depth to certain aspects of the story. For instance, The Truth section of The Amityville Horror's website helped to provide information on the background of the premise behind the movie. Not only does this tactic appeal to individuals that are interested in a movie's story, but it also helps to facilitate interest in a film's story for people initially unfamiliar with it.

- **Deliver Content using Entertaining Methods**

  Since a website has the ability convey the experience of a film, it should be perceived as being entertaining. Of course, there are many possibilities available for making a website entertaining, but a few guidelines should be considered. First, include features that by themselves could be perceived as being entertaining. For instance, most film websites include previews (sometimes multiple), which have the ability to be evaluated as being entertaining without the context of a website.

  Second, as explained above, consider creating an atmosphere within the website that integrates elements that are central to a film's genre. Finally, give the website user the ability to manipulate the content, so that the viewing experience is active as opposed to passive. The reason for this is because active participation from a website visitor will generate a high level of arousal, which in previous studies has been shown to be strongly associated with high levels of perceived entertainment (Raney, et al., 2003). Further, this will also increase the chance that visitors will absorb the information provided.

- **Implement a Wide Variety of Valuable Content**

  The appeal of websites compared with other promotional methods seems to be their ability to provide a wide variety of information. Indeed, results suggest that when a consumer is exposed to a large amount of information regarding an experience, this can create a feeling of expertise, which in turn influences that individual to share their knowledge with others in a positive manner. However, there is a caveat to this point. Although results suggest the more knowledge people have about a movie the more likely they are to share it with others, the information in a website still needs to be perceived as valuable in order to foster positive attitudes towards the website.

- **Give Website Viewers a Method for Communicating About the Movie**

  There is definitely a strong indication that people like to talk about movies with other people, and thus, marketers should give online viewers a method for communicating their thoughts on a movie. Moreover, marketers can direct the focus of conversation by initiating topics on message boards, which could be designed to stimulate more involvement in the film's story.

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Please note, this does not mean that marketers should attempt to control what content is inputted from visitors, only that they have the ability to influence the direction.

- **Afford Website Visitors With the Ability to Contribute to the Experience of a Film**

Another way to enhance the consumption experience is by providing ways for visitors to add their input to a movie's experience. For instance, this could be accomplished by posting stories written by visitors involving the movie's characters or even through unique applications, like allowing people to create their own trailer from assorted clips. Further, facilitation of involvement from visitors could be accomplished by implementing a contest for the best creative contribution.

- **Consistently Update the Website and Provide Notification of Updates**

One major problem with The Amityville Horror's website was that it never provided viewers with a reason to return, and as with traditional advertising methods, repeated exposure can facilitate more positive product perceptions. Therefore, websites should give viewers the motivation to revisit the site, such as by changing content periodically and notifying people (possibly through email) that the website has been updated.

- **Provide Links to Websites that are Strongly Associated With the Movie**

Websites created by other people can do an excellent job of providing a different perspective on issues central to the movie (e.g. characters, stories), which could help to improve the experience of the film. Thus, visitors should be explicitly encouraged to explore related websites as well.

- **Communicate With People Involved in the Creative Process Behind the Movie**

Many of these recommendations are based on implementing various creative elements into a website that are related to a film. Thus, intuitively it makes sense that individuals related to the creative aspects of a movie, such as writers and producers, should be used as resources. For instance, some parts of a movie that are not included in the final cut could be integrated into a website in order to add to the story and enhance the experience.

5.2.2 Preview Implications

The following suggestions will aid in developing a preview for a film:

- **Design a Preview so that it is Perceived as Being Entertaining**

  Results indicate that previews have entertainment value for consumers, and thus, the most important feature of previews for consumers is that they must be evaluated as being entertaining. This is not surprising considering that previews definitely have a strong ability to convey the experience of a movie to consumers.

- **Ensure the Preview is Consistent with the Genre of the Movie**

  Similar to websites, previews should contain elements that are central to a film's genre in order to appeal to those individuals that would be most likely to see a certain type of movie. Moreover, having a preview that creates expectations that are not consistent with the film's genre would most likely result in poor evaluations of the movie upon seeing it.

- **Tease Consumers by Including Important Aspects of the Story Within the Preview**

  Although the level of entertainment a preview provides is the most influential factor for consumers, there is evidence that people who are involved with the story want information about the movie from a preview. However, as a limitation to this point, providing too much information (i.e. material that gives away surprise twists) can increase the likelihood that consumers will not talk about the movie with others.

- **Include Original Previews Within a Website**

  Naturally, it is critical to include previews within a website. However, providing previews only available to be viewed on the website could help to encourage consumers to visit the website, and create a more positive experience while visiting it.

- **Find Methods for Integrating A Film's Preview with Its Website**

  Including messages that encourage consumers to visit a website is fairly common in the film industry, but usually that message falls at the end of a preview and can easily be missed by viewers. Movie marketers need to explicitly give consumers a reason to visit a film's website based on its preview. For instance, providing an extension of a preview shown in theatres could help to accomplish this, or by supplying a direct link within a preview that is displayed on websites that house movie trailers. Finally, results do suggest that appealing to an individual's interest in the story within a preview could drive them to the website in pursuit of more information.

5.3 Limitations and Future Research

There are some limitations of this study that are important to mention. A noticeable one is the fact that only one genre (i.e. horror) was included. Evaluations of horror movies and their promotional material, given their propensity to scare people, might be more sensitive to the effects of genre because some people do not like feeling frightened. People would probably not respond in a similar manner to other genres, like comedies, because they appeal to a wider audience. Future studies on this topic should definitely include a variety of genres.

The sample population consisted only of university students from a business faculty, which hinders the generalizability of the results. There are different segments of movie consumers, and they each may have different preferences for movie-related information sources. Identifying differences between consumer segments in future projects will enrich the findings of this study.

Sample size was also a problem. Specifically, it was too small to conduct more in-depth statistical testing, such as structured equation modelling, which could lead to a more accurate understanding of the relationships between variables. Future projects should include a large sample group that better represents the entire population, or at least a relevant segment within it (e.g. university students from all faculties).

Obviously, the effectiveness of a film's website on influencing consumer attitudes and intentions was only compared against previews. It would be interesting to also assess the effects of websites

versus other forms of promotional media for movies, such as television commercials and interpersonal sources.

This study only took into account the website content that would appeal to consumers once they had arrived at the site, but it did not consider what would drive people to a film's website. Exposure to other movie-related advertisements can be accidental, but websites are rarely stumbled upon – a person has to choose and perform an action to view them. Future studies should consider what influences someone to visit a film's website.

Two common movie website features were noticeably absent from The Amityville Horror's website, a method for site visitors to interact with each other (e.g. a message forum) and notification of updates. The importance of these characteristics should be examined in future studies, especially because they provide viewers with an external reason to return to the website, which was not well explained by the independent variables in this study.

Also, the content of the website could not be controlled, which was a factor in why the Beyond the Film hypotheses could not be tested. The lack of control also means that participants might have gone through the website systematically by choosing sections in the order they were presented. In other words, respondents may have not been visiting areas based on what appeals to them. It would be ideal to manipulate the content of a website in future studies in order to better assess consumer preferences, as well as explore the Beyond the Film theory.

The time requirements provided to the website respondents hinders the analysis of website content preferences. Not only are the times provided by respondents subject to self-report biases, since respondents were asked to spend a minimum amount of time at the website, they may have only visited some sections to meet the requirement. For future projects, it would be beneficial to collect website log data that shows the order in which each section was visited, as well as how much time was spent at each section.

As mentioned, the Informativeness factor in the Trailer Group could not be separated into multiple factors in order to distinguish between the quality of information and the variety of information in a preview. This problem lead to a limited understanding of the influence a preview has on an individual's movie-related attitudes and behaviours. Splitting the Trailer

Informativeness factor by adding related items to the attitude dimension scale would provide more interesting results.

Story Involvement had a significant influence on an individual's attitude toward the movie in both groups, but respondents were asked to indicate their interest in the film's story before viewing advertising material. It is possible that a website facilitates greater interest in a movie's story than other information sources, and therefore this should be examined in future studies.

This study analyzed the effectiveness of a website solely as a promotional tool in a pre-choice situation. It is possible that some consumers after seeing a film will visit its website in order to acquire more knowledge. In that case, website content preferences might be different, which would be important for film marketers to identify. It may even be possible to influence repeat viewing by including certain features within a website that appeal to those who have already seen the film.

The model did not account for the possibility of a recursive relationship between variables. For instance, it only considered that a positive attitude toward a website would lead to a positive attitude toward a movie, but it is possible that an individual could form an attitude toward a movie before visiting a website, which in turn could affect their evaluation of the website.

Finally, it would be more ideal to assess whether people engaged in the examined behavioural outcomes as opposed to simply relying on intentions. Beyond that, it would be interesting to identify whether a website has the ability to enhance the viewing experience of a movie, so that people who view the website have a higher evaluation of the film upon seeing it compared to those who are exposed to traditional advertising sources.

5.4 Conclusion

This study was a first attempt at identifying what consumers want to experience within a film's website, as well as how that experience affects their evaluation of the film and intention to engage in consumer behaviours related to the movie and website. Findings indicate that websites have the ability to be a highly influential information source for driving consumers to see a movie and encouraging them to talk about the movie with others. Further, film marketers should not be

adopting strategies used in other advertising media when designing a website as consumers have different preferences that vary depending on the information source.

Although there are some interesting results, this project only cracked the surface of this dynamic topic. The model employed within this study provides a solid benchmark for conducting future research projects, but needs some refinement and enhancement in order to bring clarity to relationship between consumers and film websites. Given the importance of movies for many consumers and the increased competition within the film industry, this is a research area that deserves more exploration.

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APPENDIX: WEBSITE GROUP QUESTIONNAIRE

Please read the following caption and then answer the questions on the following two pages:

Based on a true story, the new movie The Amityville Horror set to be released in April 2005, depicts the following events:

On November 14, 1974, police received a frantic phone call that led them to a nightmarish crime scene at the Defeo residence in Amityville, Long Island - an entire family had been slaughtered in their beds. In the days that followed, Ronald Defeo confessed to methodically shooting his parents and four siblings while they slept, claiming "voices" in the house drove him to commit the grisly murders. One year later, George and Kathy Lutz and their three children moved into the house thinking it would be their dream home. But shortly after settling in, bizarre and unexplainable events began to occur to the family as George was plagued by nightmarish visions and haunting voices from the evil presence still lurking within the residence. 28 days after moving in, the Lutzes abandoned the home - lucky to escape with their lives.

Question #1

Please select one box for each item.

To me, movies in general are:

	1	2	3	4	5	6	7	
Important	☐	☐	☐	☐	☐	☐	☐	Unimportant
Interesting	☐	☐	☐	☐	☐	☐	☐	Boring
Relevant	☐	☐	☐	☐	☐	☐	☐	Irrelevant
Exciting	☐	☐	☐	☐	☐	☐	☐	Unexciting
Means a Lot to Me	☐	☐	☐	☐	☐	☐	☐	Means Nothing
Appealing	☐	☐	☐	☐	☐	☐	☐	Unappealing
Fascinating	☐	☐	☐	☐	☐	☐	☐	Mundane
Valuable	☐	☐	☐	☐	☐	☐	☐	Worthless
Involving	☐	☐	☐	☐	☐	☐	☐	Uninvolving
Needed	☐	☐	☐	☐	☐	☐	☐	Not Needed

Question #2

Please select one box for each item.

To me, the *story* of this movie is:

	1	2	3	4	5	6	7	
Unimportant	❏	❏	❏	❏	❏	❏	❏	Important
Boring	❏	❏	❏	❏	❏	❏	❏	Interesting
Irrelevant	❏	❏	❏	❏	❏	❏	❏	Relevant
Unexciting	❏	❏	❏	❏	❏	❏	❏	Exciting
Means Nothing	❏	❏	❏	❏	❏	❏	❏	Means a Lot to Me
Unappealing	❏	❏	❏	❏	❏	❏	❏	Appealing
Mundane	❏	❏	❏	❏	❏	❏	❏	Fascinating
Worthless	❏	❏	❏	❏	❏	❏	❏	Valuable
Uninvolving	❏	❏	❏	❏	❏	❏	❏	Involving
Not Needed	❏	❏	❏	❏	❏	❏	❏	Needed

Question #3

Please check all that apply.

Which areas did you visit while browsing the Web site?

☐   The Truth

☐   **The Film**

☐   **Video**

☐   **Downloads**

Question #4

Please check only two boxes.

Which <u>two</u> areas of the Web site did you stay at the longest?

Section	Minutes Spent
The Truth	
The Film	
Video	
Downloads	

Question #5

Please select one box for each item

How well does each phrase describe the Web site you just viewed?

	NOT AT ALL DESCRIPTIVE OF THIS WEB SITE						VERY DESCRIPTIVE OF THIS WEB SITE
	1	2	3	4	5	6	7
Active	❑	❑	❑	❑	❑	❑	❑
Cool	❑	❑	❑	❑	❑	❑	❑
Confusing	❑	❑	❑	❑	❑	❑	❑
Cumbersome	❑	❑	❑	❑	❑	❑	❑
Easy to Navigate	❑	❑	❑	❑	❑	❑	❑
Entertaining	❑	❑	❑	❑	❑	❑	❑
Exciting	❑	❑	❑	❑	❑	❑	❑
Flashy	❑	❑	❑	❑	❑	❑	❑
Fun	❑	❑	❑	❑	❑	❑	❑
Helpful	❑	❑	❑	❑	❑	❑	❑
Imaginative	❑	❑	❑	❑	❑	❑	❑

Please select one box for each item.

How well does each phrase describe the Web site you just viewed?

	NOT AT ALL DESCRIPTIVE OF THIS WEB SITE						VERY DESCRIPTIVE OF THIS WEB SITE
	1	2	3	4	5	6	7
Informative	❑	❑	❑	❑	❑	❑	❑
Intelligent	❑	❑	❑	❑	❑	❑	❑
Interactive	❑	❑	❑	❑	❑	❑	❑
Irritating	❑	❑	❑	❑	❑	❑	❑
Keeps My Attention	❑	❑	❑	❑	❑	❑	❑
Knowledgeable	❑	❑	❑	❑	❑	❑	❑
Loads Fast	❑	❑	❑	❑	❑	❑	❑
Manageable	❑	❑	❑	❑	❑	❑	❑
Many Resources	❑	❑	❑	❑	❑	❑	❑
Messy	❑	❑	❑	❑	❑	❑	❑
Operates at High Speed	❑	❑	❑	❑	❑	❑	❑
Variety of Content	❑	❑	❑	❑	❑	❑	❑

Question #6

Please select one box for each item.

Please indicate how you would rate this *Web site* on the following dimensions:

	1	2	3	4	5	6	7	
Bad	❑	❑	❑	❑	❑	❑	❑	**Good**
Unpleasant	❑	❑	❑	❑	❑	❑	❑	**Pleasant**
Unfavorable	❑	❑	❑	❑	❑	❑	❑	**Favorable**

Question #7

Please only select one box.

How much do you like this *Web Site*?

	1	2	3	4	5	6	7	
Strongly Dislike	❑	❑	❑	❑	❑	❑	❑	**Strongly Like**

Question #8

Please select one box for each item.

Please indicate how you would rate this *movie* on the following dimensions:

	1	2	3	4	5	6	7	
Bad	❑	❑	❑	❑	❑	❑	❑	**Good**
Unpleasant	❑	❑	❑	❑	❑	❑	❑	**Pleasant**
Unfavorable	❑	❑	❑	❑	❑	❑	❑	**Favorable**

Question #9

Please only select one box.

How much do you think you will like _this movie?_

	1	2	3	4	5	6	7	
Strongly Dislike	❑	❑	❑	❑	❑	❑	❑	**Strongly Like**

Question #10

Please select one box for each item.

To me, this movie is:

	1	2	3	4	5	6	7	
Unimportant	❑	❑	❑	❑	❑	❑	❑	**Important**
Boring	❑	❑	❑	❑	❑	❑	❑	**Interesting**
Irrelevant	❑	❑	❑	❑	❑	❑	❑	**Relevant**
Unexciting	❑	❑	❑	❑	❑	❑	❑	**Exciting**
Means Nothing	❑	❑	❑	❑	❑	❑	❑	**Means a Lot to Me**
Unappealing	❑	❑	❑	❑	❑	❑	❑	**Appealing**
Mundane	❑	❑	❑	❑	❑	❑	❑	**Fascinating**
Worthless	❑	❑	❑	❑	❑	❑	❑	**Valuable**
Uninvolving	❑	❑	❑	❑	❑	❑	❑	**Involving**
Not Needed	❑	❑	❑	❑	❑	❑	❑	**Needed**

Question #11

Please only select one box

Will you encourage people to *visit this Web site*?

	1	2	3	4	5	6	7	
Strongly Discourage	☐	☐	☐	☐	☐	☐	☐	**Strongly Encourage**

Question #12

Please only select one box.

Will you encourage people to *see this movie*?

	1	2	3	4	5	6	7	
Strongly Discourage	☐	☐	☐	☐	☐	☐	☐	**Strongly Encourage**

Question #13

Please only select one box.

I will see this movie:

	1	2	3	4	5	6	7	
Very Unlikely	☐	☐	☐	☐	☐	☐	☐	**Very Likely**

Question #14

Please only select one box.

I will return to this site:

	1	2	3	4	5	6	7	
Very Unlikely	☐	☐	☐	☐	☐	☐	☐	**Very Likely**

Question #15

Please select one box for each item.

How much do you agree with the following statements?

	STRONGLY DISAGREE						STRONGLY AGREE
	1	2	3	4	5	6	7
I am extremely skilled at using the Web	❑	❑	❑	❑	❑	❑	❑
I consider myself knowledgeable about good search techniques on the Web	❑	❑	❑	❑	❑	❑	❑
I know somewhat more than most users about using the Web	❑	❑	❑	❑	❑	❑	❑
I know how to find what I am looking for on the Web	❑	❑	❑	❑	❑	❑	❑

Question #16

Please only select one box.

I enjoy watching movies in the same genre as this movie:

	1	2	3	4	5	6	7	
Strongly Disagree	❑	❑	❑	❑	❑	❑	❑	**Strongly Agree**

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Question #17

Please indicate your gender:

❑ Male

❑ Female

Question #18

Please write your age in the blank below:

_____

Question #19

Approximately how many movies do you watch in a month?
(If less than one per month, please indicate how many movies per year)

_____ per month

or

_____ per year