

MEDIA AT THE MOVIES: ANALYZING THE MOVIE-VIEWING AUDIENCE

By

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TABLE OF CONTENTS

	<u>page</u>
ACKNOWLEDGMENTS	iii
LIST OF TABLES	vii
ABSTRACT	ix
CHAPTER	
1 PURPOSE AND SIGNIFICANCE OF STUDY	1
2 LITERATURE REVIEW	9
Introductory History	9
Foundation Study	12
Other Related Studies	16
Uses and Gratifications Theory	40
3 SURVEY AND METHODOLOGY	44
Research Questions and Survey	45
Sampling Technique	46
Collecting Surveys	48
Analysis of Research Questions	53
Analyzing the Remaining Questions (Researchers' Reasons for Adding the Remaining Questions):	54
4 DATA AND RESULTS	56
Data Cleaning	56
Data Analysis	59
Analysis of Written-Response Answers	64
5 CONCLUSION AND CLOSING THOUGHTS	91
Looking at Likert Scales	94
Closing Thoughts	102

APPENDIX

A QUESTIONNAIRE.....109

B TABLE OF RESPONSES.....115

LIST OF REFERENCES.....151

BIOGRAPHICAL SKETCH154

LIST OF TABLES

<u>Table</u>	<u>page</u>
1: Times	69
2: Miss the Theater.....	70
3: Feelings about Critiques	71
4: Feelings about Trailers	72
5: Ad Effect.....	72
6: Movie Stars.....	73
7: Subject Matter.....	74
8: Word of Mouth	75
9: Director	76
10: Seeing a Movie with Someone?.....	77
11: Rating TV as a Medium.....	78
12: Rating Radio as a Medium.....	78
13: Rating Internet as a Medium.....	79
14: Rating Magazines as a Medium.....	80
15: Rating Newspapers as a Medium.....	80
16: Rating Theaters as a Medium	81
17: Rating Word-of-Mouth as a Medium	82
18: \$5 Increase-Yes or No	82
19: How Much Do Movies Make Up Your Entertainment?.....	83

20: Age Ranges	84
21: Sex(m, f, or no)	84
22: Counts for Feelings about Critiques	85
23: Counts for Feelings about Trailers.....	86
24: Counts for Ad Effect.....	86
25: Counts for Movie Stars	87
26: Counts for Subject Matter.....	87
27: Counts for Word-of-Mouth	88
28: Counts for Director	88
29: General Linear Model: Within-Subjects Factors	89
30: Correlations.....	90
31: Respondent Answers.....	115

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This study attempted to determine why people go to the movies to see the film they see. The following variables were examined to answer that question: movie stars, directors, trailers, general advertising, word of mouth, subject matter/genre, and reviews. Data were collected via an intercept sample of 400 respondents at several theater locations in central and north central Florida. Data analysis indicated that each criterion was related to movie-viewing choice. The subject matter of a film and featured movie stars were reasons most often cited for going to a theater to see a motion picture.

CHAPTER 1 PURPOSE AND SIGNIFICANCE OF STUDY

Movies have become a big part of everyday life, starting small at their origins and growing as of 1910. In the 1910s, the motion picture industry evolved from “an industry dominated by mom-and-pop businesses to a mature, complex industry” (Fuller 1996). The movie audience served as the catalyst for this change in the industry.

The purpose of the current study is to analyze the movie-viewing audience and to see what motivates them to go see a particular movie in a theater. It is important to get inside the mind of the spectator, or moviegoer, to understand the nature of this selection-why one chooses to see a certain film of the many offered. Previous studies examined the socio-economic aspects of moviegoers such as looking at income levels and leisure activities in order to see the impact of movie watching on society in general. This new study is more specific, investigating how a person is initially enticed to go see a movie, whether this is through word of mouth, exposure to various media outlets ranging from movie previews to movie critiques in a newspaper or on TV, the drawing power of the cast or director, and so on. Movies continue to be big business. In fact, their popularity seems to grow with time, despite the competition for people’s leisure time and money. To give an indication of just how big movies have become over time, “WorldWide Box Office.Com” was consulted. This Web site, which records current and past box-office trends, tracks the total box office receipts for movies that suggest the popularity of film in general. For example, 1989 featured such hits as Batman and Indiana Jones and the Last Crusade and had total receipts of \$5,987.5 million for that year alone. 2002, on the other

hand, featured movie blockbusters like Spider-Man and Lord of the Rings: The Two Towers and had receipts totaling \$15,275.9 million (Worldwide Box Office 2003). This indicates there is a huge difference in box office receipts from the late 80's to the early part of the new millennium.

Previous studies can also show how things have changed for audiences watching movies. The study of the effects of movies on people can be traced back to the early 20th century. In January 1929, a group of University of Chicago undergraduates were given a project in which they had to write autobiographical accounts of their movie-going experiences and the impact that movies had on their lives. There were mixed responses from participants, from those who thought that movies were beneath them and that they were “a lower order of art” to those who felt that movies were “guiding factors” in their lives (Fuller 1996). This 1929 study would later be elaborated on and advanced by other researchers in 1986.

The impetus for the current study was a 1986 research report published by the Newspaper Advertising Bureau. The study showed the socio-economic statistics of who goes to the movies (including age and sex groups), how people learn about a particular movie, the effects of cable and VCR usage on the movie-going public, and activities people have engaged in instead of going to a movie. This study focused more on sociological reasoning rather than psychological concerns. The sociological concerns refer to “who” goes to the movies (their age, sex, and socio-economic bracket) and with whom. The psychological concerns refer to “why” people go to the movie, the inherent characteristics that prompt people to see a specific film. This "why" is the main topic on which this current study will be focused.

Also, many things have changed in the entertainment industry since 1986, making it easier for a researcher to gain access to various materials. Marc Vernet summarizes some of these changes in his essay, The Fetish in the Theory and History of Cinema (Bergstrom 1999):

Certainly the working conditions of the researcher have changed. Today we have access to a film library richer by far than anything available to us before, thanks to videocassettes, videodisks and an abundance of films on microfilm and microfiche, and also digital media with immense data storage capacity such as video disc, Photo CD and CD ROM. Increasingly film archives are able to offer services that were previously unimaginable through multimedia programs that allow interactive access to large numbers of documents from many sources. One can simultaneously access a film, its scripts, storyboards, director's notes and correspondence, production stills, etc.

An update to the study is therefore warranted. The new technologies also give the potential moviegoer far more options. For example, in 1986 only about one-quarter of the population owned a videocassette recorder. Now, most people in the United States own a VCR and, with current advances in computer technology, many people are turning to their computer screens and DVD players for entertainment. Clearly the market place is not the same, and there would be a definite benefit in seeing how the movie-going experience has changed since the 1986 study.

Another significant reason for conducting this study is to look beyond the simple matter of buying a movie ticket. There is more to choosing a movie than what a box-office report may show. According to Eugene Vale, author of The Technique of Screen and Television Writing, "psychologists and sociologists could learn a great deal by

studying and comparing the receipts of pictures. The public's responses show an interest that betrays its latent desires, problems, and difficulties" (Vale 1982). This basically means that people do not always go to the movies for the same reasons. They may go see a particular movie for a reason that has nothing to do with the social commentary the film displays (Vale 1982). It also means that a story told at one particular time might not be as successful at another point in time (Vale 1982). For example, many people in the industry and in the movie-going public resisted movies about terrorism after the Sept. 11 attacks, whereas before there were no such indication that those movies would be avoided (Ramos 2001). Vale sees movies as having the ability "to keep us up to date on our changing times" (Vale 1982). However, Vale also points out that analysis of movie-going behavior is still "opaque" or unclear (Vale 1982). A major goal of the present study is to help clarify the movie-going behavior of the public.

To understand the impact of movie watching, it is also necessary to get inside the mind of the spectator or the moviegoer. The idea of identification is paramount. Vale reminds us that "the spectator anticipates, evaluates, moves forward, feels suspense, experiences emotions, hopes and fears, is joyful and is depressed, satisfied and disappointed. In order to cause the spectator to undergo all these pleasant and unpleasant reactions and feelings, he must be interested" (Vale 1982). This means that the person watching a movie must be interested in what he/she expects to see in order to go out to a movie, which gets back to the idea of previews and genre/subject matter. The spectator holds a pivotal role in a film's construction and presentation because many producers and directors will support a movie based on audience response to an idea. Advance screenings are routinely offered to measure a film's effectiveness in connecting with its

audience (Austin 1989). Changes to that movie will then be made based on audience response to what is seen. It is the spectator or moviegoer who will ultimately decide whether a movie has a happy or sad ending, and whether it makes millions or becomes a box-office dud. As a result, it is important to analyze the movie-viewing audience to see what motivates them to go see a movie in the theater. This statement is at the core of the current study.

By studying why people go to the movies, the primary investigator feels that it will be possible to open up a wider array of human behavior topics that could be discussed. For example, uses and gratification theory can be analyzed as to how it applies to movie-going behavior: what needs are satisfied by going to a movie and why? This is especially true because most of the past research material has not touched on recent time, especially since the year 2000. It is now a good time to re-examine the movie-going experience.

Besides the theoretical and concrete reasons for performing this study, the primary investigator also had personal reasons for conducting the study. This investigator has been interested in all aspects of movies and trivia surrounding movies for a good part of his life. Stores like Best Buy are phasing out their video collections and times are changing. At the same time, the researchers heard more and more people they knew saying that they would rather wait until video to see a movie instead of going to a theater to see the same movie. The primary investigator wanted to make sure that movie watching is still popular to the general public and discover if other ways of viewing a movie had become more popular. He also wanted to find out the reasons why people go to a movie and what really gets people to go a theater, besides something to do on a weekend with friends or a significant other.

Upon speculation though, there are still some things that going to a theater offers over such technological marvels as DVD, movie rentals, or even cable. By seeing a movie in a theater, people can be the first on the block to say they saw a movie and discuss it. Second, the theater offers an atmosphere of camaraderie among friends and people joined together for the same goal, to watch a film on a theater screen. The other media, like video rentals, can be watched in private, but the theater almost demands the company of others. Another reason people go back to the theater is the size of the screen. No TV or video-viewing device has yet been able to match the size of watching a movie on the big screen, unless a person owns his or her own theater. There is something to be said about watching a movie on a big screen. A person can almost feel like they are in the movie. Bruce A. Austin, a researcher on the film audience, also indicates that movies seen in the theater offer something extra than rentals or cable. Austin states that movies offer a moderately priced activity that involves others and facilitate contact and conversation about the movie between people (Austin 1989). A quote from William Phillips of Analyzing Film sums up the very reasons to sit in a theater to watch a movie:

If film entertains well, if many people see it, then it usually reflects the fantasies or daydreams of many in its audiences. And seeing one's fantasies on a large screen in a darkened room is usually pleasurable and reassuring. (Phillips 1985)

In conclusion, Austin states that knowing whether movie theaters are in danger of being replaced is a mystery and is elusive (Austin 1989). For example, in 1986, Variety gave a story on January 15 that headlined, "VCR Effect on Tix Sales Peaking; Study Suggests Homevid a Phase." Six weeks after that story the same publication, wrote an article with this headline: "Teens Leaving Theaters for Homevid: New Study Gives

Exhibits Bad News"(Austin 1989). You had one story saying that video-rentals were just a phase and the next story talked about the theater business being in jeopardy. One 1982 study even stated that frequent moviegoers do not subscribe to cable TV. In 1986, a study came up with the result that three quarters of moviegoers prefer to see movies in a theater (Austin 1989). It is the hope of the current study that it will be able to shed more light on the flourishing or changing effect of movie theaters and their business to the general public over the effect of other means of viewing movies.

In this current study, the effects of several key variables on movie choice will be examined. These were chosen based on the 1986 study and combining variables that the 1986 study and related studies had not combined. Other variables, like word-of-mouth and the director, were added based on informal questioning of a few people about why they like to going to a movie and because of other research material that saw these variables as important reasons for movie-going behavior. The resulting variables are as follows: movie critiques, movie previews, the director's influence, movie-star power, general advertising (including tie-in products), genre/subject matter, and word of mouth. Slight effects created by social obligations may also be included.

Based on initial speculation, the primary investigator hopes to find that a good majority of people are still going to the movies and base their movie-viewing choice on subject matter and genre rather than on word-of-mouth or on who stars in the movie. Are people choosing movies based on their own desires and wants, rather than on the desires and wants of people they are attending a movie with? It is also speculated that people go to the movies because they want to see a certain movie star and will go to a movie purely based on this fact, despite subject matter. Another speculation is that people pay

particular attention to what a critic says in regards to what movie they will be seeing. It is expected that the research may lead to showing critiques as having a high influence on why people go to the movies over all other variables in this study.

This current study can also have other applications. For example, it could help film production and distribution companies reach their audience the best way possible once they know exactly what motivates a moviegoer to go see the film that they go see. More of these applications will be discussed later in the course of this study.

The following chapter will discuss the history of the movie-viewing studies, related studies, relation to uses and gratifications theory, and how movie-viewing behavior will be advanced by the current study.

CHAPTER 2 LITERATURE REVIEW

Introductory History

Something began changing in the film industry as of 1910. Movies started to become very popular. According to At the Picture Show by Kathryn Fuller, the origin of this transformation came from the desire of the film exhibitors who wanted to please audiences. Fuller said that the movie-going experience grew to become an immensely popular form of entertainment due to "film exhibitors, striving to create larger theaters for demanding audiences, film producers trying to outdo each other to release spectacular feature length films, and fan-magazine publishers hoping to tap the full potential of their advertisers and readers" (Fuller 1996). Most importantly, the movie audience was responsible for this change in the industry. It was this group who was buying the fan magazines, paying higher ticket prices for a more elaborate show, and making movie-watching a weekly habit (Fuller 1996).

In Europe, research on movie-going began in 1914 (Austin 1989). One significant study, published in 1929, analyzed responses to questionnaires that were distributed in 1914 and 1915 to Swiss school children, ages 8 to 15. It asked the basic question: "Why do you like going to the cinema?" The 1914 study had the following results. The first was that children liked to go to the movies for education, entertainment, and because of the beauty of the film. The second result was that girls found movies more interesting than boys did.

A similar study was performed during World War II in Vienna. In this case, adults were surveyed and interviewed about their movie-going interests, but not at theaters. The important point about the Vienna study was that relaxation was the primary motive for going to the movies (Austin 1989).

The current study looks to be a more current view of the Vienna study and seeks respondents at the theaters they attend. The current study already assumes that people are going for some relaxation, but the researchers want to know beyond the idea of relaxation and look at the influence of ads, trailers, movie stars, subject matter/genre, directors, critiques, and word of mouth on movie patrons.

Another study of Soviet filmgoers in 1966 found seven reasons for movie attendance; for relaxation, to find something new, to experience a sharp plot, to see an actor's performance, to listen to music in the movie, because they had nowhere else better to spend leisure time, and to see the skill in shooting a film (Austin 1989). These reasons mention some of the variables that will be used in the current study, but they do not take into account the ideas of media use and exposure, including ads, trailers, and critiques.

While Europe had already started research into movie-going behavior, the United States began similar research during the 1920s. In January 1929, a group of University of Chicago undergrads were given a project in which they had to write autobiographical accounts of their movie-going experiences and the impact that movies had on their lives. Researchers wanted to look at how movies and their existence had influenced these undergrads as children (Fuller 1996). The results of this study were that students were able to explain movies' influence on their childhood and how they helped in creating the students' sense of identity (Fuller 1996). This 1929 study also helped lay down the

foundation for further studies of media influence on behavior and showed how the movies helped shape lives in general, such as what movies young adults liked as children and how desires and attitudes from movies are expressed over a person's lifetime (Fuller 1996). The 1929 study would later be elaborated on and advanced by other researchers,

In 1952, an article looked into how movies appeal to audiences because they made the real world more bearable (Austin 1989). It touched on the idea of why people go to the movies, but just barely. In 1957, the MPAA commissioned a survey to find out about Americans' movie-going behavior (Austin 1989). The resulting report was entitled, The Public Appraises Movies, and included interviews conducted between June and July of 1957 with individuals who were 15 years and older. Interviewees were asked to give what they thought were the main reasons people go to the movies (Austin 1989). They were also asked about the last time they went to the movies and why they went. The majority of reasons for attending movies centered on recreation and entertainment (57%) in the 1957 study. Other reasons included passing time, habit, just because they wanted to, to see a movie they were interested in, to see a certain actor or actress, educational purposes, had read the book about a movie, had interesting advertising, had heard about the movie from someone else, to get away from everyday routine, relaxation, and because they were tired of watching television (Austin 1989).

Then two studies came in 1977. Both reported that audiences go to the movies for the aesthetic experience that movies provide, the desire to relax, the desire to be entertained, the ability of movies to provide new experiences, and the ability of movies to allow for learning (Austin 1989).

In 1978, the Newspaper-Advertising Bureau had conducted a study on the movie-going experience. 604 respondents were asked to rank the importance of movie going out of a list of five options (Austin 1989). The 1978 study was important in that three of the five reasons generated the most agreement among respondents. They were entertainment, social activity, and escape from everyday activities. But researchers know that ranking is not the best way to get results. For this reason the current study has not planned to use ranking scales.

Foundation Study

As mentioned in chapter 1 of the current study, a research report published by the Newspaper Advertising Bureau in 1986 showed the socio-economic statistics of who goes to the movies (including age and sex groups), how people learn about a particular movie, the effects of cable and VCR usage on the movie-going public, and activities used as an alternative to going to the movies. It was primarily designed "to promote the efficient use of the newspaper medium for the advertising and marketing needs of individual companies" (Newspaper Advertising Bureau 1986). The 1986 report showed that time has changed the movie-going experience. It stated that in 1946, the average American went to the movies 29 times a year; by 1984, the average was down to five times (Newspaper Advertising Bureau 1986). This study, performed in 1985, used a sample of 1,000 respondents who were contacted by telephone using random-digit-dialing techniques. One respondent was interviewed from each household called, and the sample of 1,000 was "balanced on age and sex" (Newspaper Advertising Bureau 1986). Leo Bogart and B. Stuart Tolley came up with the design, questionnaire, analysis, and the actual report. All of this was under the direction of the Newspaper Advertising Bureau (Newspaper Advertising Bureau 1986). The study focused on the fact that movies

provide a social event for people to meet and that people would rather go to the movies with someone than go it alone (Newspaper Advertising Bureau 1986).

The 1986 study's first question dealt with "Who goes to the movies?" The answer followed after the study was performed:

Our study shows that the 24% of the public who go once a month or more often represent 83% of adult movie admissions. Of these film buffs, two out of five are between 18 and 24, (an age group that makes up only 18% of all adults) and almost 70% are under 35. Being younger, nearly half of the frequent moviegoers are single, and they are also above average in education. They also have more money – at least over a \$15,000 income per family. (By contrast, among the one out of three adults who are over 50, 72% have not gone to the movies in the past year). (Newspaper Advertising Bureau 1986)

The 1986 study went on to examine the experience of going to the movies by looking at who goes with whom, the marital status of movie-goers, the ages, the education, income, and the sex of movie-goers as compared to the frequency of a respondent's movie-going frequency (Newspaper Advertising Bureau 1986). It also showed evidence of having thought about why people go to the movies. The study found that "59% of those surveyed said they decided to go when they did because they wanted to see a particular film rather than because they just felt like going out" (Newspaper Advertising Bureau 1986). Some respondents showed interest in a movie because of its cast and others wanted an uplifting movie-choice. The "why" consisted of responses like "just felt like going out," "wanted to see a particular movie," and "no answer" (Newspaper Advertising Bureau 1986). It also showed if the decision to go to a movie was an independent decision, or one made by their viewing partner.

The 1986 study also showed some of the reasons why people go to the movies based on reviews and advertising while not focusing on specifics like plot, actors, or type of movie:

People find out about new films from the newspapers (37% among frequent movie goers) and from television (32%). One in three (31%) finds out before the film is launched, 28% at the time of release, and 39% afterwards. A majority says they usually pay attention to movie reviews, and 36% had read reviews or commentary on the last film they saw. Of these, 54% saw them in the newspaper; 40% on TV, and 12% in a magazine.

Compared to those remembering reviews or commentaries, three out of five (61%) remember coming across advertising for the last film prior to viewing it. Most mention several sources, with equal numbers (55%) naming newspapers and TV (Most initial launch promotions rely heavily on TV.). Of those who recall advertising, about half (47%) remember something, but their recollections do not focus on any specifics like the actors, plot, or type. (Newspaper Advertising Bureau 1986)

The study did begin to touch on the question of why people go to the movies.

However, it did not examine this perspective by using all forms of advertising and all reasons for wanting to go to a movie before you enter the theater. The current study will advance the ideas of advertising, previews, and reviews while taking into account the specifics of plot, actors, and type of movie.

The 1986 study did focus on what people wanted to know about a movie before they go to a theater, which did include plot, actors, the rating, and what type of film it was. In this respect, the 1986 study began incorporating some of the current study's variables, but not collectively in the same category nor in the context of deciding what movie a respondent will choose. The 1986 study also looked at categories of frequent and infrequent moviegoers in the following manner:

What are the kinds of things people want to know before they decide to go see a film? Frequent moviegoers do not differ very much from the rest of the movie-going public in their answers to this open-ended question. Thirty-six percent want to know about the plot; 32% the actors; 22% the rating; 14% what type of film it is. Another 9% say they want to know if it is 'clean,' 'not trashy.' 13% want reassurance that the film is worth seeing, and 7% want to know what the reviews have said. The infrequent movie goers are more interested than others in comedies. (Newspaper Advertising Bureau 1986)

The 1986 study also studied what moviegoers want in ads to make a decision on a movie. This list included starting times (84%), address of the theaters (69%), film rating (67%), a plot description (53%), admission price (51%), the names of the supporting cast (44%), a picture of the leading star (29%), and the name of the director (19%) (Newspaper Advertising Bureau 1986).

This was the same for infrequent and frequent moviegoers. The study documented how people first found out about a movie. It did not take into account the recent developments of the Internet and word-of-mouth, which has helped with the success of such films as My Big Fat Greek Wedding in 2002 (About.com 2002).

The 1986 study finished by looking at the impact of cable TV and the VCR on movie-watchers. One of the significant facts here was the following: "77% of the frequent movie-goers, compared with only 43% of the general public, prefer to go out to see a new movie rather than watch it on TV, reinforcing the point that the occasion of going out comes first and then the attraction of the specific film" (Newspaper Advertising Bureau 1986). The study then went into the socio-economic statistics and other related behaviors for those owning cable and VCRs, including income and education. An important part of the 1986 study, in relation to our thesis, discusses the effect of the VCR on movie-theater attendance:

Fifty-six percent of VCR owners say that outside movie-going habits haven't changed; 41% say it is less, 2% more. Apart from the time they spend with their VCRs, 28% say they are watching TV less, 6% say they are watching more. The remaining two-thirds say they have not changed. (Newspaper Advertising Bureau 1986).

The current study wishes to focus on the movie-theater aspect of movie watching, since there are now so many ways to watch movies in 2003, as compared to 1986. Interestingly, VCRs did not heavily affect those who went to theaters to see their movies,

even though it represented another way to see movies and/or wait for a movie to come to video without using the theater. This hinted that there is still something to be said about seeing a movie in the theater over using your VCR or cable.

After looking at this previous research and seeing the many advances that have been made since the 1986 study, there would be a definite benefit in seeing how the movie-going experience has changed since the 1986 study and focus on “why” people go the movies rather than on “whom” is going. The new study will be similar to the 1986 study in that it will look into the nature of the movie-watching experience by examining what encourages people to go the movies.

Other Related Studies

One of the closest descriptions of the current study came from Bruce Austin's own description of the movie selection process by moviegoers. It went from a wide angle of movie choice to a narrow angle of movie choice (Austin 1989). This followed a pattern of awareness to persuasion, and then to a decision on a film that is to be seen in the theater. The factors, which influenced the change from wide angle to a narrow angle, include the following: publicity and advertising, reviews, personal influence, story type, and production elements (Austin 1989). These factors represent many of the variables in the current study with trailers included with advertising, reviews represented by critiques, story type representing subject matter and genre, and personal influence representing word-of-mouth influence. The differences between this example and the current study are the inclusions of director and actors into one element (production elements) and the fact that this description was merely a blueprint for future research. In a sense, the current study carries out this plan to fruition. This description does not show which element has the most influence in helping a person determine what movie to see, and the

current study will get this answer by comparing responses by looking at Likert scales.

The current study will look at 400 respondents and see which mean is the highest among the variables of the study.

Bruce A. Austin also did a study and essay on the film audience in 1983. He looked at film research as being a neglected at the time. He stated there was a paucity of research on the consumer, the one who watches the movies (Austin 1983). Austin also stated that the ones who produce movies have not been the most accepting of audience studies when in fact they should be. He cited Handel (1953), who in performing social science research, discovered that audience research was used in all areas of mass communication except film (Austin 1983). Now, Austin sees the research concerning audiences and film expanding as the 1986 study proved. Austin cited that film audiences are worth looking at because of the amount of money consumers are willing to spend on film. As of 1976, Austin stated that 53.36% of U.S. amusement expenditures came from movie watching (Austin 1983). His research suggested that movie-audience research would offer the potential for "historical and behavioral explanations regarding large audiences and their interaction with a popular mass medium" (Austin 1983). Austin examined the reasons why there had been an absence of audience research with film. It was because of the secretive nature of the movie industry. He stated some researchers in the past have been unable to gain access to box-office returns data and that there is little understanding from other sectors of life, like the government, commercial business, or other foundations. In this way, Austin meant that researchers who wished to seek such information about movie watching may find that they are on their own when it comes to funding their projects. Government, commercial business, and other foundations had not

found such research to be worth their time or money. Austin went on to say that the development of TV had also taken away research interests. TV had supplanted movies in the audience research field (Austin 1983).

After describing the lack of sufficient research at the time, Austin mentioned several ideas to help change research with film audiences. His first idea would lead researchers to believe that subject matter was important in looking at what the audience liked about movies, especially in determining whether or not to see a movie (Austin 1983). Austin saw the audience as discriminating in what they chose and he wished to see the reasons behind such discrimination. He was getting at the question of why people go to the movies, the backbone of the current study. Other ideas for further audience examination concerned looked at the context in which a movie is presented in a theater, the public's taste in movies, and to look at what moviegoers get out of going to a movie (Austin 1983). This last idea harkens back to the idea of uses and gratifications theory. Patrons will use going to the movie theater as some sort of gratification.

Austin stated that many tools could be used to look at audience behavior with film, be they quantitative or qualitative. The current study will look at both quantitative and qualitative methods by using Likert scales and written responses. Most importantly, Austin stated that researchers must get into the element of the study, a movie theater. He looked down upon telephone or mail surveys (Austin 1983). The current study will be seeking this very idea by going to a theater to obtain surveys. Respondents will be asked to fill out a survey at the theater.

While some studies focused on research paucity, other researchers focused on film's ability to influence an audience. Noel Carroll analyzed the effect of emotions that

film can produce in the audience. He described audience members as wanting to identify with the characters they saw on the screen (Plantinga and Smith, 2002). Carroll saw genre as having the ability to elicit specific emotions, thus lending to the current study the idea that genre is important in analyzing movie-viewing choice.

Dr. Brain R. Johnson supports Carroll's idea of a film being able to elicit emotions. Johnson had done a dissertation on stress reactions to motion pictures and the variables that predict such reactions. Being a clinical psychologist, Johnson has even used motion pictures as a therapeutic aid. His work points to the importance of looking at what the audience sees on the screen and why they like what they like. Johnson saw that part of being human is to feel emotion and that people will chose to feel emotions through watching a film. He saw movies as being able to elicit such emotions as fear, happiness, anger, and pain (Plantinga and Smith, 2002). Sometimes watching a movie can help ease emotional burdens. He described people who may be in constant fear and that seeing something less fearful on screen would help them relieve stress. Johnson made the following comment on the ability of movies to elicit emotions:

Cinema more than any other art form has a way of drawing viewers into a situation that, for a moment, makes them a witness and sometimes an emotional participant to what is happening on screen. (Plantinga and Smith, 2002)

Johnson echoed Carroll's idea that the audience goes to see films because of the need to identify with something or someone they see on screen. He talked about living vicariously thorough the characters on the screen. Speaking in psychological terms, the Carroll and Johnson's ideas form reasons why people may go to see a movie in the theater, but it does not touch on why a specific movie choice was made. The current

study will look at the perspective of the individual audience member's reason for choosing a certain movie based on media exposure rather than looking into their mindset for watching a movie. The current study understands that identification is a reason for going to see a certain movie, but that this is to satisfy some hidden want. The current study wishes to look at that which is not always hidden. The study wishes to look at the way a person decides what movie they will see based on what they have been exposed to through various media, not through what their inner self wants to see on the screen.

David Sterritt, staff writer at the Christian Science Monitor, also commented on film's ability to release emotion. He talked about one movie patron crying when Bogart leaves Bergman in Casablanca, saying that Hollywood's stock in trade is to tug at emotions (Plantinga and Smith, 2002). He discussed talking about a movie with friends and family even after the movie was over, and how personal people would get when a movie they liked was put down by others. This indicates an inherent power in film over the audience, as well as the ability of word-of-mouth, to influence audience members. The current study wishes to see how this power develops by the many variables surrounding movie-viewing choice in the hopes that this study will lead others to do similar studies concerning emotional aspects and other aspects of film. Word-of-mouth, other people talking about a movie, will be one of the key variables in the current study. Sterritt suggested that observing the audience was the key to deducing a film's power to elicit emotions. The current study will analyze the audience as being key to understanding likes and dislikes in movie-viewing choice.

Sterritt drove home his point by talking with Professor William Luhr who said that movies are designed to take us on an emotional roller coaster. Luhr mentioned hits like

Jurassic Park, where the director moves the audience from slow moments to a rapid chase while changing our emotions in the process from calm to excited (Plantinga and Smith, 2002). Sterrit looked at the way the movie-going experience manipulates people to feel a certain way and what better place to see how this starts than by looking at the reasons why people chose a movie in the first place. Sterrit wanted to make sure that what is considered manipulation is not meant to be negative and talked with Krin Gabbard, chairman of the comparative-literature department at the State University of New York at Stony Brook. Gabbard had said that manipulation, in the sense of an emotional roller coaster, is what a director or movie puts us on and is not necessarily bad because it does not directly go against the things we would like to achieve ourselves as ordinary people (Plantinga and Smith, 2002). While acknowledging that movies are designed to make people feel a certain way, the current study will focus on looking at reasons why a movie was chosen to discover what media is most successful at getting people to sit in a theater.

In Analyzing Films: A Practical Guide, William H. Phillips gave a look at why viewers react emotionally to film by describing his reactions to the movie Coming Home. At first he felt the characters were geared toward establishing certain viewpoints. They were simplistic. That aspect of the film did not move him. But the subject matter of the movie, the aftermath of the Vietnam War, was and still is a relevant subject to most adult Americans who lived during that time (Phillips 1985). Despite his feelings about the characters, Coming Home still struck a cord with Phillips. It is a film's ability to make a person see something that looks and feels familiar that also allows people to be attracted to the movie theater. Even though a movie is geared to strike certain emotional chords, it

may have other effects on viewers depending upon that viewer's knowledge and life experiences. People will go to a movie for all sorts of reasons and the current study wishes to know why they chose a certain movie based on what they know or what media they have been exposed to. In a future study, it may be advisable to look at what a person knows about life before they chose a movie, but the current study is interested in why they chose a movie based on media use and exposure to certain media outlets, including word-of mouth-exposure.

While some movies are designed to elicit a variety of emotions, some genre types are designed to elicit specific emotions. Good examples of this come from the work of Noel Carroll and his book The Philosophy of Horror. Carroll discussed the theory of the horror movie or "art-horror," with examples like Psycho and Creepshow, and discussed the definition of the horror movie. He posited that horror is an emotional state "wherein some physical agitation is caused by observing what is on-screen" (Carroll 1990). He also discussed how the horror movie is structured to elicit emotions from the audience and why the audience would be attracted to these movies. Carroll described horror-like emotion as "some kind of stirring, perturbation, or arrest physiologically registered by an increase in heartbeat, respiration, or the like" (Carroll 1990). He said the key to this release of emotion is the horror narrative, the subject matter of the movie, where monsters or maniacs allow the audience to feel for intended victims. Carroll acknowledged that people respond differently to different kinds of horror. For example, John might react differently to the vampire menace in Bram Stoker's Dracula than Jenny would react to Hannibal Lector in The Silence of the Lambs. This indicates that movie companies may have a hard time targeting all horror lovers with their movies.

Carroll said it is the ability of the horror movie to suspend belief that allows a person to become scared. Most of the monsters in horror movies operate outside of the physical or normal world (Carroll 1990). It is this idea that scares the audience. The monsters are designed to be lethal and impure. Carroll indicated that the audience seeks shock-value by going to a horror movie. They want to be scared which is why they choose a scary movie. In support of Carroll's idea, Charles Derry wrote that movie-watchers will want to be scared, but will grasp at something that can be explained in order to alleviate their fears (Derry 1977). People remember that this is a movie when they remember it is make-believe. People will find something in the horror movie that they respond to, especially after such horror success as Psycho, which managed to give birth to whole genre of crazed killers (Derry 1977).

The secret to being scared in a horror movie is the narrative thread, which Carroll discovered was similar in most horror movies. He spoke of the underlying thread of discovery, where the character discovers some secret of the universe or something that seems unreal becomes true in the movie (Carroll 1977).

Carroll and Derry's work are related to the current study in that they take subject matter and genre as main reasons why people go to the movies. The current study looks at that aspect, but also takes into account other reasons why people go see a movie based on ideas such as what a person knows about a movie beforehand and who may be starring in or directing a movie. Carroll discussed one subject area, while the current study wishes to take into account all subject matter and all types of movies. Carroll also focused on the watching of a movie, while the current study wishes to focus on the after

and before of watching a movie by taking surveys after and before watching the feature presentation.

While some films manipulate emotions, other films have the ability to make people feel a specific way while the audience watches. An example of this is through examination of the film The Man with the Golden Arm, which was a study performed by Charles Winick, a noted researcher and a professor of sociology at the GSUC (Brooker and Jermyn, 2003). In the film, Frank Sinatra portrayed a jazz player who struggled with an addiction to heroin. Winick's view was that while the film presents addiction as an undesirable affliction, it does not offer specific recommendations as to how to handle said addiction (Brooker and Jermyn, 2003). He tested several hypotheses, including the fact that moviegoers may be affected by gaining more permissive attitudes towards drug use. Using different demographics of New York teens, Winick found different groups based on income (such as low and middle class) as well as different ethnic and gender backgrounds (white and black viewers as well as male and female viewers). Winick's study involved asking respondents several statements regarding their feelings on addiction with a six-point scale for each statement. The statements were designed to indicate restrictive attitudes towards addiction instead of permissive attitudes (Brooker and Jermyn, 2003). The respondents were then allowed to view The Man with the Golden Arm at their local theaters after which Winick reexamined their responses to the similar statements on addiction. After performing the study, Winick found that exposure to the film was related to more permissive attitudes toward narcotics. He also discovered that while examining the effects of his addiction scale before and after watching the film, he also observed comparisons between lower and middle class, white and black, and male

and female viewers. These comparisons revealed no significant difference in attitudes toward addiction. This also indicated the use of demographics and different sexual groups in a study. Another surprising effect was that the presence of Sinatra, as a star, had the ability to affect established attitudes on addiction. For this reason, it is also important to look at the presence of movie stars in order to study the audience effect of watching a film for the current study. This idea will be used in the current study while taking into account all reasons why people attend a movie. The current study is not looking for ways in which a film influences its audience, but the reason(s) why people pick a specific movie on one night they plan to go to a theater using the available choices. The respondents in the current study were not previously exposed to any material, like Winick's addiction statements, that might affect responses when the investigators will give out their survey.

Winick's final speculation was that seeing a problem (like addiction) film will initiate a learning process but will not change basic attitudes (Brooker and Jermyn, 2003). If film has the ability to even start a learning process, Winick's study showed that watching and gauging audience behavior is a key to discovering the effects of media exposure. This is the very reason the current study uses the audiences as its gauge on why people go to the movies.

Other studies also showed particular reactions to a movie by respondents, such as women's response to watching violence in The Accused. Philip Schlesinger, Rebecca Dobash, and C. Kay Weaver performed this study. Schlesinger is a professor of film and media studies at the University of Sterling, Dobash is a professor of social research in the department of applied social science at the University of Manchester whose primary

research concerns violence, and Weaver is a senior lecturer in the department of management communication at the University of Waikato in New Zealand. They had respondents view the movie The Accused starring Jodie Foster, which dealt with the subject of rape. The researchers in this study were trying to establish reactions to scenes of sexual violence committed against women in the film (Brooker and Jermyn, 2003). The study made it easy to assess emotional impact of a graphic display of sexual violence upon female viewers (Brooker and Jermyn, 2003). The study indicated the following results: most women thought the film was "violent and disturbing," Women who had had an experience of violence rated it as not exciting, 58% rated the film as "not entertaining, and just over 40% found it entertaining" (Brooker and Jermyn, 2003). The most prevalent aspect among respondents was the shock aspect of watching moments in The Accused that showed rape, and many of the respondents indicated feelings of shock, horror, disgust, distress, and anger (Brooker and Jermyn, 2003). While it is important to realize that the audience's feelings were measured, one female respondent's comment demands the use of word-of-mouth as an aspect of the current study:

I must admit when I went to go and see it-it was the big thing-'oh, there is this rape scene in it...everyone has got to go and see it. (Brooker and Jermyn, 2003)

This last comment indicates the ability of word-of-mouth heard about a picture to get a person to go see a movie and its reason for inclusion into the current study as a reason why people attend movies.

There were also differences found in ethnic diversity as well as among women in The Accused study. This example can be used to display ethnic diversity as well as emotional reactions. Women of White, Asian, and Afro-Caribbean backgrounds were all

listed as groups who participated in this study, all with varying sizes of responses to the film. For example, Asian women had different reactions to The Accused than did Afro-Caribbean or White respondents. In fact, 99% of the Asian women saw the film as educational (if you behave badly, then that is what could happen) (Brooker and Jermyn, 2003). The movie was also seen as more offensive and disturbing to Afro-Caribbean women than it was for Asian and White viewers (Brooker and Jermyn, 2003). As an example of differences, all women were asked on a scale of differing response what they felt about the movie (feelings on whether the film was realistic, believable, serious, exciting, entertaining, violent, offensive, disturbing, handles issues, and educational). Under the scale of "Believable," about 95% of White women thought it was believable, about 61% of Asian women felt it was believable, and 85% of Afro-Caribbean women felt it was believable. This indicated that the researchers' study not only found differences among women's reactions to the movie, but also the fact that different ethnic groups found it different as well. The researchers themselves even stated that ethnic background appeared to make a significant difference in interpreting programs, in this case film, with violent scenes (Brooker and Jermyn, 2003).

In relation to the current study, The Accused study focused on differences in ethnic backgrounds and differences in emotional reactions to a film that respondents watched, and the study showed that word-of mouth can be an important factor in watching a movie. The current study differs from this study in that the current study will focus on reasons why people go to movies that do not have to deal with emotions, although people may have emotional responses to some of the questions asked. The researchers will hear what people felt about a certain question, even though these verbal

responses will not be a primary piece of the current study. The current study will take information from different ethnic and sexual backgrounds, but will only record the different sexes. The researchers wish the current study to apply to all people and not segregate any one group's responses as the researchers did in The Accused study. The current study will also use the idea of word-of-mouth that was important to The Accused study (see above) to see why people go to the movies.

While some movies allow for emotional responses to a film theme, others are designed to just get the audience excited in some way. Zillmann and Bryant suggested that exposure to entertainment sources can also be used to regulate excitation (Rosengren, Wenner, and Palmgreen, 1985). For example, a person who is bored may seek to go to an action picture to become excited or a highly excited person may want to see a movie that is more calm or soothing, like a love story. This suggested that respondents will choose a movie based on how they feel and how they want to feel, not just because of subject matter, actors, or the advertising campaign surrounding a movie. The current study will be different in that it will be performed from the viewpoint of those purchasing tickets prior to entering the theater and those leaving the theater area after having seen a movie. The current study will be primarily based on conclusions as to what can be seen and analyzed from the data collected, not on excitation level.

Cynthia A. Freeland, from the department of philosophy at the University of Houston, did a study on cognitive science in relation to film theory. This looked at the movie-watcher's inner mind and leads to ideas used in the current study. Freeland's study showed the differences and similarities between several philosophers and psychologists in their examination of film: Anderson, Currie, Carroll (same as above),

and Tan. Psychologist Joseph Anderson described movies as illusions that can fool the observer and that films are "potentially acceptable to every human being on earth" (Freeland 1997). His importance in the current study comes from his views of looking at film as significant and worth studying. Anderson also likened filmmakers to computer programmers who try to understand what is going on in the head of the audience but are not always successful (Freeland 1997). He saw movies as not a moviegoers to "read," but to experience as if interacting with a computer program (Freeland 1997). Philosopher Gregory Currie stated that the key to watching film and its interpretation is stimulation through imagination. He said patrons go to the theaters to stimulate their minds. Currie also said that if a person wants to examine mental states of a moviegoer, then that person must look at a moviegoer's behavior. It is essential to look at how a person acts during a movie or look at their choices in order to get inside their head. The current study will look at behavior from the point of initial movie-going choice in the hopes that such choices will allude to what mental need is being satisfied. While Currie supported an imagination theory of going to the movies, Psychologist Ed S. Tan saw movies as an emotion-producing machine, much like the previous research by Dr. Johnson and Noel Carroll. Tan saw filmmakers as those who "generate and manipulate our emotional responses through aspects of narrative and other film mechanisms" (Freeland 1997). Tan believed that movie patrons realized that film was real but accepted a movie as illusion. This means people know that movies are fake, but audiences accept the idea that such fakeness is for the good of enjoying the film (Freeland 1997).

Freeland's viewpoints from each philosopher and psychologist held that movies can lead a moviegoer's thoughts or emotions down a certain path designed by the

particular moviegoer, but people are willing to go down that path as part of the magic of movies and use their imaginations. The current study wishes to suggest the inner working of a person as they choose a movie, but the study already understands people are going to see a movie regardless of how they are being lead by the filmmaker or how they feel. The current study will focus on why a certain movie was chosen among others that were available at the time and on what basis a person chooses that movie based on what they know about the movie beforehand. It is already assumed that a person knows a movie is used for imagination's stimulation in relation to the current study. The researchers of the current study wish to focus on what is the primary motivator(s) to going to see a specific movie from the outside world of media usage, not what motivates a person internally to see a movie. The current study is performed having the person in a state before or after seeing a movie, not examining their behavior during a movie.

Besides studies conducted by researchers, movie production companies also hold their own studies. Bruce A. Austin described several of these studies in "Immediate Seating." These studies include the following:

-Concept tests: Questionnaires are used to rate different movie synopsizes and if respondents would attend a movie described. They were first performed by the Gallup poll in 1937 (Austin 1989). They were found to carry less weight in production decision-making. The current study will use the moviegoer, but does not suggest what kind of movie they will see. A moviegoer for the current study will be seeing a movie based on media exposure and what each particular moviegoer looks for in a movie they will be seeing.

-Casting tests: Developed as early as 1929 by Paramount, this test rated a particular movie stars marquee-value (Austin 1989). Respondents were asked which names (out of a list of movie stars) they would be more likely to attend a movie to see. The results were considered of questionable value. This was due in part because at the time of such blockbuster movies as “Star Wars,” “Alien,” and “Rocky,” no one knew the names of Harrison Ford, Sigourney Weaver, and Sylvester Stallone (Austin 1989). Now many people do know them.

-Emotional-response tests: This test was designed by Peter and Lee Zoellner in 1968, to predict the success of movies based on analysis of the script compared to emotional responses gathered before the script was written. Galvanic skin responses were measured, including emotional arousal and perspiration level, for various themes that the scripts might be using (Austin 1989). The scripts were also analyzed for four qualities: affluence, affection, status, and security. The four-quality responses were then compared to the skin responses. This type of research has not been favored by the movie industry because the GSR (Galvanic Skin response) measures are uncertain as to what they are measuring. The current study wishes to examine why people go to the movies but not their reactions to specific movie themes. The current study may have some emotional responses, but there will be no GSR responses taken as the researchers wish to discover why people go to a movie, not the reaction to a certain movie theme.

-Title tests: This test, also started by George Gallup in 1947, measured the success of a possible movie based on the title chosen for it. Gallup said a good title could add \$300,000 to a picture's total gross at the box office (Austin 1989). Industry researchers now agree that a title will not make or break a film. The title is designed to be enticing,

communicate the essential theme of the movie, and be easy to remember (Austin 1989). What was particularly interesting in this study was that sequels, with a somewhat familiar title, did not always guarantee success at the box office. This was true for The Sting II and Butch Cassidy and the Sundance Kid: The Early Days (Austin 1989). The current study is not interested in the title although that may or may not coax a person to see a certain movie. In the current study, the title is not as meaningful as is the use of trailers and ads that actually describe a movie before a person sees a movie.

-Ad and research test: Advertising and promotional research was also conducted on what aspects of the film were most appealing so they could be easily exploited at the beginning of the movie's release to the public. These included trailer tests and previews of upcoming films shown to respondents. For example, An Officer and a Gentleman was tested ten times before emphasizing the romantic elements of the film over the military and rites of passage elements (Austin 1989). The current study acknowledges the influence of advertising to get people to go to a movie, but the study is looking at ads in competition with other aspects of media use, including critiques, movie stars, word-of-mouth and subject matter.

-Sneak previews: First occurring in 1911 by Thomas H. Ince, these "advance screenings" were used to develop the final look a film will have before seen by the general public.

Questionnaires, simple observations, or other feedback devices were also used to measure an audience's feelings about the movie. A past example involved First Blood.

Audiences were asked to choose between the ending people are familiar with and an alternate ending where John Rambo dies. Recruited audiences were not typically told the type of the film and there were a lot of typical movie elements, like music and credits that

were improvised for the sneak preview. The fear here for production companies was that critics would attend such sneak previews and hurt the opening potential with their critiques (Austin 1989). The current study will look at movies that have already experienced their sneak previews and some of the movies have been in release for many weeks. The current study wishes to find out why people go to the movies, not "if" they will go as suggested by the above studies.

-Word-of-mouth control: A study which began in 1976 where Columbia pictures engaged the Wharton School of Applied Research in trying to control word-of-mouth. The main point was to stop misinformation and get out a positive word about a film. Most of the specific details were held secret. The current study will take into account the effect of word-of-mouth and its ability to coax people to go see a movie, but this is after the movie has been released to the general public. The current study is not trying to control word-of-mouth, but rather examine its effect on why people will be tempted to see a movie in the theater.

-Direct-mail marketing: First initiated in 1983 for Paramount's re-release of Reds, this marketing campaign sent information about a movie (description of the movie) tailored using zip codes or occupation categories. If you answered the questions in this campaign, the incentive was that a person would receive a discount on a ticket to see the movie that was being marketed. The current study is not interested in the far-away aspects of finding audience likes and dislikes about a particular movie. The current study wishes to go right to the source of where people buy tickets at the theater and get a more direct response to reasons why people see a particular movie and what motivated them to see it.

The current study will be trying to fish for information like the direct-mail study, but it will be done at the place where people come and go from seeing a movie, the theater.

While acknowledging the importance of the spectator, movie studios will tend to reinvent successes of the recent past. This leads back to how movie-going behavior can be unclear at times (Vale 1982). There is no reason to take risks if a previous formula has worked. For example, Spider-Man was based on a super-hero created by Marvel Comics. It was a successful movie for most of the summer of 2002, in terms of ticket sales. Recently in February 2003, Daredevil was released and it was also based on a Marvel Comics' character. The Hulk, another movie based on a Marvel character, will be released in June 2003. Early reports indicated that Daredevil has already had success and was the number one movie in America for multiple weeks (The Box-Office Report 2003). The new thesis/study would be a step in bringing clarity as to why audiences choose the movies they want to see.

While producers and directors look to repeat past successes, they cannot always assume they know what an audience will like and dislike. According to Vale, a person would have to "cut open all the locked homes and apartments and look in and listen to inaudible thoughts and amorphous feelings" (Vale 1982). This is something that is clearly impossible. One thing has still been proven true no matter what the subject matter: Money made by a movie alone is not a clear depiction of an audience's taste (Vale 1982).

Past research also suggested that many people go to the movies for identification (reducing the gap between film and spectator). This spoke of being able to experience a movie-character's life in the theater and return to the respondent's normal life when the

lights come up (Burnett 1991). A person could escape into another life by watching a movie. They see something on screen that would have some relation to something in their own life, perhaps an unrealized dream.

One way to escape reality in the theater is to look at the concept of celebrity. The star of a movie has a place in any movie-viewing study, including the current study and the studies mentioned here. The star is said to hold the spectator's attention. The actor or actress is considered "a super-person who is bigger than life" and as a part of a spectacle performed for the movie-viewer (Burnett 1991). From this source, it can be determined that everything in a movie is designed to hook a movie viewer, from the soundtrack to the special effects. Movie stars are just one piece of a whole once you enter the movie theater (Burnett 1991).

While discussing the topic of movie-star, Jacqueline Rose of Queen Mary and Westfield College in London talked about The Cult of Celebrity, which appeared in the London Review of Books. The article talked about the idea of people following a celebrity, seeing their films or appearances, and collecting memorabilia based on the fact that there specific celebrity is present in the things they buy, read, or see. The life of a celebrity would invite others to watch what he or she does, even if the celebrity was trying to remain more private (Rose 2003). The interesting thing was that following a celebrity in high moments and low moments had a tendency to unite people in thoughts and feelings. Rose focused on the examples of Princess Diana and Mary Bell, but her ideas encompassed all celebrities, including those in film (Rose 2003). Rose made the point that people are interested in following celebrities, but there is an essence of shame in that the public is willing to hear bad things about their celebrities as well as good.

Fans will want their celebrity to be pure or above being human and making mistakes. She said it puts into question our own morality from wanting to know even the worse things about our favorite celebrities. Rose also talked about celebrities being hesitant to admit that they are involved in a balancing act between a public life and a private life with an audience of fans who be interested in both (Rose 2003). Celebrities themselves are performing for a world stage when they enter a room or walk out the door. Rose said it is the fan audience that will be going to see a celebrity's movies and the movies may be what makes or breaks the celebrity.

The current study wishes to see what effect, if any, the presence of a movie star has on a person's movie-viewing choice when going to a theater. Will a person see a movie just because they like the celebrity or their previous movies? The current study will benefit from Rose's depiction of celebrity as it will be the basis of the researcher's own definition of movie star for the current study. But the single idea of celebrity is only one reason why a person may be motivated to go see a particular movie. The current study will take into account movie stars as well as other variables including trailers, ads, critiques, subject matter, word-of-mouth, and the presence of a particular director. Sometimes even directors can be seen as celebrities.

Vale attests that "people have a strong wish to identify themselves with other people even if it is only for the short duration of a movie show" (Vale 1982). He goes on to say that identification happens as a result of the characters mirroring something that intrigues the spectator (Vale 1982). Vale claims that research has shown that people go to the movies to "satisfy some mental craving," like a person who goes to a restaurant because they want something to eat (Vale 1982). This means that sometimes a spectator

may want to go see a movie to be scared while other times a spectator may want to see a movie to witness the triumph of good over evil after he or she has had a bad day. Next, Vale describes an audience showing outward signs of a movie's impact, talking about audience members who cried or laughed, but he recognizes that these are only outward signs of what goes on inside the spectator's mind (Vale 1982).

Dr. Stuart Fischhoff of California State University did a film-choice study in 1998. His research shows that viewers look to movies for fantasy fulfillment and emotional experience (Fischhoff 1998).

In the study, Fischhoff took a nationwide sample of 560 respondents and asked them to fill out a questionnaire concerning their favorite films, genres, and elements that contributed to their love of a movie. He was looking at comparisons between what he called "The Beholder" (what was perceived by the mind of the viewer about a film) and "The Beheld" (the actual elements of the film and the film itself) (Fischhoff 1998). His results indicated that drama was the most popular genre in terms of all-time favorite films. Fischhoff also discovered that what is on the screen, "The Beheld," determines a movie's popularity more than what "The Beholder" may be thinking about the film. He saw that plot devices and central characters were the most potent forces in evaluating a film by respondents, not the male or female leads. Fischhoff also found that respondents paid more attention to male leads than female leads in determining all-time favorite movies. Finally, Fischhoff's study stated that certain themes were the most popular in concerning the idea of fantasy fulfillment among his respondents. They were the triumph of the underdog, heroism, and adventure (Fischhoff 1998).

Fischhoff looked at how movies obtain “all-time favorite status” using movie elements like plot, character, and director. He did not apply this to how people first decide on a movie, but how such elements impacted a respondent’s favorite movies. He saw that favorite films were more established by what was on the screen rather than what an audience member was looking for inside himself or herself, such as fantasy fulfillment or escapism (Fischhoff 1998).

Fischhoff’s study is unique in that it wants to look at both filmic and psycho-emotional qualities contributing to a movie’s all-time favorite status (Fischhoff 1998). His focus was on the completion of the film experience, not the choices one makes to pick a film.

Fischhoff’s study was also consistent with uses and gratifications theory in that a film’s impact and meaning may be seen as “a joint function of both what the artists intended to create and what the audience seeks and/or receives from a film” (Fischhoff 1998). This implies that a movie audience’s own needs and wants are important in studying the impact of movie-viewing choice.

Fischhoff studied which genre of film was listed most frequently in a list of favorite films compiled from his respondents. He used similar variables to the ones used in the current study including, the effect of director, plot, and movie-star power on movie-viewing choice. Fischhoff focused primarily on movies already seen and the ways in which movies help fulfill a viewer’s fantasies by the way a movie is constructed. He studied what people are looking for in each genre of film, from fantasy fulfillment to the featured elements of a movie (like plot and characters). The current thesis will elaborate on these underlying reasons of fantasy fulfillment and escapism, but will look more

closely at the time before a person goes to see a movie and why a person goes to a movie, rather than examining what they have already seen and what they consider to be their all-time favorite films.

While some studies focus on varying movie-choice using different themes, other studies seek to learn why some movies are more successful than others. Barry Litman did an empirical study of theatrical movies and why some are successful and some are not. He examined this from the aspects of the scheduling of a movie's release, the marketing scheme, and the total creativity used to create the movie. He acknowledged the fact that people will see movies with their favorite stars, just as the current study will look at the effects of movie-star power on movie-viewing choice. Litman also looked at the marketing campaign for a movie that relates to the use of trailers and ads in the current study. He also considered how the director and the acting crew work together to affect a movie's success and how the ratings assigned by the Motion Picture Association of America effect a movie's revenue (Litman 1983).

In order to prove the success of movies, Litman developed a revenue equation with dependent and independent variables. The dependent variable was theatrical rentals, which he obtained from films earning at least \$1 million. The independent variables consisted of story types (the current study represents these as genre types) and ratings and how they impact total revenue of a movie (Litman 1983). The remaining independent variables involved the use of box-office stars in a movie's cast, the production cost for making the movie, the distribution of a film by a major company or an independent company, the peak periods for releasing movies (around Christmas, Easter, and in summer), the movies which had been nominated for Academy awards, and the impact of

a critic's reviews. These variables were used in a multiple regression analysis, which is a statistical technique that can be used to place observed and estimated data in an equation for revenue (Litman 1983). Litman found that ratings and picture type, or genre, had nothing to do with his revenue equation. He also saw that movie stars were not a big effect when the other variables were held constant. So according to his study, ratings and subject matter had no real impact on the success of movies. He also discovered that movie superstars don't allow for additional revenues to a film (Litman 1983). The important determinants in movie revenue success were the production cost, the critics' rating, use of a major distributor, and any possible links to the Academy Awards. He admitted that the movie industry may not give up such secrets, but they can be found out (Litman 1983).

Litman used some of the variables that will be used in the current study such as ads, trailers, movie stars, and critiques, but he used them to discover revenue and success, rather than why people go to the movies. He wanted to discover if there is a certain formula for making successful movies, but not why people will go, the focus of the current study.

Uses and Gratifications Theory

In conclusion, the main theory behind the current study idea comes from the uses and gratifications approach. This theory states that "people's media consumption patterns are intended actions on the part of the viewers," and "that individuals do make conscious choices about what they see and read in the media" (Salwen and Stacks, 1996). In dealing with the current study, the researchers are looking at what helps people to decide the movie they want to see in the theater and what helps them make that decision, especially what are the top reasons for making that decision.

What is essential to the uses and gratifications tradition has been audience activity, which is highly correlated with the idea for the current study; to see why people want to go to the movies (Rosengren, Wenner, and Palmgreen, 1985). According to this idea of audience activity, uses and gratifications theory suggests that there is a media dependency. This means earlier researchers in the theory have examined the extent to which a respondent would miss a particular medium if it were not available. The current study makes this clear with question #2 in Appendix A. Results from previous studies by such researchers as Lindlof (1986), Rubin (1981), and Wenner (1982) have suggested dependence on a medium (like movies) related to the number and strength of the motives for attending that medium (Salwen and Stacks, 1996). The current study looks at these motives by the questionnaire devised in Appendix A. This study will be examining the motives behind choosing a movie by looking at variables that the researchers will operationalize later in Chapter 3, including director influence, subject matter/genre influence, and movie-star influence. The current research will also look at motives like the appearance of a movie star or a type of subject matter that motivates a respondent to go see a movie. To sum up, past research in uses and gratification showed that the audience will use a movie (by watching it) to gratify some aspect of themselves or to escape a feeling of boredom (Salwen and Stacks, 1996). This idea of boredom is an underlying gratification, and the current study is not dealing with boredom as a reason for going to the movies. The current study assumes people are going to a movie for more than just the escape from boredom since they made the decision to buy a ticket to a specific film. One uses and gratifications' researcher, Blumler (1979), suggested many other reasons why people would use a medium, like the movies, which include gaining

information (knowing about what the movie is like or whether the critic on a movie was right or wrong), for an escape or diversion, and to identify with the characters a respondent sees on the screen (Salwen and Stacks, 1996). These were some of the gratifications that researchers speak of when they refer to uses and gratifications theory.

For the purposes of audience activity for the current study idea, the researchers will look at the idea of movie-viewing choice and use eleven-point Likert scales to describe a person's reasons for wanting to choose a movie. Before looking at the scales, there needs to be a definition for the use of movie-viewing choice here in the current study. Movie-viewing choice comes from the idea of an audience who watches the movies. It is known that the film industry depends on targeting "the maximum possible audience" and that is done through "a wide variety of market research techniques" (Blandford, Grant, and Hillier, 2001). This indicates that the film industry uses trailers, advertising, critiques, and subject matter to influence the viewing choice of moviegoers. In the current study, the researchers wish to see what variables affect viewing choice so as to gauge what variables influence a respondent's decision. The researchers want to find out if the marketing for a movie is doing its job as well as finding out what motivates people to go see a movie.

Audience activity suggests "that media use is motivated by needs and goals that are defined by audience members themselves, and that active participation in the communication process may facilitate, limit, or otherwise influence the gratifications and effects associated with exposure" (Rosengren, Wenner, and Palmgreen, 1985). In other words, the audience is the group you need to examine in order to designate how the media works toward satisfying an audience member's needs. You need to look at them

without interference and let the audience decide for itself what it likes and dislikes.

Researchers, including Levy and Windahl in 1984, did work that suggested "positive, significant correlations between messages of audience activity and indicators of gratifications sought and obtained" (Rosengren, Wenner, and Palmgreen, 1985). This showed that measuring audience response can lead to successful results and can be correlated with uses and gratifications theory. It was possible to see what makes people go to the movies by looking at their responses to a questionnaire or survey. The positive aspect of previous research in uses and gratifications had indicated that continued study and experimentation "holds great promise for increasing our knowledge about the role of mass communication in human life" (Rosengren, Wenner, and Palmgreen, 1985).

Performing the current study can only advance the cause of uses and gratifications theory.

The following chapter will begin with reasons for using a survey and a preview of using survey methodology. A discussion will follow to discuss the methodology for the current questionnaire (see Appendix A) to be used in this thesis.

CHAPTER 3 SURVEY AND METHODOLOGY

As supported by Zillmann in Media Gratifications Research, the survey or questionnaire has been one of the best ways to research uses and gratifications theory and is the method used in the current study (Rosengren, Wenner, and Palmgreen, 1985). The survey is merited for being efficient with minimal problems of effort and cost (Rosengren, Wenner, and Palmgreen, 1985). Although being the preferred method of research in uses and gratifications theory, the survey has limitations. These arise from "the validity of inferences from introspective reports of consumption reasons about actual consumption reasons" (Rosengren, Wenner, and Palmgreen, 1985). This results from respondents who may be thinking about what their culture would say about a question in a survey instead of what the respondent truly feels. Respondents may want to somehow make themselves look good to the investigator and will tailor their responses to match what they think an investigator wants to hear. Researchers do not see this limitation as a huge hindrance and criticism is usually cast aside. Anything that is a limitation can be bypassed by using the idea of an experiment, or a manipulation of messages (Rosengren, Wenner, and Palmgreen, 1985). In the case of the survey/questionnaire for the current study, all respondents will remain anonymous, aside from age and sex, and respondents will have already made a choice to see a movie because surveys will be given and collected at the theater. Another way to eliminate limitations of a survey is to make responses clear for the respondent so that the questions and the responses provide clarity for both the respondent and the researcher (Rosengren, Wenner, and Palmgreen 1985).

Sometimes researchers have to accept limitations of a survey, but using it in conjunction with experimentation can be successful. Both survey and experiment can be chosen by researchers, or used together, for their studies in uses and gratifications.

In order to test the question of why people like to go to the movies, the primary investigator of the current study did an informal questioning to fish for the reasons why people go see a specific film at movie theaters and came up with the following reasons: movie critiques, movie trailers, general advertising (ads in newspaper, magazine, movie posters, and on TV), movie-star power, word-of-mouth, and the director of a film. The informal questioning was done by asking friends, family, co-workers, and fellow researchers about the current study in the Clearwater and Gainesville, Fla. areas and by asking what they thought were the reasons why they like to go to the movies. Frequency of response, talking with fellow researchers, an analysis of the 1986 study, and the related studies in Chapter 2 were all used to judge what variables would be used. Again, this study assumes movie patrons have already made the decision to see a movie, regardless of ideas of boredom or simple entertainment.

The purpose of the present investigation is designed to discover which reasons for going to the movies had the highest response among the variables used in the current study. The overall research question is what the perceived exposure to the variables in this study will have on movie-viewing choice.

Research Questions and Survey

The underlying research questions are as follows:

?R1) What is the relationship between reading or watching movie critiques in newspapers, magazines, TV, etc. and movie-viewing choice?

?R2) What is the relationship between watching trailers for an upcoming movie and movie-viewing choice?

?R3) What is the relationship between watching general advertising (ads in newspaper, magazine, movie posters, and on TV) and movie-viewing choice?

?R4) What is the relationship between perceived movie-star power and movie-viewing choice?

?R5) What is the relationship between preferences in genre or subject matter and movie-viewing choice?

?R6) What is the relationship between word-of-mouth comments that are heard about a movie and movie-viewing choice?

?R7) What is the relationship between the director of a film and movie-viewing choice?

The survey instrument appears in Appendix 1.

Sampling Technique

The population for the present study will consist of all those who go to a movie theater, from teenagers to older adults (18+). Surveys will be conducted while patrons are standing in line to enter a movie theater or as they exit the theater. This is considered a convenience sample (Ryerson University 2003). This means that the current study is good for exploratory research that can provide valuable insights into movie-viewing choice. The surveys will be explained if needed, but are designed to be self-explanatory so that respondents will have ease in answering them (a suggested time of 4 minutes or less was practiced by the primary investigator). The primary investigator will be present to answer any questions. A maximum of 400 surveys will be collected at theater

locations in Gainesville and Orlando. Gator Cinemas is the theater in Gainesville, and Cinemark is the theater in Orlando. The process at a theater is to sample a group of people on a given night during the weekend or on a night during the week, preferably when the lines are longer at the theater for better sampling and quickness of getting respondents. Each respondent will be asked if he or she could fill out a questionnaire. The initial plan will be to get at least 400 respondents, excluding those who fill out the survey totally wrong or those younger than 18 years of age.

For the purpose of saving time and money, this current study will be using a purposive sample, based on a movie patron's willingness to be at a theater (Wimmer and Dominick, 2000). The satisfactory sample size of 400 will be used for the current study and the following age groups are used: 18-22, 23-27, 28-32, 33-37, 38-42, 43-47, 48-52, 53-57, 58-62, 63-67, 68-72, 73-77, 78-82, 83-87, Above 87 (Wimmer and Dominick, 2000).

In the case of using a purposive sample, as in staying outside the theater, the researchers were first told to collect surveys as patrons left the theater by the managers of the theaters where the surveys were collected. This did change questions 14 and 15, which were originally used to get patrons before they saw a movie. After initial research was performed, some respondents did answer with the movie they saw and asked the primary investigator if they could do so. In this way, surveys will be given to patrons that come out of the theater (occasionally before they went to see their movie), but the researchers have not been able to get everyone who exits because of the voluntary nature of the survey (some possible respondents have declined to take the survey) and the fact that only one principle investigator is available to administer/collect the surveys. The

primary investigator, in this case, will be using three clipboards to obtain surveys and will tell respondents the following information before letting them decide on the survey:

I am doing a survey for a thesis, a university project, on how to improve the movie-going experience and look at why people go to the movies. This will not take long and I am not trying to sell you anything. It should take only four minutes or less of your time.

After completing the survey, each respondent was thanked for his or her time.

Once all the necessary information was obtained, the data will be analyzed by looking at the data objectively and by using a statistical program called SPSS, which is available for use at the computer labs on the University of Florida campus. It is a method supported by most analysts and makes the analysis of huge amounts of data easier than working with a simple calculator (Sigma Plot and Sigma Stat, 2003). Many fellow researchers in varied disciplines and at the University of Florida continually support this method.

Collecting Surveys

The primary investigator began collecting survey information the week of March 14, 2003, where approximately 41 surveys were obtained in a four-hour period on a weekend (Friday to Saturday) at Gator Cinemas (a theater in Oaks Mall Plaza in Gainesville, Fla.). Permission to collect surveys had already been given by that theater's manager. Fourteen of those surveys were obtained at another theater in town. Over the next several weekends, about 34 to 50 surveys were obtained each night of the weekend (Friday to Sunday). This was performed over two to three day periods on weekends and lasted up until the second to last week in April 2003. Three weekends were spent in Orlando, Fla., where 300 of the surveys were obtained. Most of the data was collected on the weekends at night when movie going was typically at its peak, and a majority of

participants were free of obligations such as regular work hours and school, an assumption supported by the number of surveys obtained and research studied in Chapter 2.

It was helpful obtaining the surveys in Orlando, which is a heavily traveled tourist location. Several respondents indicated they were on vacation, even from other countries. The speculation was that if a similar survey was done over several states and countries, then an overall movie-behavior study could be performed. The current study showed only one sample that could be expanded, depending primarily on time and money.

In order to examine the survey, the primary variables of the current study will be operationalized, or put into simple terms, below:

1) Movie-Viewing Choice: It is to be made clear that this is not meant to be a variable in this study, but it is a term composed of all the other variables that will be used and needs to be defined. Movie-viewing choice is only a term used and will not be measured, by itself, in this study. Movie-viewing choice will be judged based on a series of eleven-point scales. For each, respondents will be asked to rate, on a scale of 0-10, the extent to which seven factors influence movie selection or their movie-viewing choice. The seven factors were: movie critiques, movie trailers/ previews, general advertising for movies, movie-star influence, genre/ subject matter influence, word-of-mouth, and the influence of a particular director of a movie.

The measures are designed to find out how respondents perceived movie-viewing choice to be affected by written movie critiques, watching movie trailers, looking at ads (in newspapers, magazines, radio, the Internet, and posters), motivation to go see a movie

based on who is starring in it, the presence of the director of a movie, word of mouth spread about a movie, and motivation to go see a movie because of the subject matter.

The following are the factors influencing movie selection.

1) Critique Influence: Critique influence will be measured by asking respondents to rate, on a scale of 0-10, the extent to which movie critiques influence movie selection. For this measure, a rating of 10 means “heavy influence” and a score of 0 means “no influence at all.”

For the present study, critiques were defined as follows:

Non-academic writing on contemporary films, usually in newspapers and magazines, taking the form of anything from a short tabloid assessment of a new film, accompanied by a star rating to a longer piece accompanied by other material, such as a retrospective look at the work of a director or leading actor. A critique is also an ‘immediate written response to a film's release.’” (Blandford, Grant, and Hillier, 2001)

2) Preview Influence: Preview influence will be measured by asking respondents, again using a 0-10 scale, the extent to which movie trailers/previews influence movie selection. For this measure, a rating of ten means “heavy influence” and a score of zero means “no influence at all.” This measure will be used to indicate how movie trailers affect a respondent's decision to go see a movie. Trailers are those small previews of upcoming movies seen in the theater or at home on TV. Movie previews come in different lengths. Small trailers are called teasers. For the present study, trailers or teasers will be defined as the following:

A short film advertising a forthcoming attraction at a cinema, normally (though not necessarily) a compilation of clips from that film, and normally prepared by the film's distributor. (Blandford, Grant, and Hillier, 2001)

3) General Advertising Influence: General advertising influence will be measured by asking respondents, again using a 0-10 scale, the extent to which ads (found in newspapers, in magazines, in posters, on the radio, and on the Internet) influence their movie selection. For this measure, a rating of ten means “heavy influence” and a rating of zero means “no influence at all.” Basically, this measure was meant to include all other forms of advertising that are not mentioned with all other variables. General advertising includes ads in magazines, movie posters advertising an upcoming movie, ads for a movie seen in a newspaper, ads of a movie mentioned on the radio, movie stars promoting a movie on a show like Entertainment Tonight, and even ads for a movie seen on the Internet (Blandford, Grant, and Hillier 2001). Advertisements can include the name of the movie, its stars, and the directing and producing credits. They frequently include pictures of whom or what the film is about.

4) Movie-Star Influence: Movie-star influence will be measured by asking respondents, again using a 0-10 scale, the extent to which the presence of a certain actor or actress in a movie influences movie selection. For this measure, a rating of ten means “heavy influence” and a rating of zero means “no influence at all.” This measure talks about how a star (be it an actor or actress) of a movie may influence a respondent to go see a movie in a theater if only because that star will be in that movie. Movie-star influence will be defined in the present study as follows:

A film star is a performer whose presence in a film can assure box-office success and who generates interest in his or her life beyond film roles. (Blandford, Grant, and Hillier, 2001)

Note: Box-office means "the takings earned by a film during its theatrical release" (Blandford, Grant, and Hillier, 2001).

5) Genre/ Subject Matter Influence: Genre/Subject matter will be measured by asking respondents, on a scale of 0-10, the extent to which the subject matter, or type of genre of a movie, influences movie selection. For this measure, a rating of ten means "heavy influence" and a rating of zero means "no influence at all." This measure concerns the effect of how a movie's plot or subject matter affects how people go to the movies. Genre concerns different types of movies like action, comedy, horror, drama, etc. Genre, in the current study, is meant to include all genre types, even those not mentioned here. Subject matter concerns the basic ideas presented in a movie. For example, the movie Saving Private Ryan had war as its primary subject matter. For the purpose of this present study, genre/subject matter will be defined together as follows:

Genre is "a category, kind, or type of art or cultural artifact with certain elements in common. In film, common genre elements include subject matter, theme, narrative and stylistic conventions, motifs, character types, plots, and iconography" (Blandford, Grant, and Hillier, 2001).

6) Word-of-Mouth Influence: The perceived influence of word-of-mouth will also be measured by asking respondents, on a scale of 0-10, to what extent word-of-mouth, or the ideas and speech of others who saw the movie and talk about it, influences movie selection. For this measure, a rating of ten means "heavy influence" and a rating of zero means "no influence at all."

Word-of-mouth will be defined in the current study as the response to a movie that is spread by those who have seen it and are talking about it and/or the buzz about a movie

that is spread by the general public. An example would be a friend who saw My Big Fat Greek Wedding and told you about it. After hearing about it from him or her, you decide to go see the movie based on what you heard.

7) The Director Influence: This influence results when someone wants to see a movie in the theater because they like the director's previous work. For example, a person may want to see Minority Report because Steven Spielberg directs it and/or they liked the last pictures directed by Spielberg, such as A.I. or Saving Private Ryan.

To measure the extent to which the director influences a respondent's decision to go to see a movie in the theater, respondents will indicate, on a scale of 0-10, about how much the presence of a director influences them in wanting to see a movie in the theater. The current study will examine how this variable ranks among the others and get an average or mean of these responses from the respondents.

Analysis of Research Questions

Note: Movie-viewing choice was measured by responses to the questionnaire in Appendix 1 and is not separate from them.

Research question #1 asks whether a relationship exists between movie critiques and movie-viewing choice. Respondents' 0-10 "influence" scores will be utilized in comparing the effect of movie critiques on movie-viewing choice.

Research question #2 asks whether a relationship exists between movie trailers/previews and movie-viewing choice. Respondents' 0-10 "influence" scores will be utilized in comparing the effect of movie trailers/previews on movie-viewing choice

Research question #3 asks whether a relationship exists between general advertising and movie-viewing choice. Respondents' 0-10 "influence" scores will be utilized in comparing the effect of general advertising on movie-viewing choice.

Research question #4 asks whether a relationship exists between movie-star power and movie-viewing choice. Respondents' 0-10 "influence" scores will be utilized in comparing the effect of movie-star power on movie-viewing choice.

Research question #5 asks whether a relationship exists between subject matter/genre and movie-viewing choice. Respondents' 0-10 "influence" scores will be utilized in comparing the effect of subject matter/genre on movie-viewing choice.

Research question #6 asks whether a relationship exists between word-of-mouth heard about a movie and movie-viewing choice. Respondents' 0-10 "influence" scores will be utilized in comparing the effect of word-of-mouth on movie-viewing choice.

Research question #7 asks whether a relationship exists between the director of a film and movie-viewing choice. Respondents' 0-10 "influence" scores will be utilized in comparing the effect of the director on movie-viewing choice.

Analyzing the Remaining Questions (Researchers' Reasons for Adding the Remaining Questions):

Times per month (question # 1 in Appendix A): This will be used to find out how many times a person goes to a movie to establish frequency.

Someone else (question #10 in Appendix A): This will be used to establish whether it was a respondent's individual choice to see a movie or whether it was someone else's.

\$5 price increase (question #12 in Appendix A): This will be used to determine a respondent's enjoyment of the theater and whether or not a price increase would effect theater going.

Film seeing or seen (question #14 in Appendix A): This will be used to establish a genre type as well as verify the date and answer any questions about the type of movie seen that are not answered by the other survey questions.

First prompted you (question #15 in Appendix A): This will be used to take care of any other reason for going to see a movie besides the primary ones mentioned in the survey, especially in relation to the research questions.

Sex and age (questions #16 and 17 in Appendix A): These will be used to give a frame of reference for all respondents without giving names and for age and sex comparison.

Now that the survey has been discussed, the process of distributing and collecting the surveys will be described as well as the examination of results once the total 400 surveys was collected.

CHAPTER 4 DATA AND RESULTS

Data Cleaning

First, 400 surveys were obtained from participants at local theaters in Gainesville and Orlando. For the purpose of data analysis, there are certain things that had to be changed from the original Excel program/spreadsheet, where was recorded the total 400 survey answers from their original paper copies. This Excel program will have a copy of its readout attached to this study (See Appendix B). On this table and readout, missing values are those not filled out or missed by respondents. For certain numbers and survey answers, the following had to be performed for data analysis:

-Any blank spaces were either answered as NA or were not answered by the participant in the original Excel data set.

-In the original data set, some respondents had given additional conditions to a yes or no on question #12. For the purposes of data analysis, only “yes” or “no” was taken as a valid response. In the original data set, these extra comments were designated as “yes?” or “no?” The “?” indicates that a participant added extra words to his/her response which was unnecessary for the purposes of this particular survey and analysis.

-In a few cases, respondents circled male and female for question 17, even though they were supposed to circle one only. In this case, it was assumed that they did not circle the sex question.

-In several cases, a person gave an “X” instead of circling a number in which case an “X” on a number or in a response was interpreted as a circle.

-Some respondents put two answers to a question that only demanded one, or their circles were too broad to consider one response or number. In this case, the first half of each column or question would have the first number chosen and the second half would have the second number chosen of all the responses that had two choices. For example, the first 58 cells had the first number chosen and the second 58 had the second number chosen. This followed for any survey question where such a conflict arose:

-All responses left blank meant the respondent did not answer a question, forgot to see it, or left it as NA (Not Applicable)

-All "<" or ">" answers were changed to the very next number they indicate (for example: ">6" was changed to 7 for the basis of statistical analysis).

-All "<1" answers were changed to "0.5."

-One answer listed as "all the time" for the "times per month" question was changed to the average number of days in a year or 30.

-Using cross multiplication and comparison, several worded values were changed to meet the times per month value (examples: 1 a week was changed to .3 rounded, 20 a decade was changed to 0.2, 1 a year was changed to 0.08, 3 a year became 0.25, etc.).

Comparing days in a year to days in a month did all this.

-"Every other month" was translated into "1."

-For the purpose of data analysis, several categories were made for question 10, which concerned whether a person was going to a movie for himself or someone else. One subject, "377," responded to the question with free coupons, which was not a valid answer according to the rules of the question and was designated as no response. This kind of response may need to be further examined, as people do like to use coupons, but

not for this current study. The categories were divided by the following for statistical/data analysis:

1-I did (the respondent alone)

2-I did and someone else did (Subject 72 said "We were winging it," so this counted here)

3-Someone else did (respondent mentioned a name or said they did not want to see it themselves)

-For question 12, the \$5 increase question, several divisions arose for data analysis. They were the following:

1-No

2-Yes

3-No?

4-Yes?

Here the question mark indicates that the respondent added a condition to the answer even though that was unnecessary.

-For the rating question (question 11), there were several subjects who did not answer according to the rating rules given. In hindsight, having each medium accompanied by a scale of 1-7 could have solved this problem (see Likert scales for earlier questions). For these reasons, the researchers then made several judgment calls:

-All subjects who gave the response of "check" or "NA" were not counted or left blank, as they gave no valid answer for this question. (Examples: subject 153, 224, 227, 258, 278, and 327 for rating TV and subjects 21 and 224 for rating theater)

-For the purpose of data analysis, the age ranges needed to be changed to single numbers to represent each range:

1= 18-22

2= 23-27

3= 28-32

4= 33-37

5= 38-42

6= 43-47

7= 48-52

8= 53-57

9= 58-62

10= 63-67

11= 68-72

No one over the age range of 68-72 answered our questionnaire.

-For the purpose of data/statistical analysis, all the responses for question 17 (male or female) were translated as the following:

F= 1

M= 2

Both M and F or no answer= 3

Data Analysis

The following were the results of using SPSS and looking over the data obtained from the 400 surveys, all logged on the Excel program and seen in Appendix B (All other tables can be found at the end of this chapter). The statistical program, SPSS, was used. It is known for “expertise and in data mining and statistical analysis” and holds a 30-year

success record (Sigma Plot and Sigma Stat, 2003). For each table, each set of numbers to the left indicates the amount of respondents who answered in that way (for example in Table 6, 19 respondents gave the answer “4” to question 6 on the survey). All tables can be found at the end of this study after the bibliography:

Table 1: Shows all results of frequencies, means, and percents of respondents who did and/or did not answer the question (question 1 of the survey) of "Times per month." The highest number of times people said they went to the movies was at least 2 times a month; 105 respondents. The second highest frequency was 1 time a month.

Table 2: Shows all results of frequencies, means, and percents of respondents who did and/or did not answer question 2 of the survey on whether they would miss going to the theater if it were no longer available. 134 respondents gave the response of 10, thus leading to "very much," and only about 14 said 0 or "not at all." All respondents had about 66.9% over the number “7” for wanting the theater to remain in existence.

Table 3: Shows the results of frequencies, means, and percents of respondents who did and did not answer the question 3 of the survey, a respondent's feelings on how movie critiques in the newspaper, magazines, on TV, etc. make you want to go to a movie theater. The mean was 3.77 and the mode was 0.

Table 4: Shows the results of frequencies, means, and percents of respondents who did and/or did not answer the question 4 of the survey, a respondent’s feelings on the influence of watching trailers or previews on a respondent's movie choice. The mean was 7.17 and the mode was 8.

Table 5: Shows the results of frequencies, mean, and percents of respondents who did and/or did not answer question 5, a respondent's feelings on how ads influence their decision to choose a movie. The mean was 5.92 and the mode was 5.

Table 6: Shows the results of frequencies, means, and percents of respondents who did or did not answer question 6, a respondent's feelings on how movie stars influence their decision to go to a movie theater. The mean was 7.21 and the mode was 10.

Table 7: Shows the results of frequencies, means, and percents of respondents who did or did not answer question 7 on the survey which indicated how genre or subject matter influenced their decision to go to a movie. The mean here was 7.68 and the mode was 10.

Table 8: Shows the results of frequencies, means, and percents of respondents who did or did not answer question 8 on the survey, indicating how word-of-mouth influences a person's decision to go to the movies. The mean was 6.88 and the mode was 8.

Table 9: Shows the results of frequencies, means, and percents of respondents who did or did not answer question 9 on our survey, indicating how the director of a movie influences a person's decision to go to the theater and choose a movie. The mean was 3.88 and the mode was 0.

Table 10: Shows the results of frequencies, means, and percents of respondents who did or did not answer question 10 about whether they were going to see a movie because they wanted to or because of someone else. 191 respondents chose the movie themselves out of a valid 362. Nineteen people went above what the question asked and said they wanted to see it as well as because of someone else.

Table 11-17: Shows the results of frequencies, means, and percents of respondents who did and/or did not answer question 11, a question where respondents were asked to rate several media influences on their effectiveness in getting people to go a movie theater. This was to measure what medium was used primarily to go to a movie in the theater. This question may need to be reexamined at another time as many respondents were confused as to whether you needed to rank or rate the media and respondents did a little of both. Several of the respondents answered beyond the 1- 7 range giving such values as 0, 10, and 9 as responses. The answers to this question were not as essential to the primary research questions asked in this study, but there will be a record of the responses given:

TV had a mean of 2.78 and a mode of 1, radio had a mean of 4.75 and a mode of 7, internet had a mean of 4.28 and a mode of 7, magazines had a mean of 4.79 and a mode of 7, newspapers had a mean of 3.92 and a mode of 1, theaters had a mean of 3.23 and a mode of 1, and word-of-mouth had a mean of 3.52 and a mode of 3.

Table 18: Shows the results of frequencies, means, and percents for the answer to question 12, whether respondents would favor a \$5 increase in ticket prices for movies. Some people added extra qualifications to be followed when they said “yes” or “no” to this question (22 people said they would agree “yes” or “no,” but they added extra words on the survey to qualify their decision). The following list gives their responses and their written comments:

Subject 3: Circled yes and wrote “Depends.”

Subject 4: Circled yes and wrote “Once a semester. Would mostly wait for them to come out on DVD.”

- Subject 25: Circled yes and wrote “Just not as often.”
- Subject 50: Circled yes and wrote “But movie would have to be great.”
- Subject 81: Circled yes and wrote “But would not be happy about it.”
- Subject 114: Circled yes and wrote “But not as much.”
- Subject 128: Did not make a circle and wrote “Less.”
- Subject 151: Circled yes and wrote “Less frequently.”
- Subject 154: Circled yes and wrote “More seldom.”
- Subject 160: Circled no and wrote “Would rent.”
- Subject 176: Circled no and wrote “Maybe.”
- Subject 190: Circled yes and wrote “But will see two during a month.”
- Subject 209: Circled yes and wrote “But not very often.”
- Subject 224: Did not make a circle and wrote “Not as often.”
- Subject 267: Circled yes and no and wrote “Go less.”
- Subject 284: Circled no and wrote “No! Cable.”
- Subject 320: Circled yes and wrote “More seldom.”
- Subject 330: Circled no and wrote “Not as much.”
- Subject 366: Circled no and wrote “Could not afford it.”
- Subject 397: Circled no and wrote “Much less.”
- Subject 399: Gave no circle and wrote “Sometimes.”

These answers will be discussed in the conclusion (Chapter 5).

Table 19: Shows the results of frequencies, means, and percents for question 13 on the survey, which asked how much people rely on movies for their entertainment. The mean here was 6.15 and the mode was 7.

Table 20: Shows the results of frequencies, means, and percents for question 16, which was to indicate an age range that respondents fell into. No respondent went above the 68-72 year age range. The mean here was 4.08 and the mode was 4.00. The highest frequency went to the 18-22-age bracket at 83 respondents.

Table 21: Shows the results of frequencies, means, and percents for question 17 on our survey, which verified participant's sex as male or female. A majority of respondents were female, about 215 of the total 400.

Analysis of Written-Response Answers

For question 14, respondents gave the movie they had seen or the movie they were going to see. Primarily, people who were exiting the movie answered this question, due to the theater owners' suggestion that responses be collected after a movie was finished. Respondents who became confused had their confusion cleared up by the primary investigator who was present at the time they answered the questionnaire.

According to a checked count of the responses, Anger Management came out with 57 votes (the highest number for any one film mentioned here), Phone Booth came out as the second highest at 41 votes, and Chicago and Bringing Down the House were tied at 22 votes. These responses only included respondents who answered with one movie only. Some respondents gave more than one movie even though they were only asked for one. Those respondents who gave more than one answer were not included here in this count.

For question 15, respondents were told to write down what first prompted them to see the movie they mentioned in question 14. This was done to see if there were any additional and outstanding reasons (besides critiques, trailers, movie-stars, director, ads, movie-star power, and word of mouth) why people go to the movies that the current

researchers may have missed by informal questioning and by studying other research.

Since this question was a written one and the other questions concerning why a person goes to the movies were Likert scales, this study could not compare the earlier responses (Likert scale answers) to question 15 by data analysis. Besides the other reasons this study addressed for going to the movies by utilizing the variables in the questionnaire, the other responses were the following:

- Read the Book (had about 7 respondents)
- Funny
- Nothing better to do (About 2 respondents)
- Oscar winner
- Finish a sequel (saw the first one)
- To get out of the house
- Because of the rating
- Had less violence
- Might be interesting

Table 22-Table 28: To show a physical distribution of the respondents' answers to the questions in the survey, a series of bar charts was structured to indicate the respondents' distribution of numbered responses to each of the research questions. Each table has an x-axis representing each number of the Likert scale, and the y-axis shows how many people answered with that particular number. The following is an analysis of what each table is looking at:

Table 22: Shows the responses to question 3. The x-axis shows each number of the Likert scale and the y-axis shows how many people answered that way (Ex: About 100

people answered 0 to question 3). The lowest value came from respondents answering 9 to this question and the highest came from those answering 0.

Table 23: Shows the responses to question 4. The lowest value came from respondents answering 1 to question 4 about the influence of trailers on movie choice. This did not include the fact that the absolute lowest count came from those values that were missing because a respondent did not answer this question or forgot to answer it. The highest number for respondents here was a close tie between the number 8 and 10, with 8 being the highest.

Table 24: Shows the responses to question 5 in Appendix 1. Again, some respondents did not answer this question about ad effect. The highest bar comes from those who answered 5 on this Likert scale question. The lowest came from those who answered 1. A majority of the responses are centered on the middle of the chart. This shows that the mean is centered around 5 just as it did using the frequencies program on SPSS.

Table 25: Shows the responses to question 6 on the questionnaire. There are some missing values and the lowest number came from those respondents who answered 1 to this question about movie stars affecting their movie choice. The highest bar came from 10.

Table 26: Shows the responses to question 7 on the questionnaire concerning the effect of subject matter and genre on movie-viewing choice. Taking away the missing values, the lowest amount of responses came when looking at the bar of 1. The highest came from the bar of 10.

Table 27: Shows the responses to question 8 on the survey concerning the effect of word of mouth. Without missing values, the lowest bar came from respondents who answered 1 to this question. The highest bar came from those who answered with the number 8.

Table 28: Shows the responses to question 9 on the survey/questionnaire, concerning the effect of the director on movie choice. There are missing values, and the lowest bar came from respondents who answered 10 or 6. The highest bar comes from those who answered 0.

An F-test (analysis on variance among means) was performed on the basis of movie choice for each of the research questions concerning critiques, trailers, ads, stars, genre, word-of-mouth, and director involving repeated measures. It was discovered that the means, ranked on page 43, mirrored the frequencies analysis done using an F-test. This confirmed the original ranking of the means using frequencies. This can be seen in Table 29.

The following is a list of Pearson Correlations from Table 30 to show that there may or may not be a causal relationship between the primary variables in this study (based on the seven research questions relating to the primary variables) and the times per month question and the entertainment question (#13) on the survey:

-According to the table and the asterisks, the correlation between feelings about critiques and those on trailers, ad effect, movie stars, and director, and the entertainment question are all correlated as significant at the 0.01 level.

-The table also shows a significant correlation at the 0.01 level for the relationship between trailers and critiques, ads, movie stars, subject matter, word-of-mouth, and the entertainment question.

-The table shows a significant correlation at the 0.01 level for the relationship between ad effect and ads with critiques, trailers, movie stars, subject matter, word-of-mouth, and the entertainment question.

-For movie stars, there is a significant correlation at the 0.01 level for relations with critiques, trailers, ads, subject matter, director, and the entertainment question.

-For the subject matter relationship, there is a significant relationship at the 0.01 level for trailers movie stars, word-of-mouth, director, and the entertainment question.

-For the word-of-mouth relationship, there is a significant correlation at the 0.01 level for trailers, ads, subject matter, and director.

-For the director relationship, there is a significant relationship at the 0.01 level for relations with critiques, movie stars, subject matter, word-of-mouth, times per month, and the entertainment question.

-For the times per month question, there is a significant correlation at the 0.01 level for relations with director and the entertainment question.

The next few statements touch on a significant correlation at the 0.05 level for the following relations:

-Critiques and word-of-mouth

-Ads and director

-Ads and times per month

-Word-of-mouth and critiques

-Word-of-mouth and the entertainment question

-Director and ads

-Times per month and ads

One correlation had negative products, indicating less of a relation between the categories:

-Times per month and feelings about trailers.

This may lead to the belief that ad effect may have no reason to be associated with the amount of times one goes to see a movie per month.

The next chapter will discuss how the results affected the current study, what could be improved, and what the current study could be used for in the field of mass communication. The next chapter begins by talking about the idea of summary statistics and how they can be applied to the results of the current study.

The following tables are those referred to in the above chapter and will be mentioned in subsequent chapters. The full set of responses, given by study participants, can be seen in Appendix B. Table 1 begins on this page:

Table 1: Times

N	Valid	392
	Missing	8
Mean		2.67
Median		2.00
Mode		2
Std. Deviation		2.296
Range		30
Sum		1046

Table 1 (Continued): Times

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	8	2.0	2.0	2.0
	0	1	.3	.3	2.3
	0	1	.3	.3	2.6
	0	2	.5	.5	3.1
	0	1	.3	.3	3.3
	1	13	3.3	3.3	6.6
	1	90	22.5	23.0	29.6
	2	105	26.3	26.8	56.4
	3	70	17.5	17.9	74.2
	4	61	15.3	15.6	89.8
	5	18	4.5	4.6	94.4
	6	8	2.0	2.0	96.4
	7	2	.5	.5	96.9
	8	7	1.8	1.8	98.7
	10	2	.5	.5	99.2
	11	1	.3	.3	99.5
	15	1	.3	.3	99.7
	30	1	.3	.3	100.0
	Total	392	98.0	100.0	
Missing	System	8	2.0		
Total		400	100.0		

Table 2: Miss the Theater

N	Valid	400
	Missing	0
Mean		7.23
Median		8.00
Mode		10
Std. Deviation		2.881
Range		10
Sum		2892

Table 2 (Continued): Miss the Theater

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	14	3.5	3.5	3.5
1	8	2.0	2.0	5.5
2	13	3.3	3.3	8.8
3	17	4.3	4.3	13.0
4	20	5.0	5.0	18.0
5	39	9.8	9.8	27.8
6	22	5.5	5.5	33.3
7	39	9.8	9.8	43.0
8	59	14.8	14.8	57.8
9	35	8.8	8.8	66.5
10	134	33.5	33.5	100.0
Total	400	100.0	100.0	

Table 3: Feelings about Critiques

N	Valid	400
	Missing	0
Mean		3.77
Median		4.00
Mode		0
Std. Deviation		3.086
Range		10
Sum		1508

Feelings about Critiques

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 0	99	24.8	24.8	24.8
1	25	6.3	6.3	31.0
2	28	7.0	7.0	38.0
3	46	11.5	11.5	49.5
4	35	8.8	8.8	58.3
5	51	12.8	12.8	71.0
6	25	6.3	6.3	77.3
7	32	8.0	8.0	85.3
8	30	7.5	7.5	92.8
9	10	2.5	2.5	95.3
10	19	4.8	4.8	100.0
Total	400	100.0	100.0	

Table 4: Feelings about Trailers

N	Valid	398
	Missing	2
Mean		7.17
Median		8.00
Mode		8
Std. Deviation		2.607
Range		10
Sum		2854

Feelings about Trailers

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	15	3.8	3.8	3.8
	1	3	.8	.8	4.5
	2	11	2.8	2.8	7.3
	3	16	4.0	4.0	11.3
	4	13	3.3	3.3	14.6
	5	33	8.3	8.3	22.9
	6	28	7.0	7.0	29.9
	7	57	14.3	14.3	44.2
	8	88	22.0	22.1	66.3
	9	47	11.8	11.8	78.1
	10	87	21.8	21.9	100.0
	Total	398	99.5	100.0	
Missing	System	2	.5		
Total		400	100.0		

Table 5: Ad Effect

N	Valid	398
	Missing	2
Mean		5.92
Median		6.00
Mode		5
Std. Deviation		2.581
Range		10
Sum		2358

Table 5 (Continued): Ad Effect

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	10	2.5	2.5	2.5
	1	7	1.8	1.8	4.3
	2	27	6.8	6.8	11.1
	3	34	8.5	8.5	19.6
	4	35	8.8	8.8	28.4
	5	62	15.5	15.6	44.0
	6	47	11.8	11.8	55.8
	7	54	13.5	13.6	69.3
	8	55	13.8	13.8	83.2
	9	25	6.3	6.3	89.4
	10	42	10.5	10.6	100.0
	Total	398	99.5	100.0	
Missing	System	2	.5		
Total		400	100.0		

Table 6: Movie Stars

N	Valid	398
	Missing	2
Mean		7.21
Median		8.00
Mode		10
Std. Deviation		2.328
Range		10
Sum		2869

Table 6 (Continued): Movie Stars

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	5	1.3	1.3	1.3
	1	3	.8	.8	2.0
	2	9	2.3	2.3	4.3
	3	17	4.3	4.3	8.5
	4	19	4.8	4.8	13.3
	5	30	7.5	7.5	20.9
	6	44	11.0	11.1	31.9
	7	71	17.8	17.8	49.7
	8	67	16.8	16.8	66.6
	9	56	14.0	14.1	80.7
	10	77	19.3	19.3	100.0
	Total	398	99.5	100.0	
Missing	System	2	.5		
Total		400	100.0		

Table 7: Subject Matter

N	Valid	398
	Missing	2
Mean		7.68
Median		8.00
Mode		10
Std. Deviation		2.198
Range		10
Sum		3055

Table 7 (Continued): Subject Matter

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	6	1.5	1.5	1.5
	1	2	.5	.5	2.0
	2	6	1.5	1.5	3.5
	3	9	2.3	2.3	5.8
	4	7	1.8	1.8	7.5
	5	35	8.8	8.8	16.3
	6	24	6.0	6.0	22.4
	7	64	16.0	16.1	38.4
	8	81	20.3	20.4	58.8
	9	69	17.3	17.3	76.1
	10	95	23.8	23.9	100.0
	Total	398	99.5	100.0	
Missing	System	2	.5		
Total		400	100.0		

Table 8: Word of Mouth

N	Valid	398
	Missing	2
Mean		6.88
Median		7.00
Mode		8
Std. Deviation		2.306
Range		10
Sum		2740

Table 8 (Continued): Word of Mouth

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	11	2.8	2.8	2.8
	1	2	.5	.5	3.3
	2	10	2.5	2.5	5.8
	3	12	3.0	3.0	8.8
	4	17	4.3	4.3	13.1
	5	39	9.8	9.8	22.9
	6	55	13.8	13.8	36.7
	7	68	17.0	17.1	53.8
	8	89	22.3	22.4	76.1
	9	49	12.3	12.3	88.4
	10	46	11.5	11.6	100.0
	Total	398	99.5	100.0	
Missing	System	2	.5		
Total		400	100.0		

Table 9: Director

N	Valid	399
	Missing	1
Mean		3.88
Median		3.00
Mode		0
Std. Deviation		3.036
Range		10
Sum		1550

Table 9 (Continued): Director

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	80	20.0	20.1	20.1
	1	25	6.3	6.3	26.3
	2	48	12.0	12.0	38.3
	3	47	11.8	11.8	50.1
	4	37	9.3	9.3	59.4
	5	46	11.5	11.5	70.9
	6	14	3.5	3.5	74.4
	7	38	9.5	9.5	84.0
	8	31	7.8	7.8	91.7
	9	18	4.5	4.5	96.2
	10	15	3.8	3.8	100.0
	Total	399	99.8	100.0	
Missing	System	1	.3		
Total		400	100.0		

Table 10: Seeing a Movie with Someone?

N	Valid	362
	Missing	38
Mean		1.89
Median		1.00
Mode		1
Std. Deviation		.969
Range		2
Sum		685

Seeing a Movie with Someone?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I did	191	47.8	52.8	52.8
	I did and someone else	19	4.8	5.2	58.0
	someone else	152	38.0	42.0	100.0
	Total	362	90.5	100.0	
Missing	System	38	9.5		
Total		400	100.0		

Table 11: Rating TV as a Medium

N	Valid	383
	Missing	17
Mean		2.78
Median		2.00
Mode		1
Std. Deviation		2.088
Range		7
Sum		1064

Rating TV as a Medium

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	164	41.0	42.8	42.8
	2	63	15.8	16.4	59.3
	3	38	9.5	9.9	69.2
	4	31	7.8	8.1	77.3
	5	26	6.5	6.8	84.1
	6	22	5.5	5.7	89.8
	7	38	9.5	9.9	99.7
	8	1	.3	.3	100.0
	Total	383	95.8	100.0	
Missing	System	17	4.3		
Total		400	100.0		

Table 12: Rating Radio as a Medium

N	Valid	369
	Missing	31
Mean		4.75
Median		5.00
Mode		7
Std. Deviation		2.171
Range		7
Sum		1751

Table 12 (Continued): Rating Radio as a Medium

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	5	1.3	1.4	1.4
	1	41	10.3	11.1	12.5
	2	29	7.3	7.9	20.3
	3	38	9.5	10.3	30.6
	4	34	8.5	9.2	39.8
	5	49	12.3	13.3	53.1
	6	54	13.5	14.6	67.8
	7	119	29.8	32.2	100.0
	Total	369	92.3	100.0	
Missing	System	31	7.8		
Total		400	100.0		

Table 13: Rating Internet as a Medium

N	Valid	370
	Missing	30
Mean		4.28
Median		5.00
Mode		7
Std. Deviation		2.496
Range		7
Sum		1585

Rating Internet as a Medium

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	9	2.3	2.4	2.4
	1	80	20.0	21.6	24.1
	2	35	8.8	9.5	33.5
	3	26	6.5	7.0	40.5
	4	28	7.0	7.6	48.1
	5	33	8.3	8.9	57.0
	6	33	8.3	8.9	65.9
	7	126	31.5	34.1	100.0
	Total	370	92.5	100.0	
Missing	System	30	7.5		
Total		400	100.0		

Table 14: Rating Magazines as a Medium

N	Valid	364
	Missing	36
Mean		4.79
Median		5.00
Mode		7
Std. Deviation		2.130
Range		7
Sum		1745

Rating Magazines as a Medium

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	6	1.5	1.6	1.6
	1	37	9.3	10.2	11.8
	2	23	5.8	6.3	18.1
	3	38	9.5	10.4	28.6
	4	40	10.0	11.0	39.6
	5	49	12.3	13.5	53.0
	6	54	13.5	14.8	67.9
	7	117	29.3	32.1	100.0
	Total	364	91.0	100.0	
Missing	System	36	9.0		
Total		400	100.0		

Table 15: Rating Newspapers as a Medium

N	Valid	372
	Missing	28
Mean		3.92
Median		4.00
Mode		1
Std. Deviation		2.204
Range		9
Sum		1457

Table 15 (Continued): Rating Newspapers as a Medium

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	3	.8	.8	.8
	1	73	18.3	19.6	20.4
	2	42	10.5	11.3	31.7
	3	58	14.5	15.6	47.3
	4	39	9.8	10.5	57.8
	5	49	12.3	13.2	71.0
	6	34	8.5	9.1	80.1
	7	72	18.0	19.4	99.5
	8	1	.3	.3	99.7
	9	1	.3	.3	100.0
	Total	372	93.0	100.0	
Missing	System	28	7.0		
Total		400	100.0		

Table 16: Rating Theaters as a Medium

N	Valid	369
	Missing	31
Mean		3.23
Median		3.00
Mode		1
Std. Deviation		2.154
Range		10
Sum		1191

Rating Theaters as a Medium

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	3	.8	.8	.8
	1	111	27.8	30.1	30.9
	2	57	14.3	15.4	46.3
	3	57	14.3	15.4	61.8
	4	34	8.5	9.2	71.0
	5	35	8.8	9.5	80.5
	6	23	5.8	6.2	86.7
	7	48	12.0	13.0	99.7
	10	1	.3	.3	100.0
		Total	369	92.3	100.0
Missing	System	31	7.8		
Total		400	100.0		

Table 17: Rating Word-of-Mouth as a Medium

N	Valid	372
	Missing	28
Mean		3.52
Median		3.00
Mode		3
Std. Deviation		1.925
Range		7
Sum		1308

Rating Word-of-Mouth as a Medium

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	1	.3	.3	.3
	1	61	15.3	16.4	16.7
	2	69	17.3	18.5	35.2
	3	81	20.3	21.8	57.0
	4	47	11.8	12.6	69.6
	5	44	11.0	11.8	81.5
	6	25	6.3	6.7	88.2
	7	44	11.0	11.8	100.0
	Total	372	93.0	100.0	
Missing	System	28	7.0		
Total		400	100.0		

Table 18: \$5 Increase-Yes or No

N	Valid	397
	Missing	3
Mean		1.44
Median		1.00
Mode		1
Std. Deviation		.728
Range		3
Sum		571

Table 18 (Continued): \$5 Increase-Yes or No

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	262	65.5	66.0	66.0
	Yes	113	28.3	28.5	94.5
	No?	5	1.3	1.3	95.7
	Yes?	17	4.3	4.3	100.0
	Total	397	99.3	100.0	
Missing	System	3	.8		
Total		400	100.0		

Table 19: How Much Do Movies Make Up Your Entertainment?

N	Valid	396
	Missing	4
Mean		6.15
Median		7.00
Mode		7
Std. Deviation		2.596
Range		10
Sum		2434

How Much Do Movies Make Up Your Entertainment?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	6	1.5	1.5	1.5
	1	7	1.8	1.8	3.3
	2	30	7.5	7.6	10.9
	3	29	7.3	7.3	18.2
	4	35	8.8	8.8	27.0
	5	57	14.3	14.4	41.4
	6	32	8.0	8.1	49.5
	7	66	16.5	16.7	66.2
	8	52	13.0	13.1	79.3
	9	35	8.8	8.8	88.1
	10	47	11.8	11.9	100.0
Total		396	99.0	100.0	
Missing	System	4	1.0		
Total		400	100.0		

Table 20: Age Ranges

N	Valid	397
	Missing	3
Mean		4.08
Median		4.00
Mode		1
Std. Deviation		2.549
Range		10
Sum		1621

Age Ranges

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-22	83	20.8	20.9	20.9
	23-27	55	13.8	13.9	34.8
	28-32	52	13.0	13.1	47.9
	33-37	34	8.5	8.6	56.4
	38-42	55	13.8	13.9	70.3
	43-47	43	10.8	10.8	81.1
	48-52	32	8.0	8.1	89.2
	53-57	23	5.8	5.8	95.0
	58-62	9	2.3	2.3	97.2
	63-67	7	1.8	1.8	99.0
	68-72	4	1.0	1.0	100.0
	Total	397	99.3	100.0	
Missing	System	3	.8		
Total		400	100.0		

Table 21: Sex(m, f, or no)

N	Valid	400
	Missing	0
Mean		1.48
Median		1.00
Mode		1
Std. Deviation		.524
Range		2
Sum		590

Table 21 (Continued): Sex(m, f, or no)

		Freque ncy	Percent	Valid Percent	Cumulative Percent
Valid	Female	215	53.8	53.8	53.8
	Male	180	45.0	45.0	98.8
	Both or no answer	5	1.3	1.3	100.0
	Total	400	100.0	100.0	

Table 22: Counts for Feelings about Critiques

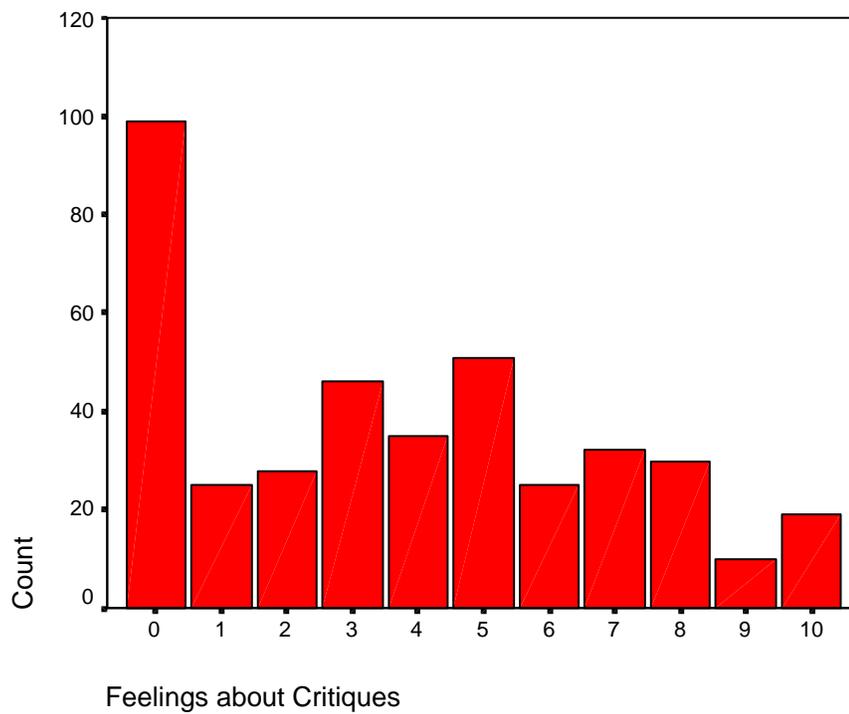


Table 23: Counts for Feelings about Trailers

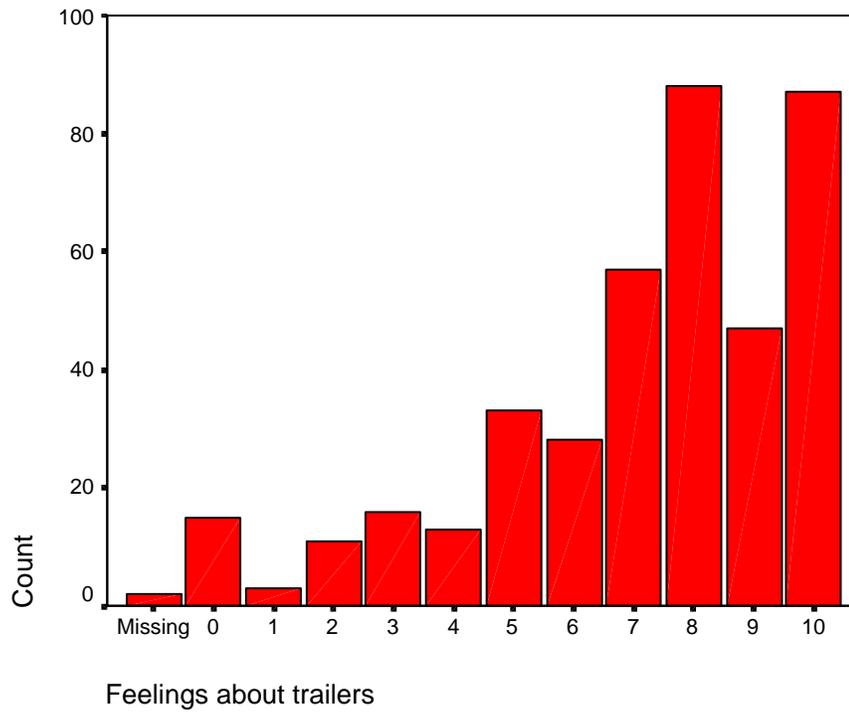


Table 24: Counts for Ad Effect

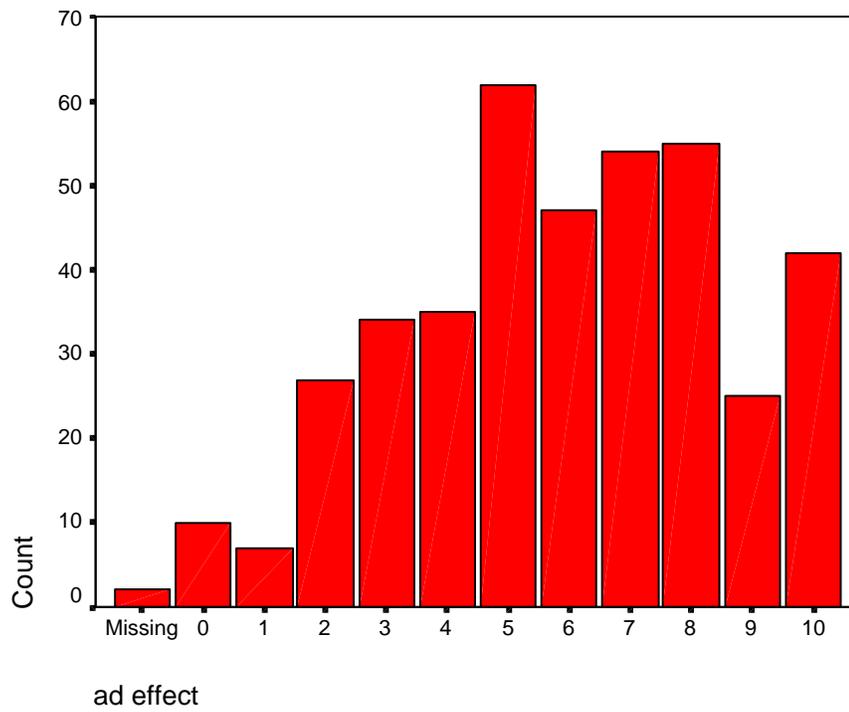


Table 25: Counts for Movie Stars

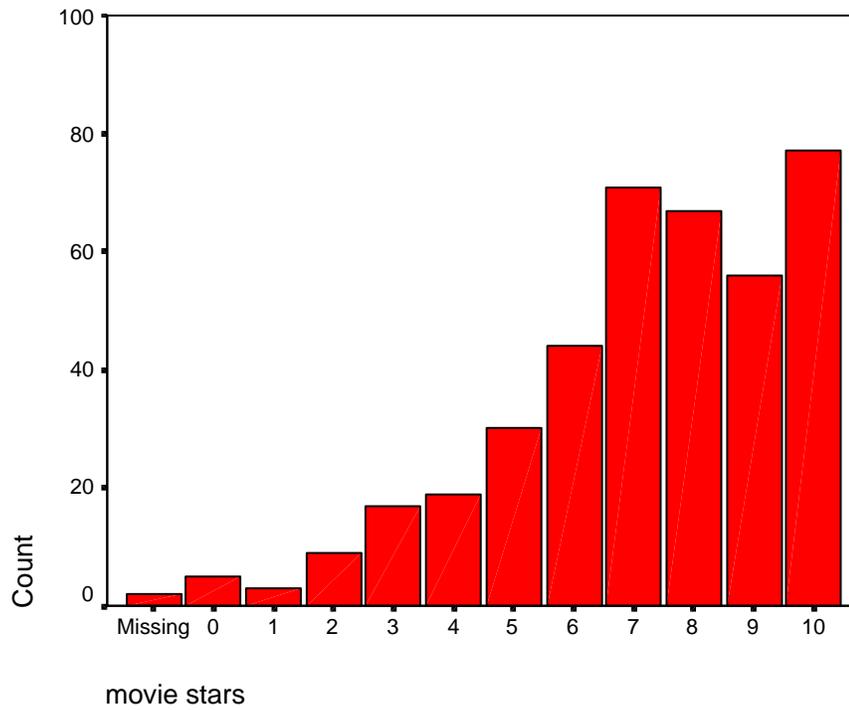


Table 26: Counts for Subject Matter

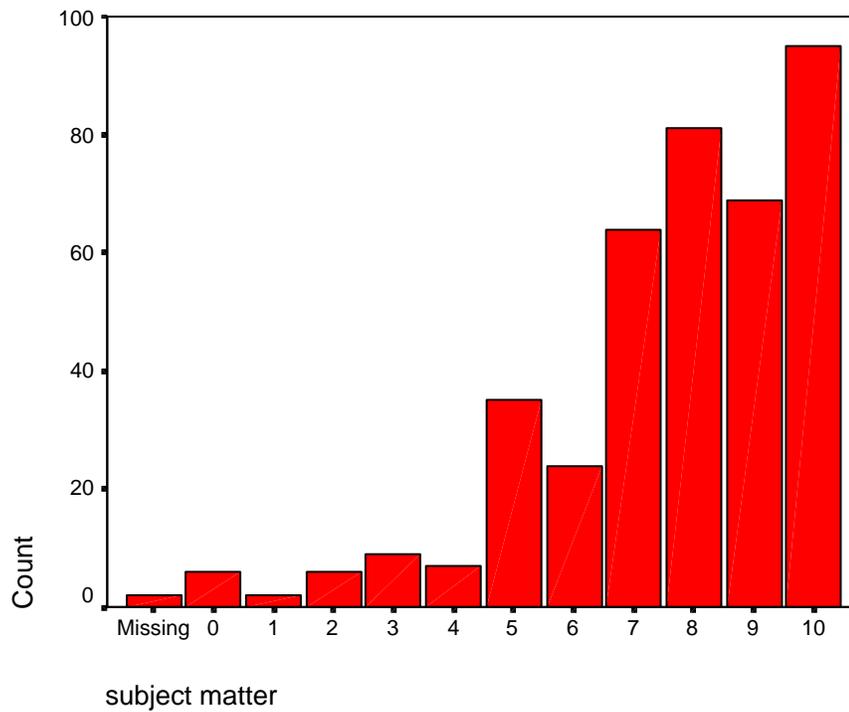


Table 27: Counts for Word-of-Mouth

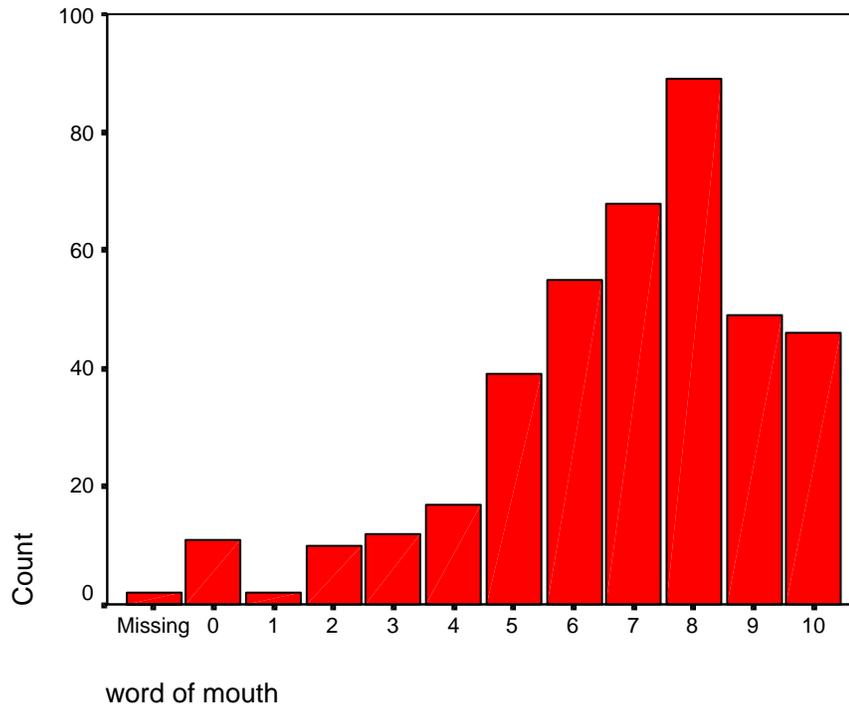


Table 28: Counts for Director

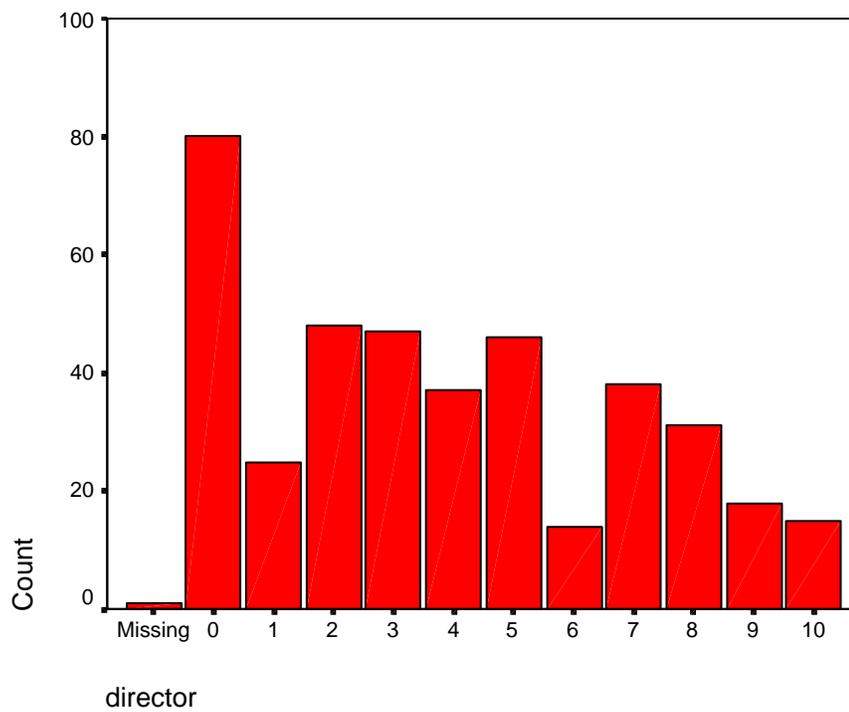


Table 29: General Linear Model: Within-Subjects Factors

Measure: MEASURE_1

VIEW	Dependent Variable
1	CRITIC
2	TRAILERS
3	ADS
4	STARS
5	GENRE
6	MOUTH
7	DIRECTOR

Estimated Marginal Means-
VIEW

VIEW	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
1	3.773	.155	3.468	4.078
2	7.189	.130	6.934	7.445
3	5.917	.130	5.662	6.171
4	7.207	.117	6.977	7.438
5	7.692	.109	7.478	7.906
6	6.889	.116	6.661	7.117
7	3.856	.152	3.558	4.155

Table 30: Correlations

		Correlation								
		Feeling about Critique	Feeling about	ad	movie	subject	word of	directo	Times mont	How much movies up entertainm t?
Feelings about	Pearson	1	.17 **	.20 **	.19 **	.05	.10 *	.23 **	.00	.24 **
	Sig. (2-	.	.00	.00	.00	.28	.04	.00	.99	.00
	Sum of Squares	3798.84	559.54	651.14	565.97	145.50	288.48	883.85	-	777.03
	Cross-	9.52	1.40	1.64	1.42	.36	.72	2.22	-	1.96
	Covarian	400	398	398	398	398	398	399	393	396
Feelings about	Pearson	.17 **	1	.39 **	.30 **	.20 **	.15 **	.01	-	.31 **
	Sig. (2-	.00	.00	.00	.00	.00	.00	.78	.90	.00
	Sum of Squares	559.54	2698.38	1041.12	738.81	460.04	356.33	43.63	-	844.37
	Cross-	1.40	6.79	2.62	1.86	1.15	.90	.11	-	2.14
	Covarian	398	398	398	398	398	396	397	391	394
ad	Pearson	.20 **	.39 **	1	.36 **	.16 **	.21 **	.10 *	.11 *	.31 **
	Sig. (2-	.00	.00	.00	.00	.00	.00	.04	.02	.00
	Sum of Squares	651.14	1041.12	2643.73	862.25	375.27	511.33	310.63	264.22	840.82
	Cross-	1.64	2.62	6.65	2.17	.94	1.29	.78	.67	2.14
	Covarian	398	398	398	398	398	396	397	391	394
movie	Pearson	.19 **	.30 **	.36 **	1	.24 **	.08	.21 **	.07	.28 **
	Sig. (2-	.00	.00	.00	.00	.00	.09	.00	.12	.00
	Sum of Squares	565.97	738.81	862.25	2151.69	489.90	180.11	611.53	162.95	668.04
	Cross-	1.42	1.86	2.17	5.42	1.23	.45	1.54	.41	1.70
	Covarian	398	398	398	398	398	396	397	391	394
subject	Pearson	.05	.20 **	.16 **	.24 **	1	.25 **	.13 **	.03	.17 **
	Sig. (2-	.28	.00	.00	.00	.00	.00	.00	.48	.00
	Sum of Squares	145.50	460.04	375.27	489.90	1917.18	496.44	346.45	68.89	395.37
	Cross-	.36	1.15	.94	1.23	4.82	1.25	.87	.17	1.00
	Covarian	398	398	398	398	398	396	397	391	394
word of	Pearson	.10 *	.15 **	.21 **	.08	.25 **	1	.21 **	.06	.11 *
	Sig. (2-	.04	.00	.00	.09	.00	.00	.00	.21	.01
	Sum of Squares	288.48	356.33	511.33	180.11	496.44	2110.68	600.99	127.06	276.93
	Cross-	.72	.90	1.29	.45	1.25	5.31	1.51	.32	.70
	Covarian	398	396	396	396	396	398	398	391	394
directo	Pearson	.23 **	.01	.10 *	.21 **	.13 **	.21 **	1	.20 **	.24 **
	Sig. (2-	.00	.78	.04	.00	.00	.00	.00	.00	.00
	Sum of Squares	883.85	43.63	310.63	611.53	346.45	600.99	3668.69	544.61	749.43
	Cross-	2.22	.11	.78	1.54	.87	1.51	9.21	1.39	1.90
	Covarian	399	397	397	397	397	398	399	392	395
Times per	Pearson	.00	-	.11 *	.07	.03	.06	.20 **	1	.36 **
	Sig. (2-	.99	.90	.02	.12	.48	.21	.00	.00	.00
	Sum of Squares	-	-	264.22	162.95	68.89	127.06	544.61	2063.41	840.28
	Cross-	-	-	.67	.41	.17	.32	1.39	5.26	2.16
	Covarian	393	391	391	391	391	391	392	393	390
How much do make up entertainme	Pearson	.24 **	.31 **	.31 **	.28 **	.17 **	.11 *	.24 **	.36 **	1
	Sig. (2-	.00	.00	.00	.00	.00	.01	.00	.00	.00
	Sum of Squares	777.03	844.37	840.82	668.04	395.37	276.93	749.43	840.28	2661.50
	Cross-	1.96	2.14	2.14	1.70	1.00	.70	1.90	2.16	6.73
	Covarian	396	394	394	394	394	394	395	390	396

** . Correlation is significant at the 0.01 level

* . Correlation is significant at the 0.05 level

CHAPTER 5 CONCLUSION AND CLOSING THOUGHTS

According to mass media research, the most common type of central tendency statistic to use in comparing values comes from the idea of means, the average score of all responses given. The mean has a brother summary statistic known as the mode, which represents the value that occurs most often. Summary statistics help make data more manageable by measuring central tendency and variability. In other words, they handle any outrageous values, low or high, and they put everything on a more even playing field (Wimmer and Dominick, 2000). The median, another summary statistic which measures values about the middle value, was discussed by Wimmer and Dominic as being unreliable and the least useful, so it will not be used in this study and analysis (Wimmer and Dominick, 2000). These two summary statistics (mean and mode) were found through SPSS to answer the research questions and to examine which research questions were the highest in mean and mode. This will aid in looking for which reason(s) people go to the movies the most out of all the reasons used in the questionnaire. Here are the results of comparing means and modes of question 3 through question 9 (see tables 4-10, see above);

Order by means:

- 1) Subject matter/genre=7.68
- 2) Movie stars=7.21
- 3) Trailers/previews=7.17
- 4) Word-of-Mouth=6.88

5) Ads=5.92

6) Critiques=3.77

7) Director=3.88

According to the numbering of these means, each mean rounded indicates that the higher the number, the more a respondent answered closer to the “Very Influential” mark on the survey. The closer the number is to 10, the higher the influence. This order indicates that respondents felt that subject matter and movie stars were of the highest interest to them in choosing a movie to see.

The modes mirrored a similar sequence to the means in the current survey with some ties:

Order by mode:

1) Subject matter and movie stars= both 10

2) Word-of-mouth and trailers= both 8

3) Ads=5

4) Critiques and directors= both 0

However, the mean is a more closely believed statistic and mode has also been described as being misleading (Wimmer and Dominick, 2000). It is important to pay closer attention to the means in this study while using the modes as a back up.

Using the same principles of mode and mean, the values for question 11 were also examined, where people rated how they found out about movies through various media (TV, Radio, Internet, magazines, newspapers, movie theaters, and word-of-mouth). The selection consisted of using the numbers 1 to 7 to rate each media separately, although an unknown number of respondents answered the question as a ranking question. The

questionnaire itself says “rate” not “rank.” For this reason, such a question may need to be further researched. The means and modes will be documented and speculations will be made based on data collected. In this particular question (11), “1” meant “most often used” and “7” was “seldom if ever used,” so the lower number is what we are looking for:

Order by mean (check tables 12-18):

- 1) TV=2.78
- 2) Theaters=3.23
- 3) Word-of-mouth=3.52
- 4) Newspapers=3.92
- 5) Internet=4.28
- 6) Radio=4.75
- 7) Magazines=4.79

Order by mode:

- TV, newspapers, and theaters all had a mode of 1
- Word-of-mouth had a mode of 3
- Radio, Internet, and magazines all had a mode of 7

A brief analysis was made on the above media use based on the questionnaire in Appendix A. According to the figures in Tables 11-17, respondents find out about movies in theaters primarily from TV and the theaters themselves. The sources least used here were radio, Internet, and magazines by the respondents in this study. Word-of-mouth and newspapers were somewhere in-between. In speculation and by examining the results of this study, it would be advisable for advertisers to keep improving TV and

theater exposure for those choosing movies, and to rebuild or improve existing ways that radio, the Internet, and magazines advertise movies. This could also be true because more of the population has easier access to TV, even if they do not own one. There are TVs in such well-visited areas as shopping malls, restaurants, and department stores. Not everyone, even in recent times, owns a computer or has Internet access.¹

It would be good to advertise on the Internet by using theater trailers and by providing visible access to web sites as movies have been doing in theaters now. A movie-patron will see an Internet address near the end of a trailer or at the bottom of a movie poster to access more information about a certain movie. It would also be good to improve advertising in the radio and in magazines while retaining existing mean values in the highest used media of this current study.

Looking at Likert Scales

The next step is to analyze the results from the previous chapter for this current study. This will begin with relevant speculations and analysis concerning Likert scale answers. Based on analysis of question 2, one could speculate that the majority of respondents who were surveyed would miss the theater experience. Theaters are not in danger based on the fact that 134 respondents circled or marked the answer of 10, leading to "very much," and only about 14 said 0 or "not at all." Furthermore, over 66 % of the respondents had an answer that was over the number 7, meaning they care greatly about

¹ Statistical information from the U.S. Department of Commerce, Economics and Statistics Administration, proves this statement:

As of August 2000, 41.5% of the Nation's 105 million households, or 43.6 million homes, had Internet access. Thus, 58.5% of households (61.6 million) were not connected electronically. In contrast, in December 1998 there were 76.5 million unconnected households (73.8%). This movement represents a substantial decline in both the proportion (15.3 percentage points) and number (a drop of 14.9 million) of non-Internet households relative to 20 months earlier. (U.S. Department of Commerce 2000)

the movie theater experience and its existence. So, people are attending theaters despite the other alternatives to watching a movie such as cable, DVD, and rentals.

The following discussion concerned the answers to the questions that represented the primary research variables in this study (ads, critiques, trailers, movie-star influence, director influence, word-of-mouth influence, and genre/subject matter):

For question 3, respondents were asked to rate the influences of critiques on their movie viewing choice. The highest majority of respondents answered 0 to this question, indicating that they are not using critiques as an influence in their decision of movie. This was different than the initial speculation in this study (see Chapter 1), where it was thought that respondents would highly consider the views of critiques and critics before they made their movie choice at the theater.

For question 4, which concerned the impact of watching trailers on movie-viewing choice, the highest majority of respondents answered 7 to this question, indicating a high influence of watching trailers on their movie-viewing choice. This was not the highest mode or mean, but it did have many respondents grade it as having a high influence on their movie-viewing choice. It is significant because a trailer usually gives some subject matter and lists the primary stars of the movie. Both of these items, subject matter and movie stars, had the highest means and modes for the entire study. Subject matter and movie-star power were the biggest reasons behind a person's movie-viewing choice in this study. This will be discussed later in this chapter.

For questions 5 concerning ad effect, the highest majority of respondents answered 5 to this question, indicating that it was a question that was most wavered on and could have affected overall respondent decision either way. Advertising companies

would be smart to work on these respondents because these people could be the difference makers in deciding whether a person will be attending a movie in a theater or not. A speculation would be to make the ads more like the trailers, giving more subject matter for a person to digest than a single catch phrase.

For questions 6 and 7 (movie stars and subject matter, respectively) there is sufficient evidence from this study to indicate that these two measures would be the highest in helping people make their decision about what movie they want to see. There were 77 respondents who gave the movie-star question a 10, which was the highest percent and frequency from all values by all respondents who answered the question in this category. There was also a 95 % respondent majority who thought that genre/subject matter was a high influence by circling a 10 on the survey. As a result of this study, it would appear that people pay the most attention to subject matter and the stars of a movie when they choose a movie at the theater.

For question 9 concerning the influence of the director on movie-viewing choice, the mean was 3.88 and the mode was 0. This indicates one of the lowest reasons why respondents go to the movies according to the current study. The majority of respondents gave the answer of 0 for this question. This also indicates that the director is not a big influence on people's movie-viewing choice and was less of a force than was originally speculated. The researchers had thought this would be of greater importance than it actually was. People did not pay much attention to who directs a movie when they choose what they will watch at a theater

After analyzing the relevant Likert scale questions, there was an analysis of the written responses to the questionnaires presented in this survey. For question 10,

concerning whether respondents saw a movie by themselves or were influenced by someone else, it is important to note that a majority of respondents choose the movie themselves; 191 out of a valid 362 stated they chose the movie themselves. Nineteen people went above what the question asked and said they wanted to see it as well as someone else. From this analysis, it appears that people will go to a movie at a theater because of someone else or just go because they themselves are interested in a particular movie. This will not be focused on in this study as it was not a primary goal and was used to gauge respondents' reasons for going to the movies on their own.

Table 18 showed the results of frequencies, means, and percents for the answer to question 12, whether respondents would favor a \$5 increase in ticket prices for movies. Not surprising was the 262 respondents who said "no" to a ticket increase as this was the majority of respondents answers. What was surprising were the people who had added extra qualifications to be followed before they said "yes" or "no" to this question (22 people said they would agree "yes" or "no" but had added extra words on the survey). The primary investigator observed physical and emotional responses to this question, which could be another area of study. Many people exhibited high feelings for saying "no" to this question and made verbal statements even though they were not asked to do so. For example, one respondent had laughed after seeing the question and another respondent would say something like "It would have to be a really good movie."

Of the 396 respondents who answered this question, the biggest majority of respondents gave a 7 for their feelings on movies as entertainment, so there is a relation between wanting to go to the movies and using them as means of entertainment. People have not lost their interest in the movie-going experience as opposed to going to a video

store or watching a movie on the Internet (see Appendix A/questionnaire). This also mirrors what was originally researched in Chapter 2 by Bruce A. Austin, that people still go to movies in theaters despite the other ways to watch movies that technology will allow (Austin 1989).

While looking at the age bracket question of the current study, the highest percentage of ages came from the 18-22 year old bracket, with 83 respondents answering out of a valid 397. The second highest age brackets for this survey came from 23-27 and 38-42, both tied at 55 respondents apiece. This study had no respondents who were over the 68-72 age bracket. It appears the average moviegoer comes before this age bracket, which is related to Hollywood figures indicating a majority of those who go to the movies are young. For the purpose of this study, figures are proven true regarding the fact that a majority of movie patrons are young adults or teenagers (18-27 years old). This is supported by recent figures on the movie 2 Fast 2 Furious where “it was a predominantly young, male audience for 2 Fast as 64 percent checked the box for the word-of-mouth and a sizable 76 percent were under 25 years of age” (Movies.com 2003).

From analysis of question 14 using the current study results, it would seem that the viewing public enjoys a good comedy and this leads back to the idea that subject matter had such a high mean. With Bringing Down the House and Anger Management, it would appear that comedy has a dominant hold on people's top choice to go to the movies. Since both of these movies also feature big name stars, it would appear that the high mean for movie stars is also justified.

In using the question 15 on why people were motivated to see the movie in question 14, several responses could be considered for future research including the book

response, which is important since many films are based on novels (Patriot Games, Lord of the Rings, Bridges of Madison County, etc.) and the rating response, but the majority of respondents had responses that fit into all the major categories mentioned in the questionnaire as a Likert scale (0-10). This question proved that the current study touched on a majority of reasons why people go to the movies. It should be noted that very few people mentioned “director” for question 15 and it had the lowest Likert scale mean.

With this in mind, subject matter (a rounded 8) and movie stars (a rounded 7) were the primary reasons why respondents went to the movie theater to see a film. These means were also fairly high on the Likert scales for “Very Influential,” so there is truth to this previous statement. The same goes for the two lowest means for critiques and the director influence, where respondents did not rely highly on these two items for movie-choice in a theater setting. This can be verified by question 15, where not many respondents listed director as a first prompt in seeing a movie.

Now that the non-bar graph results have been analyzed, there will be an analysis of the important bar graphs as they relate to the current study. This begins with Table 22. This table showed the responses to question 3. The x-axis shows each number of the Likert scale and the y-axis shows how many people answered that way (Ex: about 100 people answered 0 to question 3). The lowest value came from respondents answering 9 to this question and the highest came from those answering 0. A majority of the responses came before the middle value of 5, indicating critiques did not have a very high influence on a respondent’s choice of movie.

Table 23 shows the responses to question 4. The lowest value came from respondents answering 1 to question 4 about the influence of trailers on movie choice. This does not include the fact that the absolute lowest count came from those values that were missing because a respondent did not answer this question or forgot to answer it. The highest number for respondents here was a close tie between the number 8 and 10, with 8 being the highest. Since a majority of the responses fall after the middle value of 5, it would appear that trailers have a substantial effect on a respondent's choice of movie at a theater within this study.

In Table 25, there are responses to question 6 on the questionnaire. This deals with how much movie-star power effects movie viewing choice. The highest bar came from those respondents who answered 10 to this question, thus reinforcing the high effect of movie stars on a respondent's movie-viewing choice. A majority of the responses are after the number 5, so this supports the huge effect that respondents feel about seeing their favorite stars on the big screen.

Table 26 shows the responses to question 7 on the questionnaire that concerned the effect of subject matter and genre on movie-viewing choice. Most respondents answered above the number 5 to this question, reinforcing that subject matter/genre has a high value among the mean values of the given research questions. It was a high consideration in choosing a movie at the theater for respondents.

Table 27 shows the responses to question 8 on the survey concerning the effect of word of mouth. A majority of respondents answered above the number 5, indicating this did highly impact a respondent's wish to go see a movie or chose one.

Table 28 shows the responses to question 9 on the survey/questionnaire, concerning the effect of the director on movie-viewing choice. There are missing values, but the lowest bar came from respondents who answered 10 or 6. As stated earlier, the highest bar came from those who answered 0. This showed one of the lowest reasons why people choose movies at the theater. This was proven further by looking at the mean values of all the primary variables (see Tables 3, 4, 5, 6, 7, 8, and 9 for means). A majority of the responses were before the number 5, indicating not very much influence of this variable on movie-viewing choice.

Overall, most of the Pearson Correlations were positive, indicating their mutual usefulness in this thesis and the accompanying questionnaire. There is a relationship, but Pearson Correlations do not prove causation (Wimmer and Dominick, 2000). The strength or magnitude of these relationships was highest for the following relationships:

- Feelings about trailers and ad effect (.390)
- Times per month and the entertainment question (.367)
- Ad effect and movie stars (.362)
- The entertainment question and ad effect (.319)
- The entertainment question and feelings about trailers (.318)
- Feelings about trailers and movie stars (.307)

In looking at Pearson Correlations, it becomes helpful to look at their strength, looking at their absolute value between the ranges of +1.0 and -1.0. (Wimmer and Dominick, 2000). As you can see, most of these relationships are closer to +1.0, but not as close as a 0.9 or 0.6 value. This indicates there is an existing relationship, but not the specifics of that relationship. This is what can be taken away from such correlations in

real terms of the data and the real world impact: there were relationships between the variables and the questions asked in the current survey. They also proved that this study is trying to serve the primary purpose of discovering why people go to movies in the theaters. The Pearson tests were performed to judge the research questions in this study based on their pertinence, as well as the effect on times per month and the question of how much movies make up a respondent's entertainment. Since there was primary focus on research questions and not on a hypothesis in this study, other researchers may want to perform a hypothesis predicting the influence of the listed research questions in this study and possibly judge a positive or negative effect on times per month and the entertainment question. The focus of the current study was to prove valid correlations, and the Pearson correlations have helped prove that as well as verify the reasons for using each of the research questions as Likert scale answers.

Closing Thoughts

Based upon the above research and the resulting data analysis in this study, it would appear that there are high relations between movie-viewing choice and movie stars, trailers, subject matter and genre, ads (such as those for a movie poster) and word-of-mouth. This means that theaters and the movie industry should focus on these in order to get people to go see a movie in the theater. There was a low correlation between movie-viewing choice and critiques and the director of the film. This does not mean such figures are not factors in movie-viewing choice, but they are not the primary reasons why people go see a movie in the theater as a result of this study. Respondents were basically concerned with the subject matter and the stars of a movie when they went to the theater.

The information contained in this study can be used in different respects. According to the analysis of data, trailers and theaters would be advised to stop promoting the various critics during their trailers and previews because people are not going to theaters because of what a critic wrote or said. Respondents also felt the same about the director. As it pertains to this study, respondents did not really go to a movie because of the director. It is not always necessary for trailers or movie previews to bring up who directed what film because people will be paying primary attention to what the movie is about as this is the main reason why people go to the movies according to this study. Respondents favored subject matter the most. So, it would be in the best interest of movie theaters to focus on making better trailers and giving the subject matter of a movie without leading the audience on about the movie's details. This means not giving away the whole movie or people might not want to see it in the theaters when they know it will come out later on video.

In regards to the written responses given in question 12, about a "yes" or "no" to a five dollar increase in movie ticket prices, several respondents gave written answers accompanying the question which only asked a respondent to circle "yes" or "no." Many of the responses indicated conditions to their answer, which indicates that this is a topic of debate and possible future research. It is assumed people would rather pay a lower price for a movie if that were made available. 22 people in this study said they had conditions even when they were not asked to give them. More than half of these respondents indicated that they would see movies less or not as often and these same respondents both "no" and "yes." Many respondents, including those not of this 22, also had physical and verbal responses to this question indicating it was a charged question for

respondents. It would be a good point for future researchers to touch on these types of responses and find out what is more or less important to movie-goers than the price of a ticket. For the purpose of this current study, it can be speculated that movie theaters and the motion picture association (MPAA) would be smart to keep ticket prices down or provide something that other movie-watching alternatives cannot give to keep more people from looking to different entertainment. Respondents in this study even suggested DVD, cable, and rentals as alternatives. A clear majority of respondents said no to this question 12, and these extra 22 could be placed on the fringe with their conditions about seeing a movie based on an increase in ticket price. Movie theaters would be smart to further analyze these types of moviegoers if they want to keep people coming to see movies in theaters.

There are certain problems that may have interfered in the analysis of the data and its recording process. To begin with, some marks were unclear to the researchers as to what number was written as in question 11. A “3” could be mistaken by the primary investigator for a “5” and so forth. In this case, the best guess was chosen. There were also couples or family members who worked together to answer one survey when only one was necessary. This was encouraged if only one part of a couple or group could fill out a survey and in other instances it was just letting the participant decide what to do. Other times, the same couple that was surveyed may have been seeing the same movie and therefore may have similar responses. For the purpose of our thesis, all responses were taken into consideration whether they were for the same movie or not because anyone may have a different set of responses for the survey. These possible problems

may have effected some categories, but not to the effect of damaging the survey methodology in this case.

Another interesting problem presented itself at both theater locations when asking to have respondents fill out questionnaires. This involved possible respondents who did not see a movie, but were in the area of the theater at the time that the questionnaire was given. Cinemark's theater in Orlando was part of a developing mall complex called Festival Bay, so it is possible some exiting respondents had not seen a movie even though they exited near the main theater exit. As for the Gator Cinemas in Gainesville, the theater was part of a strip mall, where some of the respondents appeared to go to a theater and may have just been passing by, and respondents were nice enough to answer the survey for the primary investigator.

Some of the participants did not follow the posted directions, but this could be for any number of reasons such as nervousness, need for glasses by some of the respondents, respondents did not read the directions, respondents needed further information but did not ask, and/or respondents did not take the survey seriously. In future research, it may be necessary to talk people through such questionnaires rather than just observing them fill it out in order to be sure they understand the questionnaire, even if it is self-explanatory. Each respondent was told to answer the 17 questions and they all read the directions and questions, but there may have been some discrepancies. For example, a person gave an "X" instead of circling in which case the "X" was interpreted as a circle.

One question could have been better handled because of its wording to respondents. Question 11 was changed from an original rank question to a rate question. The wording became confusing for some respondents as observed by the primary investigator, and

some respondents did appear to rank this question even though rating was involved. In hindsight, the listing should have been 1, 2, 3,... instead of just listing 1 and 7. Each medium should have had its own Likert scale.

The following regards attaining surveys and is addressed to future researchers in this area of study. It is the belief of the researchers that if more local theaters had allowed the primary investigator to work near their property, then it would have been unnecessary for traveling to Orlando to get the necessary survey amount. It was odd that theaters turned down the use of these surveys even after permission was requested. This survey, as well as this entire study, was meant to benefit the theater patrons as well as the owners. This calls for a reform in this case. It is understandable that giving a survey at a theater may interfere in "someone's good time," but these people had already seen their movie when the primary investigator asked them to fill out a survey and the survey itself was voluntary. People did not have to fill it out if they did not want to. In the future, the theaters near a university should have a more open relationship with students and other researchers, so it would be unnecessary for such research to be conducted out of town. Since the research needed a wide array of responses, it was an unexpected bonus in traveling to Orlando and a wider variety of responses was obtained than would have been obtained in Gainesville. For these above reasons, theaters should work with students and other schools, maybe on an agreed upon limit of surveys, like 50 or 100, before the student/investigator would have to get help in other surrounding areas. Two theaters the researchers would especially like to thank were Gator Cinemas in the Oaks Mall Plaza and Cinemark Theater in Orlando, both of whom were the primary contributors to this thesis and the survey responses.

If this thesis were to be repeated, it would probably be in the best interest of future researchers to make sure that theaters are accepting of the idea of surveys, work with the school/university to get a better sample idea, or to obtain the information through other means, such as e-mail or at another venue other than a theater. This was a purposive study in that it was performed at the very place where such data would benefit the general public and the state of Florida.

The idea of validity needs to be discussed in the case of the current study, which may have led to certain mistakes for the research. As it pertains to internal validity, it is always important to ask the question, “Does the study really investigate the proposed research question?” For the purposes of this study, the primary research questions are all geared to discover why people go the movies (the main question in this study). There may have been other reasons for people going to the movies other than those used for questioning, but the primary concern was that people were already at the theater to see a movie. A few people were asked what they base their movie-going behavior on and why they choose movies as well as examining existing research as stated in chapter 2 (Wimmer and Dominick, 2000).

As this study pertains to external validity, it may be possible to use this example study among different states and even countries. Movies are a national as well as an international business (Wimmer and Dominick, 2000). There are movie theaters all over the United States and the rest of the world. This is a speculation by the current study’s results. The researchers did not know who would answer the questionnaire and the researchers were unaware of their responses. It must also be noted that this study’s results are specific to the theaters studied and the time of year and day the study was

performed. All of this would have to be taken into consideration if similar future studies were to be performed. Each questionnaire was also replicated several times (400).

Some of the other problems that resulted from this study could include respondent error (possible lies, misunderstanding of the questions, and a willingness to appeal to the general nature of the movie-going public as well as to appeal to what the investigator may want), the questions asked may have only scratched the surface on why people go to the movies, problems with putting some of the response answers into generalities, calculation problems by the primary investigator or recording problems, recording people after they saw a movie as opposed to before, and the possible interference of when and where respondents saw their last movie.

There are many future applications for this research. To start, it could help companies advertise the best way possible to the movie-going public and provide for a new way to look at the public's view on movies as opposed to what a studio or a critic may think, perhaps leading to different movie ratings, grades, and critiques. This research could also provide what means of marketing for a movie should be improved and see how theaters could better compete in dealing with other avenues of watching a movie (rental, cable, etc.). Finally, this thesis can be used as a comparison to see the changes new technologies have caused for the movie-going public since the 1986 study.

Overall, it appears movie theaters are in no immediate danger of facing extinction and the media supporting them will remain strong. People will still be coming to see a movie in a theater based on the stars and the subject matter, the heart and soul of any movie.

APPENDIX A
QUESTIONNAIRE

Sample Movie Interest Survey

1. About how many times per month do you go to an actual movie theater to see a movie?
2. On a scale of 0 to 10, with 0 meaning not at all and 10 meaning very much, how much would you miss seeing a movie in the theater if the theater service was no longer available?

Circle the number below which best represents your opinion:

0 1 2 3 4 5 6 7 8 9 10

NOT AT ALL

VERY MUCH

3. Using the same 0-10 scale, how much do movie critiques in the newspaper, magazines, on TV, etc. make you want to go to a movie theater to watch a movie?

Circle the number below which best represents your opinion:

0 1 2 3 4 5 6 7 8 9 10

NOT AT ALL

VERY INFLUENTIAL

Note: The next few questions will use the same 0-10 scale.

4. How much do trailers/ previews on television and in the theater make you want to go to a movie theater to watch a movie?

Circle the number below which best represents your opinion:

0 1 2 3 4 5 6 7 8 9 10

NOT AT ALL

VERY INFLUENTIAL

5. How much do ads on television, newspapers, magazines, radio, and the Internet (For example: movie posters) make you want to go to a movie theater to watch a movie?

Circle the number below which best represents your opinion:

0 1 2 3 4 5 6 7 8 9 10

NOT AT ALL

VERY INFLUENTIAL

6. How much do stars (particular actors/ actresses) in a movie make you want to go to a movie theater to watch a movie?

Circle the number below which best represents your opinion:

0 1 2 3 4 5 6 7 8 9 10

NOT AT ALL

VERY INFLUENTIAL

7. How much does subject matter/genre (ex. action, comedy, horror, and science fiction) of a movie make you want to go to a movie theater to watch a movie?

Circle the number below which best represents your opinion:

0 1 2 3 4 5 6 7 8 9 10

NOT AT ALL

VERY INFLUENTIAL

8. How much does word of mouth entice you to go see a movie in the theater?

Circle the number below which best represents your opinion:

0 1 2 3 4 5 6 7 8 9 10

NOT AT ALL

VERY INFLUENTIAL

9. How much does the director of a movie make you want to go see a movie in the theater?

Circle the number below which best represents your opinion:

0 1 2 3 4 5 6 7 8 9 10

NOT AT ALL

VERY INFLUENTIAL

10. Are you seeing a movie today because you wanted to see it or because of someone else? If someone else, who (just give titles not names, for example-Husband, friend, boyfriend, sister, brother, etc.)?

11. Using the list below, please rate each of the seven mediums on a scale of 1-7, with seven meaning you use the medium quite often and 1 meaning you seldom if ever use it to find out about movies coming to theaters in your area?

1= "Most Often Used" 7= "Seldom If Ever Used"

___ TV

___ Radio

___ The Internet

___ Magazines

___ Newspapers

___ Movie Theaters

___ Word of Mouth

12. If there were a \$5 increase in movie ticket prices, would you still go to the movie theater?

Circle one below:

YES NO

13. On a scale of 0-10, with 0 meaning not at all and 10 meaning very much, how much do you rely on movies in a theater for entertainment?

Circle the number below which best represents your opinion:

0 1 2 3 4 5 6 7 8 9 10

NOT AT ALL

VERY MUCH

14. What film are you planning on seeing?

15. What first prompted you to want to see this film?

16. Circle the age bracket below that you most closely fit into:

Below 18 18-22 23-27 28-32 33-37 38-42 43-47 48-52 53-57

58-62 63-67 68-72 73-77 78-82 83-87 Above 87

17. What is your sex? Circle one below:

MALE

FEMALE

APPENDIX B
TABLE OF RESPONSES

Listed in this appendix is the data set from all responses obtained in the survey from subject one to 400. This was obtained using an Excel spreadsheet program and was copied onto this study. As you read down, each column is in order as it is in the questionnaire from Appendix A. The top headings are the questions and everything underneath them is a response from a study subject. When a new heading starts, the subjects start at subject 1 again. For example, “Newspapers” at the left hand column on page 128 starts with subject 1 again and so forth. Any blank spaces in the data set indicate a respondent did not answer or forgot to answer a question:

Table 31: Respondent Answers

Subject	Times	Miss theater	Critiques	Trailers	Ads	Stars	Subject matter
1			5	6	7	6	6
2		4	9	4	8	4	8
3		4	5	4	10	2	3
4		1	9	5	3	3	7
5		3	7	10	10	3	8
6		1	8	0	10	10	3
7		4	10	6	8	8	8
8			9	0	6	4	5
9		0.5	0	0	5	2	5
10		2	7	7	10	9	9
11		3	8	5	6	3	4
12		1	7	10	10	9	5
13		1	10	0	10	10	10
14		1	5	5	9	7	8
15		3	10	8	9	9	9
16		2	7	10	8	8	9
17		1	9	0	10	6	10
18		2	9	0	10	5	10
19		1	6	0	8	8	8

20	1	7	6	8	3	7	9
21	15	2	2	1	4	2	10
22	2	9	1	9	9	9	9
23	3	7	0	6	6	10	9
24	4	10	0	2	5	8	8
25	4	7	3	8	5	7	5
26	4	10	0	0	8	10	10
27	6	9	5	7	3	5	8
28	3	10	4	10	6	7	3
29	3	8	8	10	10	10	9
30	2	8	0	6	6	4	7
31	2	10	10	7	7	8	8
32	0.5	0	0	3	1	7	10
33		5	5	9	8	5	4
34	0	3	4	4	3	6	6
35	1	5	1	9	4	8	8
36	0.5	9	8	10	10	10	10
37	4	10	5	8	3	5	8
38	1	10	0	10	10	6	10
39	3	10	2	8	8	5	7
40	1	10	4	9	2	8	8
41	5	10	2	7	7	10	8
42	5	10	4	10	10	8	8
43	1	7	4	8	6	8	8
44	3	5	0	10	5	5	0
45	2	4	1	7	5	4	7
46	1	5	3	6	6	9	8
47	2	5	4	10	8	10	9
48	3	10	8	8	8	9	9
49	3	10	6	4	3	2	5
50	2	10	2	9	9	7	9
51	2	1	1	3	3	5	2
52	3	7	0	0	10	8	0
53		4	5	3	6	6	8
54	3	10	0	10	10	10	5
55	0.5	3	1	8	8	6	6
56	3	7	3	8	7	6	10
57	2	10	0	8	6	10	10
58	2	3	5	3	4	3	6
59	1	10	1	10	5	8	7
60	1	10	9	9	9	9	8
61	2	8	5	10	8	9	10
62	2	4	1	5	4	5	5
63	2	10	5	5	5	8	5
64	2	8	5	4	4	9	7
65	0.5	5	5	8	3	8	9

66	3	2	2	8	3	7	5
67		0	3	0	3	0	0
68	2	6	2	7	5	8	8
69	2	7	5				
70	1	9	4	8	6	9	6
71	2	7	5	7	6	6	7
72	1	10	7	7	5	8	8
73	1	10	0	6	5	10	7
74	1	6	0	7	7	7	7
75	0	8	8	9	8	10	8
76	1	6	0	10	8	10	9
77	1	6	0	0	1	1	1
78	2	9	7	9	7	9	5
79	4	8	3	9	9	6	8
80	1	3	1	9	4	5	5
81	1	9	2	7	7	10	8
82	4	10	0	10	0	8	10
83	4	10	0	7	5	6	10
84	3	8	7	2	5	8	9
85	2	1	0	4	2	2	4
86	0.3	2	2	8	8	9	10
87	1	5	3	6	4	7	8
88	2	10	10	10	4	7	8
89	0.5	3	1	9	3	8	7
90	4	10	8	10	8	8	5
91	2	9	5	8	8	7	7
92	3	8	0	5	5	3	7
93	1	8	6	8	7	9	9
94	2	8	0	10	5	9	9
95	2	2	1	8	7	6	10
96	4	4	0	0	1	0	4
97	1	7	3	0	9	6	9
98	0.5	8	0	9	0	8	10
99	2	10	6	10	7	10	8
100	2	10	6	9	7	2	9
101	1	10	4	9	7	6	3
102	2	6	1	5	5	6	7
103	2	7	4	7	7	7	9
104	1	10	6	8	7	7	7
105	2	10	3	9	7	6	7
106	0.5	5	1	10	5	10	5
107	3	9	5	7	6	5	7
108	3	10	0	5	2	7	7
109	3	10	8	5	7	8	2
110	4	10	3	8	8	10	9
111	2	8	0	6	7	6	7

112	1	10	7	9	9	8	10
113	2	5	0	3	4	6	10
114	5	10	0	10	8	10	9
115	5	10	0	10	8	10	10
116	7	10	2	8	5	8	9
117	4	8	2	8	7	8	7
118	3	10	2	8	8	7	7
119	3	10	7	10	7	8	10
120	0	1	0	2	2	10	10
121	2	5	6	8	5	6	7
122	1	8	0	5	5	8	0
123	2	5	1	5	5	3	8
124	3	0	0	2	2	4	9
125	0	6	2	9	7	7	8
126	1	7	5	8	6	9	9
127	1	3	5	7	4	7	8
128	2	3	3	5	5	4	8
129	1	10	6	9	8	10	10
130	2	4	0	8	2	7	6
131	1	5	3	7	5	7	9
132	1	3	0	5	5	7	5
133	2	10	8	10	6	10	10
134	3	10	3	8	8	9	10
135	6	6	8	8	8	7	9
136	4	10	0	6	8	6	10
137	3	9	3	7	5	7	7
138	1	3	3	9	4	9	5
139	3	7	2	5	5	7	6
140	1	8	9	8	6	9	8
141	4	4	7	0	0	8	10
142	4	0	3	7	8	9	10
143	5	10	1	4	3	7	9
144	5	10	0	7	4	7	8
145	0	6	4	9	6	7	8
146	1	1	0	10	10	10	8
147	1	5	1	2	2	6	3
148	0.5	10	4	8	5	8	9
149	4	7	9	7	5	10	7
150	2	7	7	5	8	8	6
151	1	9	6	7	4	4	6
152	4	10	10	10	10	8	9
153	5	8	9	8	9	10	10
154	3	10	4	7	7	10	10
155	3	8	9	8	6	7	8
156	2	8	4	10	3	3	9
157	4	7	10	5	4	7	3

158	4	6	6	9	2	4	6
159	2	8	4	6	4	7	9
160	4	10	0	3	7	10	7
161	4	9	0	10	8	2	7
162	3	9	4	10	6	10	2
163	1	5	7	7	6	7	6
164	2	2	3	3	1	0	6
165	4	10	3	7	2	6	7
166	5	10	0	8	8	5	7
167	4	10	5	10	10	10	10
168	4	10	10	10	10	10	10
169	5	10	4	8	9	7	8
170	4	9	3	8	2	8	9
171	0.5	8	7	8	4	7	2
172	2	9	0	7	5	7	7
173	3	5	0	7	3	7	5
174	3	3	0	8	3	0	8
175	6	10	0	10	10	10	5
176	4	10	7	10	10	8	10
177	2	4	3	8	7	9	8
178	2	7	8	6	4	6	8
179	2	8	5	7	4	7	7
180	8	5	9	9	8	10	8
181	0	0	8	8	8	8	10
182	1	0	3	5	2	7	8
183	8	10	0	10	8	10	10
184	1	10	3	7	3	7	9
185	6	7	0	9	9	5	6
186	1	7	7	8	6	9	9
187	1	5	4	7	6	8	7
188	1	2	2	0	2	3	7
189	1	4	7	7	7	8	9
190	4	10	10	10	10	10	7
191	8	10	10	10	10	8	10
192	3	10	2	8	6	6	10
193	8	10	7	8	5	7	8
194	2	8	3	9	5	8	9
195	4	10	5	5	5	7	8
196	2	1	0	8	2	1	5
197	2	10	0	5	5	7	5
198	1	6	7	7	3	7	8
199	2	8	2	8	8	8	7
200	4	0	9	10	8	9	10
201	4	4	3	8	2	6	9
202	1	4	1	7	3	7	6
203	1	7	7	8	8	8	9

204	1	6	7	9	2	10	10
205	2	5	7	7	5	10	10
206	2	7	8	7	6	6	9
207	4	8	9	8	7	9	7
208	4	5	6	5	5	7	7
209	3	9	5	8	2	4	9
210	2	0	0	10	4	9	5
211	2	5	0	10	5	10	10
212	3	6	1	9	5	8	7
213	3	5	5	5	10	10	6
214	2	10	10	10	10	10	10
215	3	4	0	5	7	6	10
216	3	7	7	8	8	9	8
217	1	10	8	7	10	7	8
218	3	10	5	6	9	8	0
219	2	8	3	7	8	9	8
220	2	10	3	10	3	9	10
221	3	8	3	10	6	9	9
222	3	10	0	10	10	10	10
223	2	8	0	10	0	8	6
224	4	10	0	10	10	10	10
225	1	8	1	1	8	9	7
226	5	10	6	9	7	7	5
227	4	2	10	10	10	10	5
228	5	9	3	8	5	8	2
229	5	10	4	8	2	7	5
230	8	10	0	0	0	10	5
231	4	10	0	5	7	5	7
232	0.5	6	0	2	2	1	3
233	1	8	4	10	6	2	8
234	1	8	2	8	4	3	8
235	0.2	8	0	8	0	4	10
236	1	6	8	3	3	6	6
237	3	8	4	7	2	8	8
238	1	10	5	7	7	9	10
239	3	7	2	7	7	9	7
240	1	10	3	10	6	8	8
241	4	8	0	8	9	5	7
242	4	4	2	6	6	9	9
243	8	9	4	4	4	5	8
244	2	10	6	3	7	10	7
245	1	5	5	6	5	5	5
246	2	5	2	9	8	6	9
247	0	10	7	9	6	7	10
248	1	4	4	7	7	3	8
249	4	10	0	10	10	10	0

250	4	10	10	8	10	9	7
251	30	10	0	10	10	10	10
252	4	10	7	7	8	10	10
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273	4	8	1	10	0	5	10
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292	2	10	5	10	5	10	10
293	3	9	1	0	2	4	10
294	5	8	8	10	0	4	3
295	8	10	5	8	7	10	9

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297	1	9	7	7	7	8	8
298	2	7	6	6	8	7	8
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300	0	7	1	10	10	9	10
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312	1	2	4	8	3	10	8
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315	2	5	2				
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317	1	0	0	5	5	8	5
318	1	2	0	5	5	3	9
319	4	10	8	8	6	8	6
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382	3	2	7	9	2	7	4
383	1	8	3	8	7	9	7
384	2	8	2	8	3	5	9
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386	2	6	8	6	9	9	9
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392	3	8	4	6	4	7	9
393	4	8	10	2	1	3	8
394	2	6	0	7	5	9	8
395	0.5	7	5	5	5	8	8
396	2	8	5	8	8	7	9
397	1	9	3	8	5	9	8
398	1	7	5	5	5	5	7
399	3	5	1	7	7	5	5
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newspapers	Theater	Mouth	\$5 Increase	Entertainment
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1	4	3	Yes?	5
1	7	7	No	7
6	4	3	No	5
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4	1	3	No	3
4	7	6	No	1
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1	2	2	Yes	7
3	5	4	Yes	7
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			No	7
1	1	2	No	9
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3	1	5	No	10
5	1	4	No	10
4	3	7	No	1
1	5	3	No	2
	check		No	4
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2	6	6	No	6
7	5	3	No	5
5	1	3	Yes?	5
1	6	5	Yes	7

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3	6	1 Yes	7
2	1	7 Yes	8
1	3	2 No	6
1	3	4 No	7
2	4	1 No	2
3	5	4 No	7
2	5	4 No	0
5	5	7 No	4
1	5	3 No	3
2	1	3 Yes	8
1	4	1 No	10
3	2	Yes	7
3	1	2 No	8
7	3	2 No	9
1	7	5 No	9
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1	4	6 Yes	6
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2	1	3 No	6
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3	1	4 No	3
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1	1	7 Yes	5
1	3	2 No	6
4	3	6 No	3
3	1	3 No	3
1	5	4 No	0
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2	3	4 No	9
6	2	7 No	9
3	6	5 No	3
7	5	6 No	7

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5	4	3 No	1
5	7	5 No	7
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6	1	2 No	5
7	1	1 No	3
4	5	3 No	7
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1	6	4 No	7
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		Yes	4
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7	1	7 Yes	4
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	1	Yes	10
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4	2	1 No	5
2	2	4 No	6
7	7	3 No	5
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6	4	1 No	8
4	6	4 No	8
6	7	2 Yes	9
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5	4	2 No	6
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2	7	1 No	3
7	1	3 No	8
3	1	2 No	8
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3	2	3 No	3
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3	1	3 No	10
6	2	5 Yes	10
2	1	2 No	7
5	2	3 Yes	9
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2	2	2 Yes	6
3	1	7 No	7
		No	10
4	7	7 No	6
4	4	3 No	2
5	3	2 No	5
6	2	3 No	2
5	1	3 Yes	3
3	6	4 Yes	6
6	3	4 Yes	7
		No	9
4	3	3 Yes?	8
7	3	4 No	1

7	1	5 No	5	
7	1	6 Yes	5	
		Yes	8	
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4	3	7 Yes	4	
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7	7	7 Yes	10	
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		No	7
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6	7	1 No	8
7	4	5 No	8
4	3	2 No?	9
3		No	5
3	2	1 Yes?	5
1	3	3 Yes	2

Film	Prompts	Age
Anger Management	Actors	43-47
What a Girl Wants	Daughter	38-42
What a Girl Wants	Family	38-42
Holes	The Book	48-52
Holes	Trailer	33-37
Phone Booth	Previews	23-27
Phone Booth	Genre	28-32
Nemo, X2	Friend	18-22
Phone Booth	Coming Attraction	23-27
Anger Management	TV Ad	38-42
Phone Booth	Previews in Movie	18-22
Anger Management	TV Previews	43-47
Anger Management	Ad on TV	18-22
What a Girl Wants	Funny	18-22
Holes, X2	Trailer	63-67
Anger Management	Movie theater	53-57
Phone Booth	friend	18-22
Phone Booth	Friend	18-22
Phone Booth	Commercial	33-37
Phone Booth	No better choice	18-22
None		33-37
Bringing Down the House	Trailer	38-42
Basic	John Travolta	53-57
Bulletproof Monk	Kung Fu	48-52
The Hunted	Commercials, Boyfriend	23-27
The Hunted	Blood and Actor	23-27
Phone Booth	Trailer	38-42
Dreamcatcher	Movie Trailer	38-42
The Hulk	Movie Trailer	43-47
Basic	Friend recommendation	38-42
Phone Booth	Colin Farrell	43-47
Anger Management	Stars and Comedy	43-47
Charlie's Angles: 2	Word of Mouth	43-47
Holes	Liked the Book	48-52
Phone Booth	TV Trailer	38-42
Holes	Daughter	48-52
Anger Management	Cast and Trailer	53-57
Holes	Kids	38-42

Basic	Preview in theater	48-52
Chicago	Word of Mouth	43-47
Gangs of New York	The Actors/Story	23-27
Basic	Cast	23-27
Head of State	People talked about it	18-22
Matrix Reloaded	Actor	18-22
The Hulk	Word of Mouth	18-22
Head of State	The Stars-Chris and Bernie Mac.	48-52
Bad Boys 2	Will Smith	18-22
The Hunted	Word of Mouth	58-62
Phone Booth	Newspaper article	33-37
The Core	TV ad	33-37
Phone Booth	Advertisement	43-47
Phone Booth	TV Commercial	43-47
Don't Know		23-27
Boat Trip	TV	28-32
Boat Trip	Friends	18-22
What a Girl Wants	Friend	43-47
Same	ASAP	53-57
A Man Apart	Trailer	28-32
A Man Apart	Trailer	23-27
Anger Management	Trailer	48-52
The Pianist	Oscar Winner	38-42
Chicago	Reviews	53-57
Chicago	Wife and Daughter	58-62
Chicago	Word of Mouth	33-37
Head of State	Preview from a movie	53-57
Chicago	TV ads, word of mouth, music	53-57
Chicago	friend	28-32
The Core	TV	63-67
Matrix Reloaded	Style of the movie	28-32
What a Girl Wants	Commercials	23-27
View from the Top	Mike Meyers, Ad	18-22
Bringing Down the House	The star-Steve martin	43-47
Anger Management	Jack Nicholson	43-47
Chicago	TV reviews	63-67
	TV previews	38-42
Anger Management	Commercial	38-42
Bringing Down the House	Children	38-42
Anger Management	The Actors	18-22
Anger Management	Sandler and humor	18-22
Anger Management	Adam Sandler	23-27
Phone Booth	Trailer	48-52

Phone Booth	Trailer	53-57
Phone Booth	Reviews and TV	53-57
The Core	TV Commercial	48-52
Tears of the Sun	Actors and Ads	28-32
T3, bad Boys 2, Phone Booth, etc	Previews in theater	18-22
Head of State	TV Ad	23-27
Phone Booth	Interview with star on TV	28-32
Bringing Down the House	Preview and the stars	18-22
Dreamcatcher	Looked Cool	28-32
Bringing Down the House	Stars and the commercial	18-22
	funny	
Bringing Down the House	Family member	28-32
Bringing Down the House	Ads	33-37
Phone Booth	Wife	23-27
Boat Trip	The cast	18-22
Tears of the Sun	Previews	28-32
		43-47
Anger Management	Adam Sandler	33-37
Anger Management	Trailer	23-27
Tears of the Sun	Reality and Times	33-37
Tears of the Sun	Husband	28-32
Basic	Word of friend	43-47
Boat Trip	Looked Funny	18-22
Not today		18-22
Anger Management	Previews	23-27
Finding Nemo	Pixar Productions	43-47
Finding Nemo	Husband	28-32
The Hunted	TV	33-37
Anger Management	Actors/Comedy theme	48-52
Anger Management	Wanted to laugh	43-47
Charlie's Angles: 2	Watched first part	28-32
What a Girl Wants	Daughter	33-37
What a Girl Wants	Trailers on TV	18-22
A Man Apart	TV previews	48-52
A Man Apart	Movie preview	48-52
Anger Management	Trailer	48-52
A Man Apart	Trailer	43-47
Anger Management	Actors/Advertisements	38-42
Anger Management	Preview at the movies	38-42
Anger Management	Movie Previews	43-47
Anger Management	Word of mouth	23-27
Basic	Picture outside	23-27
What a Girl Wants	TV ads	48-52
What a Girl Wants	Preview	18-22
Phone Booth	Previews, Suspense,	48-52

Right in Africa	Cute Actor	
Anger Management	Newspaper review	48-52
Bringing Down the House, Chicago	The actors	28-32
Anger Management	Trailers	53-57
Anger Management	Preview looked funny	18-22
Anger Management	Adam Sandler	23-27
Head of State	Jack Nicholson	18-22
Dreamcatcher	Friend and the actors	23-27
What a Girl Wants	Trailer	48-52
Bringing Down the House	Daughter recommended	53-57
Dreamcatcher	Talk around town	18-22
Dreamcatcher	Trailer	33-37
Head of State	Movie Previews	18-22
A Man Apart	Chris Rock	18-22
Head of State	The action	18-22
Dreamcatcher	Ads	18-22
Dreamcatcher	Horror	18-22
Anger Management	Previews	18-22
Anger Management	Trailer	18-22
Anger Management	Previews	38-42
None	Actors	53-57
Bringing Down the House	None	23-27
	Comedy	28-32
	Story/Plot	28-32
Bend It Like Beckham	TV commercial	28-32
Boat Trip	Funny	23-27
		23-27
		58-62
None in mind		
Bringing Down the House	Previews, word of mouth	48-52
NA	NA	43-47
Willard	TV entertainment	23-27
The Hunted	Friends	18-22
The Pianist	Storyline, the director	58-62
Bringing Down The House	Actors and actress	38-42
Anger Management	Trailer	38-42
Phone Booth	Plot	18-22
		38-42
		33-37
The Hunted/Charlie's Angles 2		
Anger Management	Movie Trailer	28-32
Anger Management	Movie Trailer	33-37
Head of State	Chris Rock	23-27
The Core	Curiosity	33-37
Anger Management	Advertisement	28-32
Comedy	Ad and actors	28-32
Tears of the Sun	Actor	23-27
A Man Apart	I like action movies	43-47

What a Girl Wants	Mindless fun	33-37
	Advertisement	33-37
Anger Management	Actor	43-47
Anger Management	Previews	43-47
Anger Management	Funny	38-42
Phone Booth	Suspenseful Film	28-32
Phone Booth	Action Film	28-32
A Man Apart	The actor	48-52
Anger Management	Jack Nicholson /Comedy	38-42
Undetermined	NA	18-22
Phone Booth and Dreamcatcher	King book	38-42
?		18-22
Phone Booth	Word of mouth	23-27
Anger Management	Actors/Comedy	28-32
Anger Management	Jack Nicholson	38-42
Anger Management	Actors had not criticized	53-57
	our gov.	
Basic	Movie Theater	38-42
Dreamcatcher	Morgan Freeman	33-37
Boat Trip	Actors, funny	23-27
Dreamcatcher	King story and ad	43-47
	commercials	28-32
Old School	Looked funny	28-32
The Hours	Academy Awards	68-72
Tears of the Sun	TV Ad	28-32
Tears of the Sun	Ads	28-32
Gangs of New York	Trailers	48-52
The Pianist	Mom wanted to	18-22
Dreamcatcher, Matrix 2	Action	23-27
Matrix Reloaded	Like first one	28-32
Deep Throat	No gag reflex	18-22
Head of State	The actors	28-32
Bringing Down the House	Previews	28-32
The Recruit	Colin Farrell, good trailer	23-27
The Recruit	Colin Farrell, TV	23-27
	Commercial reviews	
Bringing Down The House	Actor and comedy	53-57
The Hunted	Internet	23-27
How to lose a Guy in ten days	Wife	38-42
Head of State	Leading actors	43-47
Boat Trip	The actor	28-32
What a Girl Wants	A preview from another	18-22
	movie	
The Hunted	Action	23-27
Daredevil	Television preview	18-22

I don't know	To get out of the house	18-22
Lizzie McGuire Movie	Shorts in movie	38-42
Piglet's Big Movie	Kids	38-42
Basic	Ads on TV Commercial	38-42
Head of State	Chris Rock	23-27
Head of State	Movie Trailer and actors	43-47
Anger Management	Boyfriend	18-22
Anger Management	Opening day	23-27
Anger Management	Actors and TV ad	23-27
The Core, Anger Management, Bruce Almighty	Word of mouth	48-52
Head of State	TV Ads	33-37
Phone booth	Magazine article	28-32
Head of State	TV Commercial Ads	43-47
Hulk	Fan	23-27
Matrix Reloaded	Storyline	33-37
The Hunted	TV	43-47
Bringing Down the House	TV ads	53-57
Dreamcatcher	Stephen King fan	28-32
Bend It Like Beckham	Friends	38-42
Bend It Like Beckham	Wife	48-52
Chicago	Father's recommendation	43-47
The Hours	Paper	68-72
Chicago	Friend's recommendation	63-67
None	Like musicals	58-62
Chicago	Known for awards	58-62
The Core	Trailer	23-27
Head of State	TV ads	38-42
Basic	Human subject	63-67
Basic	Content and Star	53-57
Dreamcatcher	Director	33-37
Head of State	Bernie Mac	18-22
How to lose a Guy in ten days	Trailer	28-32
Chicago	Husband's prompt	38-42
X-men 2	Kids	43-47
Phone Booth	Ad	43-47
The Core and Head of State	TV Commercial	23-27
	Commercials	
The Core	Sci-fi	33-37
The Core	Husband	33-37
Chicago	Word of mouth	38-42
Chicago	Rene Zellweger	43-47
Basic	Previews	18-22
Basic	Previews	18-22
Bringing Down the House	TV	28-32
Bringing Down the house	The actors and actress	33-37

The Hunted	Previews	28-32
Bad Boys 2	The action	23-27
Action	Advertisement	38-42
View from the top	Preview	18-22
View from the top	Girlfriend	18-22
Basic	Commercial	18-22
Basic	Previews	23-27
Boat trip	Cuba Gooding JR-good actor	28-32
How to lose a guy in ten days, Jungle book 2	Word of Mouth	43-47
Bringing Down the house	Steve Martin	38-42
How to Lose a Guy In ten days	Stars	43-47 53-57
Bringing Down the House	Chris Rock/The war	43-47
Bringing Down the House	War	48-52
Basic	Movie trailers	48-52
Head of State	Actors/previews	28-32
What a Girl Wants	Lead actor/Firth	53-57
What a Girl Wants	Colin Firth	48-52
Bringing Down the House	Trailer in theater	23-27 18-22
Phone Booth	Trailers in movie	28-32
Phone Booth	Trailers	23-27
Phone Booth	Ads	28-32
Dreamcatcher	People talked about it	18-22
Dreamcatcher	Read book	28-32
Dreamcatcher	The book	28-32
Bad Boys 2	Previews	18-22
Chicago, Holes	TV and daughter	38-42
Chicago, Holes	Daughter	38-42
All	People	28-32
Head of State	Friend	18-22
Head of State	Ad	33-37
What a Girl Wants	Daughter	43-47
Chicago	Previews	28-32
Chicago	The cast	33-37
Bringing Down the house	Funny/actors	33-37
View from the top	Comedy	48-52
Phone Booth	TV Ad	48-52
Chicago	Ads, reviews	38-42
Boat Trip	Preview	18-22
Phone Booth	TV ad	53-57
Phone booth	TV	38-42
The Core, many	TV ads	38-42
Anger Management	Actors	28-32

Anger Management	TV	28-32
View from the top, It Runs in the family	Curiosity and friend	58-62
Phone Booth	Trailer	48-52
Phone Booth	Actors and director	18-22
Dreamcatcher		63-67
Dreamcatcher	Previews	23-27
None today	TV	33-37
X-men 2		43-47
Agent Cody Banks	PG rating	43-47
The Hunted	My husband	23-27
Bringing Down the House	Sister	23-27
Nurse	Friends	58-62
A Man Apart	Vin Diesel	28-32
Piglet's Big movie	Sister's interest	38-42
Chicago	My daughter saw the previews on TV	23-27
The Hunted	Musicals are rare	38-42
The Hunted	Previews	18-22
I don't know	Trailers	18-22
View from the Top	I don't know	18-22
View from The Top	Previews	48-52
View from the Top	Friends	18-22
View form the Top	It looked funny	18-22
Tears of the Sun	Stars	18-22
Phone Booth	Husband	23-27
Chicago	Different	38-42
Boat Trip	Word of Mouth	43-47
Dreamcatcher	Seeing it at the theater	18-22
Boat Trip	Writer? King	38-42
Unknown	Comedy	43-47
The Core		33-37
The Core	Appearance	23-27
Head of State, What a girl wants	Action	18-22
Phone Booth	Media	23-27
Phone Booth	TV ad	28-32
	TV ad	28-32
		33-37
The Hunted	Previews in theater	23-27
Finding Nemo	Disney	18-22
Head of State	TV Trailer	23-27
The Hunted	Girlfriend	28-32
Agent Cody Banks	Kids	28-32
View from the Top	Looked Good	18-22
View from the top	Trailer	18-22

View from the top	Bored	18-22
View from the top	Nothing else to do-ever	18-22
The Hunted	Actor-Tommy Lee Jones	38-42
Don't know	Friend	18-22
Agent Cody Banks	Ads on TV	38-42
Agent Cody Banks	Children	33-37
The Hunted	Actors and genre	68-72
The Hunted	Coming Attractions, actors	53-57
Phone Booth	Friend	48-52
Phone Booth	Trailer	43-47
Holes	Preview	18-22
Holes	Read the Book	23-27
Holes	TV commercials	18-22
Anger Management	Nicholson	53-57
Anger Management	Looked funny	18-22
Anger Management	A friend	23-27
View from the Top	Looked Funny	18-22
Anger Management	Trailers, Actors, Commercial	23-27
X-men 2	Really bad ass	18-22
What a Girl Wants	TV	18-22
Anger Management	Trailer	18-22
Anger Management	Read the movie times, picked it	18-22
Anger Management	Movie ad trailer	18-22
Phone Booth	Getting out of the house	28-32
Phone Booth	Word of Mouth	18-22
Anger Management	TV	18-22
Anger Management	Adam Sandler	18-22
Holes	Read the Book	38-42
Agent Cody Banks	Daughter (8 years old)	33-37
Chicago	Word of mouth	53-57
Chicago	Billboard	53-57
Old School	Comedy-boredom	18-22
X2	The original and love of the comic	18-22
Agent Cody Banks	Grandchildren	58-62
The Pianist	Preview from the other film	38-42
Chicago	Reviews and friends	38-42
Holes	The book	38-42
The Core	Trailers	23-27
View from the top	Previews	38-42
View from the top	Less Violence	43-47
Piglet's Big Movie	Kids	33-37

Holes	The book, my son	38-42
Holes	Trailer	38-42
Holes	Children's book	38-42
Phone Booth	Preview	63-67
Anger Management	Trailers	18-22
Phone Booth	Magazine review	68-72
Holes	Might be interesting	33-37
Holes	Friend	48-52
Holes, Matrix 2	Seeing first movies	48-52
Holes	Book	38-42
Chicago	My child read the book	43-47
Anger Management	Preview	43-47
Holes	Kids/book	38-42

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BIOGRAPHICAL SKETCH

My name is Sean Maxfield. I was born to Sue and Dane Maxfield in Columbus, Ohio, in 1975. I have lived in Florida since I was about 4 or 5 and went to high school and college in state. I graduated with a bachelor's degree in 1998 from Florida State University. Next, I lived in Missouri from 1998 to 2000 where I worked as a substitute teacher at several schools in Kirksville, Missouri. I had close family ties to Missouri, so I did not feel alone. This is also where I got my interest in mass communications as I worked part-time for a radio station, as a DJ, for about a year. During my time in Missouri, I applied to the graduate school for journalism at the University of Florida and was accepted. The rest is history.

I have always been interested in writing, which has been my primary means of expressing myself. I was the one who liked the essay part of an exam. I also enjoy movies as a hobby and social activity, which explains some of my reasons for doing this thesis. My grandfather has a huge selection of videos in his basement that got me interested in starting my own collection and watching movies I would not normally be interested in. My mother also took my brother, my sister, and me to movies on the weekend since I was very young, and she has been asking us to the movies ever since. One of the first ones I remember seeing was Raiders of the Lost Ark and it is still one of the best movies ever made.

One last thing I developed from this thesis is a better understanding of those who ask people for their help in surveys such as this. You have to be brave and ask people for help and be prepared to be turned down. I will never look at a person asking for help filling out something ever the same way again.