

THE IMPACT OF MOVIE CRITICS' QUOTES USED IN ADVERTISEMENTS

by

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(Under the Direction of Bryan H. Reber)

ABSTRACT

Although a movie critic is one the most outstanding figures in the launching of a movie, the influence of a critic and his or her review still remains equivocal. Some researchers argue that critics and their reviews are particularly important in the entertainment industry, but others argue that critics and their reviews are not perceived as vital information sources by moviegoers. Despite these conflicting arguments, the majority of motion picture studios have been heavily using critics' quotes in their movies' advertisements.

Especially in print advertisements, critics' quotes often play a major part. Most advertisements using critics' quotes make the source clear by introducing the critic's name and his or her affiliation, but some advertisements mention the affiliation only. In either case, when a movie advertisement has "the name of a third party" and "a positive evaluation of the advertised product," a critic or his or her affiliation definitely serves as an endorser and their review serves as a movie endorsement. Founded in third party endorsement literature, the current study examines the role of a critic as an endorser and the impact of his or her quote as an endorsement.

INDEX WORDS: Endorsement, Source credibility, Attitude toward the ad,

Movie, Movie critics

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B.A., Dongguk University, Korea, 2006

A Thesis Submitted to the Graduate Faculty of The University of Georgia in Partial

Fulfillment of the Requirements for the Degree

MASTER OF ARTS

ATHENS, GEORGIA

2008

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December 2008

DEDICATION

to

My farther and mother,

My sister and brother in law,

&

Estevan

ACKNOWLEDGEMENT

Having started from my sheer curiosity, this thesis could be completed with the contributions of many individuals, whom I would like to acknowledge. First and foremost, I would like to thank my major professor, Dr. Bryan H. Reber. With his thoughtful guidance and detailed advice, I could analyze my curiosity from an academic point of view and organize a proper experiment to examine the questions. Whenever I have encountered difficulties, he has always been willing to help me and suggest invaluable advice. I am sure that without his insight, guidance, and assistance, I could not successfully complete this study. I would like to give my deepest thanks to Dr. Bryan H. Reber.

I am also grateful to Dr. Tom Reichert and Professor Valerie Boyd for their willingness to serve on my committee. Thanks to Dr. Tom Reichert's insightful suggestions, I could devise better stimuli and avoid errors I had overlooked. Thanks to Professor Valerie Boyd's keen insight into a critic's role these days, I could better understand the implications of the study.

In addition, I want to thank Dr. Carolina Acosta-Alzuru, Dr. Betty Jones, Kirsten Strausbaugh-Hutchinson, and Lauren Rausch who helped me conduct the survey and experiment. Also, I thank Debbie Sickles and Donna LeBlond for their administrative help.

Finally, I am thankful to God for blessing me with a wonderful family: my farther, Se-Chul Oh, my mother, Ok-Ja Lee, my sister, Jeong-Yeon Oh, and my brother in law, Seock-Jin Kim. Without their affection and warm support, I would not have been able to finish my master program. I would like to give my love and special thanks to them.

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CHAPTER 1

OVERVIEW

1.1 Introduction

On June 2, 2001, John Horn, a journalist for *Newsweek*, wrote an article disclosing that Sony Pictures had invented an imaginary movie critic and created favorable reviews for its newly released movies. Horn argued that Sony Pictures intentionally misled readers to think of the critic as a real person who works for a newspaper by introducing him as “David Manning of *The Ridgefield Press*.” *The Ridgefield Press*, however, neither knew the critic nor that its name was being used for the phony reviews. No quoted material had appeared in the newspaper (Horn, 2001b).

Sony Pictures apologized and withdrew the advertisements, admitting that David Manning was a fake critic invented by the studio’s advertising department. Although Sony Pictures punished two advertising executives (Horn, 2001a; Shprintz & Brodesser, 2001), the studio could not avoid a series of law suits. For using forged movie review blurbs, Sony Pictures had to pay \$326,000 to the State of Connecticut, where *The Ridgefield Press* is located (Chaney, 2002), and \$1.5 million into a fund to settle the class-action suit generated by two Los Angeles moviegoers. As a result of the class-action suit, people who saw *Hollow Man*, *Vertical Limit*, *A Knight’s Tale*, *The Animal*, or *The Patriot* between August 3, 2000, and October 31, 2001 in the U.S.A could get a \$5 refund from Sony Pictures (Laporte, 2005).

Sony Pictures’ fake critic case was considered unacceptable even in Hollywood, where drastic marketing tactics are generally employed. A few people in the motion picture industry

claimed that creating a bogus critic is certainly crossing a line (Horn, 2001b). Interestingly, however, Sony Pictures is not the only one desperately quoting critics to promote its upcoming movies. Many other movie studios do not go beyond normal boundaries but they, too, are desperately using critics' quotes to advertise their new movies (Horn, 2001b; Kennedy, 2001). "We quote critics all the time. We use excerpts from their reviews in our advertising," said a movie marketing executive (Brouwer and Wright, 1991, p. 250). Hollywood's heavy dependency on movie critics raises the main question of the current study: Are critics' quotes on movie advertisements actually as influential on the publics as movie studios believe?

1.2 Problem Statement

Critics and their reviews commonly exist in various product and service categories. It is not difficult to encounter critics' evaluations of restaurants, cars, wines, cameras, and so on. Movies are not an exception. Ratings and reviews of a movie can be easily seen in television programs, newspaper articles, and even in the movie's advertisements. Although a movie critic is an active participant in the launching of a movie, the influence of a critic and his or her review still remains equivocal. Some researchers argue that critics and their reviews are particularly important in the entertainment industry (Handel, 1976) and that there is a positive relationship between critics' favorable reviews and the financial success of the movie (Litman & Kohl, 1989; Lovell, 1997; Sochay, 1994). Meanwhile, other researchers argue that critics and their reviews are not perceived as vital information sources by moviegoers (Faber & O'Guinn, 1984; Farber, 1976) and that favorable movie reviews are not significantly related to movie success (Ravid, 1999; Zufryden, 2000).

Despite these conflicting arguments, the majority of motion picture studios have been

heavily using critics' quotes in their movies' advertisements. In particular, critics' quotes often play a major part in movies' print advertisements. Most advertisements using critics' quotes make the source clear by introducing the critic's name and his or her affiliation (see Appendix A and Appendix B). However, some advertisements only mention the affiliation (see Appendix C). Either way, when a movie advertisement has "the name of a third party" and "a positive evaluation of the advertised product" (Dean & Biswas, 2001), a critic or his or her affiliation definitely serves as an endorser and the review serves as a movie endorsement.

Meanwhile, the third party endorsement has been mainly addressed in the context of two theories. One is source credibility theory, which posits that an endorser is credible if she or he is perceived to be an expert, or to be trustworthy. Messages attributed to a credible source produce more agreement than the same messages attributed to a non-credible source (Carl I. Hovland & Weiss, 1951; Tedeschi, 1972; Tedeschi, Schlenker, & Bonoma, 1973). The other theory is source attractiveness theory, which has three interrelated aspects: familiarity, similarity, and liking. An endorser known to, liked by, or similar to the audience is considered attractive and persuasive (McGuire, 1998).

Accordingly, the question raised by Sony Pictures' fake critic case could be specified as follows:

1. Does an advertisement using critics' quotes elicit more positive response from audiences than an advertisement using no quote?
2. Do credible affiliations prompt more positive response from audiences than less credible affiliations?
3. Is there any difference among audiences in perceiving a movie advertisement using critics' quotes?

1.3 Theoretical Framework

There have been several studies examining the general relationship between critics' reviews of a movie and consumers' evaluations of the movie (Wyatt & Badger, 1984; Wyatt & Badger, 1990). Boor (1992) found positive correlations between the ratings of six well-known movie critics and those of general viewers as compiled in *Consumer Reports*, using a sample of 568 films. The correlations were strong enough to let the author conclude that movie critics' reviews generally provide good guidance in the selection of films. D'Astous and Touil (1999) argued that audiences are more likely to agree with a film critic's review when the review is inconsistent with the critic's style or when the review obtains similar evaluations from other critics.

Meanwhile, some researchers have examined the relationship between movie critics' evaluations of a movie and the movie's box-office record (Basuroy, Chatterjee, & Ravid, 2003; Reinstein & Snyder, 2005). Eliashberg and Shugan (1997) examined the role of film critics from two viewpoints: influencers or predictors. The influencer perspective suggests that critics do influence box-office revenues. According to the authors, positive reviews should encourage higher early box-office revenues, whereas negative reviews should result in lower early box office revenues. The predictor perspective suggests that critics' reviews should be predictive of performance but not necessarily the cause of it. They found that critical reviews correlate with late and cumulative box office revenues but do not have a significant correlation with early box office revenues. Based on the findings, the authors argued that film critics appear to act more as predictors than as influencers regarding box-office revenues.

However, the impact of movie critics' quotes used in a movie advertisement has had little, if any, research attention; although a majority of movie advertisements use critics' quotes. This

current research examines the role of a critic as an endorser and the impact of his or her quote as an endorsement. Accordingly, the third party opinion and endorsement literature will be mainly reviewed to shape the current study's hypotheses.

1.4 Significance of the Research

In communication literature, many researchers have been interested in the attributes of a persuasive speaker. Since Aristotle's time (or before), philosophers, politicians, orators, and public speakers have attempted to figure out the characteristics of a persuasive speaker (Giffin, 1967). Many researchers have examined the determinant qualities of persuasive communicators (Andersen & Clevenger Jr, 1963; Baker & Churchill Jr, 1977; Baudouin, Gilibert, Sansone, & Tiberghien, 2000; Berscheid & Walster, 1974; Brock, 1965; Garcia-Marques & Mackie, 2001; Harmon & Coney, 1982).

Regarding endorsement literature, concerns about a persuasive communicator have been largely developed from three different points of view. Some researchers have focused on the types of endorser: *typical consumers*, *celebrities*, and *experts* (Agrawal & Kamakura, 1995; Appiah, 2007; Atkin & Block, 1983; Biswas, Biswas, & Das, 2006; Erdogan, Baker, & Tagg, 2001). Some have focused on the ways of processing information: *central routes* versus *peripheral routes* (Chaiken, 1980; Chaiken & Maheswaran, 1994). Finally, some have focused on the types of products: *utilitarian products* versus *hedonic products* (Batra & Ahtola, 1991; Dhar & Wertenbroch, 2000; Friedman & Friedman, 1979; Hirschman & Holbrook, 1982; Kassarian & Kassarian, 1979).

Despite the considerable number of studies examining the third party effect, experts' influence on hedonic products still remains unclear. The current study will explore the role of

critics as expert endorsers and critics' quotes as endorsements. By examining the impact of movie critics' quotes used in advertisements, this study can not only provide important implications for researchers interested in such fields as third party endorsement, but it can also help PR practitioners who wish to effectively promote their new films. The third party endorsement effect has substantial implications for public relations scholars and practitioners.

1.5 Organization of the Research

Chapter 2 provides a literature review, which is pertinent to constructing this current study. Chapter 3 lists the research hypotheses, and Chapter 4 describes how a 3x2 factorial experiment was designed to examine the hypotheses. Chapter 5 presents the results of the experiment. Chapter 6 discusses the findings, implications, and limitations of the current study.

CHAPTER 2

LITERATURE REVIEW

To understand the effect of a third party endorsement, three key concepts need to be clarified: product, endorser, and audience. For the current study, the product is a movie, endorser is a critic or the critic's affiliation, and audience is potential movie viewers.

2.1 Movie As A Hedonic or Experiential Product

Traditionally, there have been two types of products in marketing and consumer behavior domains: utilitarian products and hedonic products (Batra & Ahtola, 1991; Dhar & Wertenbroch, 2000; Mano & Oliver, 1993). Utilitarian products are ones whose consumption is more cognitively driven, instrumental, and goal oriented and accomplishes a functional or practical task. Refrigerators, printers, and microwaves are good examples of utilitarian goods. Meanwhile, hedonic products are consumed for pleasure and excitement. Designer clothes, sports cars, and luxury watches are good examples of hedonic products. (Hirschman & Holbrook, 1982; Strahilevitz & Loewenstein, 1998).

Using the term “experiential products”, Cooper-Martin (1992) redefined hedonic products as ones which consumers purchase solely to experience and enjoy. Experiential products include both physical goods, such as wine and recreational drugs, and services, such as sporting events and restaurant meals. Even though the major benefit from the experiential products is the pleasure or hedonic value in consumption, experiential products may have some utilitarian functions as well. For example, food can be hedonic or utilitarian according to occasions. If

someone has a meal in a first-class restaurant, food can be a hedonic product. When one grabs a piece of bread to stave off hunger pangs, however, food is much closer to a utilitarian product.

Because movies are consumed for pleasure rather than for the maximization of an economic benefit (Dean & Biswas, 2001; Eliashberg & Shugan, 1997; Wang, 2005), movies can be classified as hedonic (experiential) products. Especially compared to television and radio, movies are purely experiential, because watching a movie generally does not accompany other activities while watching television or listening to radio may accompany other activities. Researchers have pointed out that people may listen to radio during driving or watch television during ironing, but people watch a movie without any other activities (Cooper-Martin, 1992; Milliman, 1982, 1986).

2.2 Critic's Quote As An Expert Endorsement

In daily life, people often ask a third person's opinion in judging a situation or making a decision. People would use the third party's opinion for diverse reasons, but the major intents of relying on the third party's opinion would be to maintain a more objective attitude or to get more information. Since the third party's opinion is influential in persuading people, communicators in practice have widely used the third party's opinion to promote their products. The motion picture industry is not an exception. Movie studios hold premieres and let celebrities conduct interviews with the mass media. On occasion, the studios hire people who pretend to be typical moviegoers and leave positive comments on several Web sites. Celebrities' evaluations on a movie, journalists' columns, the Internet users' comments, and award nominations serve as a third party opinion and are extensively used to promote the movie. Such third party endorsements are at play especially when the majority of movie studios openly quote critics' reviews in their new

movies' advertisements and trailers. As mentioned earlier, a critic definitely serves as an endorser and his or her review serves as a movie endorsement, when a movie advertisement has "the name of a third party" and "a positive evaluation of the advertised product" (Dean & Biswas, 2001).

Considering that a third party's opinion is widely used not only in daily life but also in commercial industries, it is not surprising that diverse fields of researchers have paid attention to the third party's opinion (Dean & Biswas, 2001; Mittelstaedt & Riesz, 2000). Although the scholars have used slightly different terms and theories according to their viewpoints and research areas, they have commonly classified the types of endorsers into three categories: ordinary customers, celebrities, and experts (Fireworker & Friedman, 1977; Freiden, 1984; Friedman & Friedman, 1979). A typical consumer endorser is an ordinary person who is expected to have no special knowledge of the endorsed product class except that acquired by normal use of the product. A celebrity endorser is an individual who is known to the public for his or her achievements in areas other than those of the endorsed product class. An expert endorser is an individual or group possessing superior knowledge regarding the endorsed product class. An expert endorser has obtained this knowledge as a result of experience, study, or training (Agrawal & Kamakura, 1995; Appiah, 2007; Biswas et al., 2006; Friedman & Friedman, 1979).

In the third party endorsement literature, a movie critic could be classified as an expert endorser for the following reasons: First, critics are usually among the first to see a new movie, which allows them to have information on the movie prior to typical moviegoers. Second, critics often belong to or work with newspapers, magazines, television stations, or other types of mass media organizations, which enables them to access the information that ordinary people would not know. Finally, critics make a living out of reviewing movies, which probably means they see more movies or spend more time and effort watching movies than do regular moviegoers

(d'Astous & Touil, 1999; Eliashberg & Shugan, 1997; Reinstein & Snyder, 2005).

Endorsements are often made by third party organizations (TPO) as well. There are many profit or non-profit organizations which analyze and review products as a part of their ongoing business. When a product wins positive evaluations from such organizations, the product is likely to be promoted with the organization's name and its positive evaluations. In this context, a movie advertisement can be classified as TPO endorsement when the advertisement introduces the critic's affiliation only or, even though the advertisement introduces both the name of the critic and its affiliation, when ordinary consumers recognize the affiliation's name only.

Dean and Biswas (2001) defined a TPO endorsement as advertising that incorporates the name of an organization and the organization's positive evaluation on the advertised product. According to the authors, a product is often advertised by being awarded or highly ranked by TPO. TPO's subjective and non-comparative statements also serve as endorsements for the product. Among three types of individual endorsers, TPO is closest to an expert endorser in that TPOs employ experts who analyze products and write product reviews (Dean & Biswas, 2001; Peterson, Wilson, & Brown, 1992).

Meanwhile, the third party effect has been mainly explained through the credibility dimension or/and attractiveness dimension (DeBono & Harnish, 1988; Sternthal & Craig, 1973).

2.2.1 Source Credibility

The word "credibility" has been extensively used in daily life, but it still needs clarification regarding the communication process. Source credibility refers to the degree a person trusts the source. After reviewing other researchers' works, Giffin (1967) derived a definition of trust in the communication process as follows: *reliance upon the communication*

behavior of another person in order to achieve a desired but uncertain objective in a risky situation (p. 105). The author pointed out that the risk may be very small. For example, a very small loss of reputation or even the possibility of the loss of a small amount of time could be a risk. In this respect, choosing a movie over other movies would be a risky situation in terms of time and money, which means that movie viewers need credible information to reduce such risks.

Traditionally, it has been considered that credibility has two dimensions: expertness and trustworthiness. Hovland, Janis, and Kelley (1953) defined source credibility as the resultant value of (1) “the extent to which a communicator is perceived to be a source of valid assertions” and (2) “the degree of confidence in the communicator’s intent to communicate the assertions he considers most valid” (p. 21). Their first concept links to expertness and the second concept links to trustworthiness of a source (Giffin, 1967). People perceive an endorser’s expertness based on the endorser’s experience, education, or competence. Meanwhile, people show more trust in an endorsement when the endorser writes a review and has no benefit from the company, (Birnbaum & Stegner, 1979; Tedeschi et al., 1973; Wiener & Mowen, 1986).

2.2.2 Source Attractiveness

Source attractiveness theory suggests three interrelated aspects: familiarity, liking, and similarity (McGuire, 1998). When a stimulus or a situation feels easy to process with no special reason, some researchers interpret this fluency as familiarity. People may feel a stimulus or a situation is familiar because they have already experienced it or something similar before (Jacoby & Kelley, 1987; Whittlesea & Williams, 2001). Familiarity promotes a feeling that the problem can be solved on the basis of what is already known and therefore analytic processing is not necessary (Fazio, Powell, & Herr, 1983; Garcia-Marques & Mackie, 2001; Monin, 2003;

Smith & Branscombe, 1987). Liking is affection for the source as a result of the source's physical attractiveness, behavior, or credentials. Endorsement researchers have argued that liking is a key factor explaining the way a celebrity serves as an endorser and that more likeable sources exert a positive influence on the message they communicate (Erdogan et al., 2001; Joseph, 1982; Kahle & Homer, 1985; Kamins, 1990; Misra & Beatty, 1990; Ohanian, 1991). Similarity is the supposed resemblance between the source and receiver of a message. Marketing and advertising practitioners have employed typical consumers as product endorsers because of their similarity to target audiences (Appiah, 2007; Ohanian, 1990).

2.3 High-Interest-Movie-Fans vs. Low-Interest-Movie- Fans

Diffusion literature suggests three key actors in communication: opinion leaders, adopters, and followers. Opinion leaders and adopters have been characterized as product specific marketplace “influencers” (Feick & Price, 1987) and “change agents” (Baumgarten, 1975). Regarding the fashion industry, King (1963) argued that the fashion leader functions as an editor, who appears to define and endorse appropriate fashion standards, while the adopter functions as an adventurer, or the earliest visual communicator of the season's fashions.

Regarding movies, Venkatraman (1989) examined the movie-going population and clarified the similarities and differences between them in terms of opinion leadership. Opinion leaders may go to a movie because someone may want to ask their opinion on it. For adopters, on the other hand, the personal motives may be more important; they go to movies simply because they enjoy going to movies or because they have great interest in and knowledge about movies. The author concluded that opinion leaders and adopters are very similar in having higher enduring involvement, influence, and expertise as compared with opinion followers. In other

words, some movie viewers have higher enduring involvement, influence, and expertise about movies while other movie viewers have not. Based on this, the current study redefines an opinion adopter as a high-interest-movie-fan and an opinion follower as a low-interest-movie-fan.

Meanwhile, many endorsement researchers have argued that personal involvement may have an impact on the role of source credibility in the persuasive communication context. It is not simple to define involvement because it varies by a given product or a specific situation. This is why conceptualization and measurement of involvement has long been a controversial issue among communication and marketing researchers (Andrews, Durvasula, & Akhter, 1990; Day, Stafford, & Camacho, 1995; Mitchell & Olson, 1981; Judith Lynne Zaichkowsky, 1985).

Nevertheless, there is a generally accepted definition of involvement: “a person’s perceived relevance of the object (e.g., an issue, a product class, an advertisement) based on inherent needs, values, and interests” (Zaichkowsky, 1985, p.342). In this point of view, it can be said that high-interest-movie-fans relate with high involvements and low-interest-movie-fans relate with low involvements.

CHAPTER 3

RESEARCH HYPOTHESES

Traditionally, marketing practitioners have considered that the third party endorsement is effective in communications because it provides information about the product and reduces uncertainty and risk perception consumers have in a purchase situation (Dean, 1999; Dean & Biswas, 2001). McGuire (1969) posited that expert and/or trustworthy sources are more persuasive than less expert and/or less trustworthy sources. Regarding the third party effect, many researchers have argued that a high credibility endorser has the positive effect on consumers' attitudes toward the ad and the brand compared with a low credibility endorser (Atkin & Block, 1983; Craig & McCann, 1978; Goldberg & Hartwick, 1990; Mitchell & Olson, 1981). Therefore, based on previous research on endorser credibility, the current study hypothesizes:

H1: Movie advertisements using highly reliable critics' quotes will be more persuasive than movie advertisements with no quote.

Specifically,

H1-a: Movie advertisements using highly reliable critics' quotes will lead to a more positive attitude-toward-the-ad than movie advertisements with no quote.

H1-b: Movie advertisements using highly reliable critics' quotes will lead to a

more positive attitude-toward-the-movie than movie advertisements with no quote.

H1-c Movie advertisements using highly reliable critics' quotes will lead to a more positive intention-for-the-movie than movie advertisements with no quote.

H2: For movie advertisements, more credible affiliations will be more persuasive than less credible affiliations.

Specifically,

H2-a: For movie advertisements, more credible affiliations will lead to a more positive attitude-toward-the-ad than less credible affiliations.

H2-b: For movie advertisements, more credible affiliations will lead to a more positive attitude-toward-the-movie than less credible affiliations.

H2-c: For movie advertisements, more credible affiliations will lead to a more positive intention-for-the-movie than less credible affiliations.

According to dual-process models, under high involvement situations, people are likely to shape their attitudes by cognitively elaborating on issue-relevant arguments. On the other hand, under low involvement situations, people are likely to shape their attitudes by invoking peripheral or heuristic cues (Chaiken, 1980; Petty & Cacioppo, 1981; Judith L. Zaichkowsky, 1986). Meanwhile, many communication researchers have argued that source credibility works via the peripheral route or heuristic processing under low involvement situations. It is because source credibility invokes non-content elements which are individually perceived and not

directly associated with the message arguments (Chaiken & Maheswaran, 1994; Petty & Cacioppo, 1981). In this respect, high-interest-movie-fans are expected to be involved more with cognitive processing than heuristic processing, which means they are less influenced by source credibility. Accordingly, the current study posits:

H3: Source credibility cue will be more persuasive to low-interest-movie-fans than high-interest-movie-fans.

Specifically,

H3-a: Low-interest-movie-fans will have a more positive attitude-toward-the-ad than high-interest-movie-fans.

H3-b: Low-interest-movie-fans will have a more positive attitude-toward-the-movie than high-interest-movie-fans.

H3-c Low-interest-movie-fans will have a more positive intention-for-the-movie than high-interest-movie-fans.

CHAPTER 4

METHOD

4.1 Study Design

To examine the aforementioned hypotheses, a 3 (high credibility endorser vs. low credibility endorser vs. no endorser) x 2 (high-interest-movie-fan vs. low-interest-movie-fan) factorial experiment with 180 undergraduate students at the University of Georgia was conducted. Each condition had 30 subjects.

4.2 Advertisement Stimulus

An advertisement is operationally defined in the current study as a consumer directed printed advertisement that promotes a newly released movie. The visual aspect of the ad was based on an existing movie advertisement (see Appendix C). The ad quotes replicated critics' quotes that are found in current print ads for movies. One version of the stimulus used high credibility affiliations as the endorsers (see Appendix G). The second version used low credibility affiliations as the endorsers (see Appendix H). The final version used no endorser (see Appendix I). An unrecognizable actor, fictitious movie product, and fictitious movie critic was used in this study to ensure that subjects had no opportunity to develop an attitude-toward-the-ad, attitude-toward-the-movie, and intention-for-the-movie. Accordingly, it may be assumed that respondents' reaction to the ad and movie were attributed uniquely to the stimulus.

4.3 Pre-Survey: Selection of critics' affiliations

Movie critics' affiliations in the ad stimulus were selected after conducting a pre-survey with a convenience sample of approximately 30 students at the University of Georgia. The subjects were given a list of 20 publishing organizations and four statements for each organization (see Figure 1 and Appendix D). Two statements measured organizations' perceived expertness and two statements measured organizations' perceived trustworthiness. Subjects responded to each statement by circling the number one to seven; one for strongly disagree and seven for strongly agree. These scores were summed to determine the most credible three affiliations and the least credible affiliation.

* We are going to ask about your perception of the following publishing organizations. Based on your feelings, please indicate how strongly you agree or disagree with each of the following statements by circling the number.

San Francisco Chronicle

- San Francisco Chronicle has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- San Francisco Chronicle is skilled in what it does								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust San Francisco Chronicle.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- San Francisco Chronicle is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

Figure 1: Sample of Pre-Survey

4.4 Independent Variables

4.4.1 High Credibility Endorser vs. Low Credibility Endorser vs. No Endorser

Endorser credibility is operationally defined in this study as the extent to which the endorser is perceived as possessing expertise and being trustworthy in communication with the audience. Therefore, endorser credibility will be measured in terms of perceived expertness and trustworthiness. In this study, a 6-item 7-point bi-polar adjective word pair semantic differential scale was used; three adjectives for measuring source expertness were *expert*, *qualified*, and *experienced*; and three adjectives for measuring source trustworthiness were *trustworthy*, *sincere*, and *honest*. Subjects were asked to respond to the measurement scale by checking one of the seven intervals. These responses were then assigned a value of one to seven, with higher scores towards the positive end of the bi-polar continuum.

In the current study, the treatments are three different types of print advertisement: one with high credibility endorsers, one with low credibility endorsers, and one with no endorsement.

* Please circle the number closest to the adjective that best reflects your perception of Andrew McLachlan, Affiliation A in the ad you've just seen.								
Expert	7	6	5	4	3	2	1	Inexpert
Trustworthy	7	6	5	4	3	2	1	Untrustworthy
Dishonest	7	6	5	4	3	2	1	Honest
Qualified	7	6	5	4	3	2	1	Unqualified
Experienced	7	6	5	4	3	2	1	Inexperienced
Sincere	7	6	5	4	3	2	1	Insincere

Figure 2: Sample of Post-Treatment Survey

The first treatment had three critics' quotes with high credibility affiliations while the second treatment had three critics' quotes with low credibility affiliations. Accordingly, subjects were asked about three critics respectively and the subject's response to three critics was averaged (see Figure 2).

4.4.2 High-Interest-Movie-Fans vs. Low-Interest-Movie-Fans

By using King and Summers' scale (Charles W. King & Summers, 1970) (see Figure 3), subjects were divided into two groups: high-interest-movie-fans and low-interest-movie-fans.

1. In general, do you talk to your friends and neighbor about _____?						
Very often	5	4	3	2	1	Never
2. When you talk to your friends and neighbors about _____ do you:						
give a great deal of information	5	4	3	2	1	give little information
3. During the past six months, how many people have you told about a new _____?						
Told many people	5	4	3	2	1	Told no one
4. Compared with your circle of friends, how likely are you to be asked about new _____?						
Very likely to be asked	5	4	3	2	1	Not at all likely to be asked
5. In a discussion of new _____, would you be most likely to						
Listen to your friends' ideas	5	4	3	2	1	Convince your friends of your ideas
6. In discussion of new _____, which of the following happens most?						
You tell your friends about movies	5	4	3	2	1	Your friends tell you about movies
7. Overall in all of your discussions with friends and neighbors, are you:						
Often used as a source of advice	5	4	3	2	1	Not used as a source advice

Figure 3: King and Summers' Scale

High-interest-movie-fans have higher enduring involvement, influence, and expertise about movie than low-interest-movie-fans. Subjects were asked to respond to the measurement scale by checking one of the five intervals. These responses were then assigned a value of one to five: the higher score, the closer to high-interest-movie-fans.

4.5 Dependent Variables

4.5.1 Attitude-toward-the-ad (A_{ad})

A_{ad} is operationally defined in this study as a predisposition to respond in a favorable or unfavorable manner to a particular advertising stimulus during a particular exposure situation. In the current study, a 4-item, 7-point bi-polar adjective semantic differential scale was used. Subjects in the current study were asked to respond to each of the three items (pleasant/unpleasant, good/bad, favorable/unfavorable, and reliable/unreliable) by checking one of seven intervals along the 7-point bi-polar continuum. These responses were scored from one to seven, with a higher score representing a more positive response to the item (see Figure 4).

* Please circle the number closest to the adjective that best reflects your attitude toward the advertisement you've just seen.									
Good	7	6	5	4	3	2	1	Bad	
Pleasant	7	6	5	4	3	2	1	Unpleasant	
Favorable	7	6	5	4	3	2	1	Unfavorable	
Reliable	7	6	5	4	3	2	1	Unreliable	

Figure 4: Sample of A_{ad} Question

4.5.2 Attitude-toward- the-movie (A_{mv})

In this study, respondents were asked to check one of seven intervals along the 7-point bipolar continuum, described by the word pairs: good/bad, positive/negative, favorable/unfavorable, and enjoyable/unenjoyable. The response was scored from one to seven, with a higher score representing a more positive response to the product (see Figure 5).

* Please circle the number closest to the adjective that best reflects your attitude toward the movie being advertised.

Good	7	6	5	4	3	2	1	Bad
Favorable	7	6	5	4	3	2	1	Unfavorable
Positive	7	6	5	4	3	2	1	Negative
Enjoyable	7	6	5	4	3	2	1	Unenjoyable

Figure 5: Sample of A_{mv} Question

4.5.3 Intention-for- the-movie (I_{mv})

Behavioral intention was measured on five descriptive items with a seven-point Likert scale. The descriptive items for this measure included “If *Mr. Carroll* is released, I would go to

* How much do you agree or disagree with each of the following statements about your intention or expectation regarding the movie *MR. CARROLL*? Please circle the number that best reflect your agreement or disagreement with each statement.

- If *Mr. Carroll* is released, I would go to see it.

Strongly agree	7	6	5	4	3	2	1	Strongly disagree
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Figure 6: Sample of I_{mv} Question

see it,” “I would consider seeing *Mr. Carroll*,” “If a free ticket is offered, I would go to see *Mr. Carroll*,” “I would compare *Mr. Carroll* with other movies before deciding what to see,” and “If *Mr. Carroll* is released on Video or DVD, I would see it” (see Figure 6).

CHAPTER 5

RESULTS

5.1 Pre-Survey

To determine critics' affiliations which would be used in the ad as stimuli, a survey was conducted. Thirty-six students from the University of Georgia were given a list of 20 publishing organizations and responded to four statements for each organization. The first two statements - "*X has great expertise*" and "*X is skilled in what it does*" - measured the organizations perceived EXPERTNESS. The later two statements - "*I trust X*" and "*X is honest*" - measured the organizations perceived TRUSTWORTHINESS. Tables 1, 2, 3, and 4 show the means of the four statements respectively.

The Wall Street Journal, *Time Magazine*, and *The New York Times* were most highly evaluated in all four statements (see Tables 1, 2, 3, and 4). Therefore, the three affiliations were tentatively selected as reliable affiliations for experiment.

Meanwhile, *OK Magazine*, *Star Magazine*, and *The National Enquirer* received the lowest scores in three of the four statements, which are "*X has great expertise*," "*I trust X*," and "*X is honest*" (see Tables 1, 3, and 4). For the second statement, "*X is skilled in what it does*," the three affiliations that received the lowest scores were *Hollywood Life Magazine*, *OK Magazine*, and *The Sun* (see Table 2). According to the results, pre-survey respondents perceived *Star Magazine* and *The National Enquirer* as more skilled in what they do than *Hollywood Life Magazine* and *The Sun*. Combining all the results, however, it can be interpreted that *Star Magazine* and *The National Enquirer* are more skilled in what they do in a dishonest way with

less expertise. Therefore, *OK Magazine*, *Star Magazine*, and *The National Enquirer* were selected as less reliable affiliations for the experiment.

To see if there was a significant difference between what people perceive as a highly reliable source and less reliable source, an independent samples t-test was conducted. Highly reliable sources were *The Wall Street Journal*, *Time Magazine*, and *The New York Times*. Less reliable sources were *OK Magazine*, *Star Magazine*, and *The National Enquirer*. As shown in Table 5, the independent samples t-tests revealed significant differences between highly reliable sources and less reliable sources for all four statements. Respondents perceived that highly reliable affiliations have significantly greater expertise ($t = 18.628$, $p < .001$), are significantly more skilled in what they do ($t = 11.284$, $p < .001$), and are significantly more honest ($t = 18.775$, $p = .001$) than less reliable affiliations. The results also indicate that people trust highly reliable affiliations more than less reliable affiliations and the difference is significant ($t = 18.708$, $p < .001$). Therefore, it would be reasonable to use *The Wall Street Journal*, *Time Magazine*, and *The New York Times* as highly reliable sources and *OK Magazine*, *Star Magazine*, and *The National Enquirer* as less reliable sources (see Table 5).

5.2 Main Experiment

To examine the hypotheses mentioned in CHAPTER 3, a 3 x 2 factorial experiment was conducted. Based on the previous survey's result, three different ads were made. The first one (Treatment 1) introduced three quotes and mentioned highly reliable affiliations, which are *The Wall Street Journal*, *Time Magazine*, and *The New York Times*. The second one (Treatment 2) introduced the same quotes but mentioned less reliable affiliations, which are *OK Magazine*, *Star Magazine*, and *The National Enquirer*. The last one (Treatment 3) introduced the same quotes

but mentioned no affiliations. The three ads are identical except for the affiliations part (see Appendices G, H, and I).

For the experiment 769 Grady students who belong to PRSSA and ADClub were reached via e-mail, and 167 of them took part in the experiment (RR = 22%). The three experimental sets were randomly assigned to the 167 subjects. The first set with highly reliable affiliations attained 51 responses. The second set with less reliable affiliations attained 58 responses. The third set with no affiliations attained 58 responses.

5.2.1 Manipulation Check

To evaluate whether the manipulation of source credibility was successful, the subjects' perception of the source of the quotes in the ads was studied. Each ad has three quotes, and each quote has a critic's name and an affiliation's name as source of the quote. The affiliations in Treatment 1 were *The Wall Street Journal*, *Time Magazine*, and *The New York Times*. The affiliations in Treatment 2 were *OK Magazine*, *Star Magazine*, and *The National Enquirer*. Treatment 1 and Treatment 2 used the same three imaginary critics: Andrew McLachlan, Amy Sullivan, and Jeffrey Marty.

To examine how the subjects perceive the critics and/or the affiliations in the ads, a 6-item 7-point bi-polar adjective word pair semantic differential scale was used. According to the result, subjects perceived the critics and/or the affiliations in Treatment 1 as more expert, more trustworthy, more honest, more qualified, more experienced, and more sincere ($M_{\text{Expert}} = 4.07$, $M_{\text{Trustworthy}} = 4.18$, $M_{\text{Honest}} = 4.16$, $M_{\text{Qualified}} = 4.09$, $M_{\text{Experienced}} = 4.07$, $M_{\text{Sincere}} = 3.93$ respectively) than the critics and/or the affiliations in Treatment 2 ($M_{\text{Expert}} = 3.35$, $M_{\text{Trustworthy}} = 3.13$, $M_{\text{Honest}} = 3.32$, $M_{\text{Qualified}} = 3.34$, $M_{\text{Experienced}} = 3.54$, $M_{\text{Sincere}} = 3.19$ respectively). With alpha set at .05, two

independent samples t-tests showed there are statistically significant differences between the two groups of affiliations regarding all six adjectives, “*Expert*” ($t = 3.10, p = .002$), “*Trustworthy*” ($t = 4.53, p < .001$), “*Honest*” ($t = 3.88, p < .001$), “*Qualified*” ($t = 3.31, p = .001$), “*Experienced*” ($t = 2.28, p = .023$), “*Sincere*” ($t = 3.50, p = .001$) (see Table 6).

Using a seven-point Likert scale, the study measured how familiar the subjects were with the imaginary names of the critics. For Treatment 1, the mean is 1.59 and the standard deviation is 0.97. For Treatment 2, the mean is 1.31 and the standard deviation is 0.65. Two independent samples t-test indicated that there was no significant difference in the familiarity for Treatment 1 and Treatment 2 ($t = 1.78, p < .08$) with alpha set at .05 (see Table 7). Based on these results, it can be concluded that subjects in both groups are not familiar with the critics and that there is no significant difference between Treatments 1 and 2.

For the current experiment, the source of the quotes was two factors: the critics and the affiliations. Subjects in the two groups were not familiar with the critics’ name in the ads, and there was no significant difference between the two groups. Meanwhile, subjects perceived the critics and/or the affiliations in Treatment 1 as more reliable than the critics and/or the affiliations in Treatment 2, and the difference was significant. Therefore, it can be concluded that subjects perceive the source of the quotes in Treatment 1 as more reliable than the ones in Treatment 2, and that the different source credibility stemmed from the affiliations not from the preconception of the critics’ qualifications. In conclusion, it can be assumed that the manipulation of source credibility was successful.

5.2.2 Examining Hypotheses

To test whether movie advertisements using highly reliable critics' quotes are more persuasive than movie advertisements with no quote (H1), independent samples t-tests were conducted. Group 1 with highly reliable affiliations and Group 3 with no affiliations were analyzed. The subject's reaction was measured in terms of Attitude-toward-the-ad, Attitude-toward-the-movie, and Intention-for-the-movie. For Attitude-toward-the-ad and Attitude-toward-the-movie, there is neither a certain direction nor a significant difference between the two groups (see Table 8 and Table 9). For Intention-for-the-movie, Treatment 3 with no affiliations tends to draw more positive responses than Treatment 1 with highly credible affiliations. However, the difference is not statistically significant (see Table 10). In conclusion, H1 is not supported.

To test whether more credible affiliations are more persuasive than less credible affiliations (H2), independent samples t-tests were conducted. Group 1 with highly reliable affiliations and Group 2 with less reliable affiliations were analyzed to examine whether more credible affiliations lead to more positive reactions from the subjects than less credible affiliations. For Attitude-toward-the-ad and Attitude-toward-the-movie, there is neither a certain direction nor a significant difference between the two groups (see Tables 11 and 12). For Intention-for-the-movie, less credible affiliations tend to draw more positive response than highly credible affiliations. However, the difference is not statistically significant (see Table 13). In conclusion, H2 is not supported.

To test whether source credibility cue is more persuasive to low-interest-movie-fans than high-interest-movie-fans (H3), the subjects first needed to be classified into two groups: High-interest-movie-fans and Low-interest-movie-fans. To examine the subjects' general interest in movies, seven questions were asked. Reliability analysis was conducted to see how well the set

of items measured the subject's interest in movies. The result showed that the reliability is acceptable (Cronbach's $\alpha = .736$). To increase the reliability, however, the current study excluded the fifth item and thereby increased Cronbach's α to .844 (see Table 14). Therefore, the current study used the average of the other six items as a new scale named Interest-in-movie. Meanwhile, the descriptive statistics indicated that the subjects could be divided into two groups at the point of 3.5 (see Table 15). Accordingly, subjects with means over 3.5 are classified as High-interest-movie-fans and subjects with means below 3.5 are classified as Low-interest-movie-fans.

Afterward, independent samples t-tests were conducted to examine whether the source credibility cue would lead to more positive responses from Low-interest-movie-fans than High-interest-movie-fans. The subject's reaction was measured in terms of Attitude-toward-the-ad, Attitude-toward-the-movie, and Intention-for-the-movie. For all categories, the current study could not find significant differences between two groups (see Tables 16, 17, and 18).

Meanwhile, two regression analyses were conducted to see whether there are some linear relationships among attitude-toward-the-ad, attitude-toward-the-movie, and intention-for-the-movie. Findings suggest the current study also has meaningful implications regarding consumer behavior, although it is primarily based on third party endorsement literature. One regression analysis showed that there is a significant linear relationship between the attitude-toward-the-ad and the attitude-toward-the-movie at .05 level. The relationship is a positive and rather strong linear relationship ($r = .733$) (see Table 19). The other regression analysis showed that there also is a significant linear relationship between the attitude-toward-the-ad and the intention-for-the-movie at .05 level. The relationship is a positive and moderate linear relationship ($r = .556$) (see Table 20). Therefore, it can be said that the more positively people see the ad, the more positive their attitude-toward-the-movie and the stronger their intention-for-the-movie.

CHAPTER 6

DISCUSSION AND LIMITATIONS

6.1 Research Summary

The current study proposed and tested hypotheses based primarily on third party endorsement and source credibility. According to third party endorsement literature, when an advertisement has a name of third party and a positive evaluation of the advertised product, they could be defined as an endorser and an endorsement respectively (Dean & Biswas, 2001). Regarding a movie advertisement, therefore, a critic and his or her positive review can be definitely seen as an endorser and an endorsement. Specifically, critics can be classified into expert endorsers in that critics are usually among the first to see a new movie and so could have information on the movie prior to typical moviegoers and that they could obtain superior knowledge as a result of experience, study, or training (Agrawal & Kamakura, 1995; Appiah, 2007; d'Astous & Touil, 1999; Eliashberg & Shugan, 1997; Friedman & Friedman, 1979; Reinstein & Snyder, 2005). Regarding the third party effect, meanwhile, many researchers have argued that a high credibility endorser has a more positive effect on consumers' attitudes toward the ad and the product compared with a low credibility endorser (Atkin & Block, 1983; Craig & McCann, 1978; Goldberg & Hartwick, 1990; Mitchell, 1981).

6.2 Discussion of Findings

The literature review led to several hypotheses:

H1: Movie advertisements using highly reliable critics' quotes will be more persuasive than movie advertisements with no quote.

Specifically,

H1-a: Movie advertisements using highly reliable critics' quotes will lead to a more positive attitude-toward-the-ad than movie advertisements with no quote.

H1-b: Movie advertisements using highly reliable critics' quotes will lead to a more positive attitude-toward-the-movie than movie advertisements with no quote.

H1-c: Movie advertisements using highly reliable critics' quotes will lead to a more positive intention-for-the-movie than movie advertisements with no quote.

H2: For movie advertisements, more credible affiliations will be more persuasive than less credible affiliations.

Specifically,

H2-a: For movie advertisements, more credible affiliations will lead to a more positive attitude-toward-the-ad than less credible affiliations.

H2-b: For movie advertisements, more credible affiliations will lead to a more positive attitude-toward-the-movie than less credible affiliations.

H2-c: For movie advertisements, more credible affiliations will lead to a more positive intention-for-the-movie than less credible affiliations.

H3: Source credibility cue will be more persuasive to low-interest-movie-fans than high-interest-movie-fans.

Specifically,

H3-a: Low-interest-movie-fans will have a more positive attitude-toward-the-ad than high-interest-movie-fans.

H3-b: Low-interest-movie-fans will have a more positive attitude-toward-the-movie than high-interest-movie-fans.

H3-c Low-interest-movie-fans will have a more positive intention-for-the-movie than high-interest-movie-fans.

The findings led away from the hypotheses. The current study shows that highly reliable endorsers do not lead to more positive responses from subjects than less reliable endorsers. Regarding attitude-toward-the-ad, attitude-toward-the-movie, and intention-for-the-movie, subjects do not show any significantly different responses to the levels of source credibility. Even though subjects consider affiliations in Treatment 1 more “*Expert*” ($t = 3.10$, $p = .002$), “*Trustworthy*” ($t = 4.53$, $p < .001$), “*Honest*” ($t = 3.88$, $p < .001$), “*Qualified*” ($t = 3.31$, $p = .001$), “*Experienced*” ($t = 2.28$, $p = .023$), and “*Sincere*” ($t = 3.50$, $p = .001$) than affiliations in Treatment 2 (see Table 6), the difference in source credibility does not translate into a difference in the subject’s response.

These results can be approached from two perspectives. First, the advertised product was a movie, one of the most typical hedonic products. Many communication and marketing researchers classify a movie as a hedonic product because movies are consumed for pleasure rather than the maximization of an economic benefit (Cooper-Martin, 1992; Dean & Biswas, 2001; Eliashberg & Shugan, 1997; Milliman, 1982, 1986; Wang, 2005). Utilitarian products such

as digital cameras or refrigerators are goods whose consumption is more cognitively driven and accomplishes a functional or practical task. Those utilitarian products could be compared with each other and ranked by a relatively objective standard. Meanwhile, hedonic products are goods whose consumption is for pleasure and excitement and so depends on individual preference (Cooper-Martin, 1992; Hirschman & Holbrook, 1982; Strahilevitz & Loewenstein, 1998).

From this point of view, the current study's results could be understood. That is, subjects may have not been influenced by a critic's quote no matter how reliable the critic is. Subjects may have thought critics' opinion is one thing and their own preference is another thing. This may be able to explain why the subjects did not show a significantly different attitude-toward-ad, attitude-toward-the-movie, and intention-for-the-movie in Treatments 1 and 2, even though they obviously discerned the credibility of the affiliations in Treatments 1 and 2.

In addition, a certain perception about critics may have kept subjects from relying on critics' quotes. It has been commonly said that there is a certain type of movie which movie critics like or recommend. If the subjects had formed those perceptions and found that a movie recommended by movie critics is not right for them, they would rarely regard a critic's opinion as a relevant standard in choosing movies to see. In this respect, it would be understandable that the subjects did not show a different response between highly credible affiliations and less credible affiliations. The subjects perceived different reliabilities regarding the affiliations, but those differences did not link to their attitude-toward-the-ad, attitude-toward-the-movie, and intention-for-the-movie.

Secondly, the fact that the respondents were all college students may help better understand the current study's result. Many people have pointed out that younger moviegoers prefer a review from one of their peers over a printed review from a third party they do not know.

They insist that younger moviegoers rarely give their attentions to critics or their reviews although older audiences still look to critics for guidance (Goldstein, 2006; Teachout, 2007). In addition, a poll conducted by the *L.A. Times* indicates that, among 18- to 24-year-olds, only 3 percent of respondents consider movie reviews as the most important factor in their movie-going decision making (Goldstein, 2008). The current study focused on a critic's quote in a movie advertisement, not a whole review, but it could be inferred based on the poll's result that younger generation would rarely care about a critic's quote in a movie advertisement.

6.3 Limitations

The current study's result should not be generalized into the overall relationship between moviegoers and movie critics. It is because the current study only researched college students and examined a critic's role as an endorser, which means there remain uncovered relationships with the current study. For example, older generations would discern the affiliations' credibilities and have different attitude-toward-the-ad, attitude-toward-the-movie, and intention-for-the-movie according to those creibilities. Even young people would care more about a critic's opinion when they see award-winning movies than when they see blockbuster action movies. In other words, the influence of a critic's opinion over moviegoers could be different according to the types of movies or the intention of seeing movies. Finally, some renowned critics would be more influential even to young generation. The current study used imaginary critics to control the prejudice which the respondents might have toward a particular critic, but the result may have been different if certain renowned critics' names were used as stimuli.

6.4 Implications

Although the current study could not avoid some limitations, it still has meaningful implications. First, the current study would help communication researchers better understand a bigger picture of third party endorsement. Also, the current study would be helpful for future researchers to explore the role of expert endorsers in promoting hedonic products which still remain equivocal.

Second, PR practitioners and film studios may have to diversify the manner of advertising their movies. If their target audience is a younger generation, they would better focus on the source's attractiveness rather than credibility. That is, PR practitioners and movie studios would better rely on more favorable endorsers to young generations rather than movie critics. Or, PR practitioners could make use of movie critic websites to influence younger generation. Finally, PR practitioners might use online social media such as Facebook, MySpace, or YouTube to build young communities around movies.

6.5 Future Research

Further research is needed to examine the more general role of critics and diverse relationships between critics and moviegoers. Based on findings in this study, several specific research projects are conceivable.

First, the same method and stimuli that was used in this experiment could be applied to an older generation. Such a population may have less of a generation gap with critics. Also, the older generation's media use may be more traditional and therefore make print ads more relevant.

Second, compare the effectiveness of critic's quotes in traditional print materials and in

online venues such as rottentomatoes.com or salon.com. This research could be with a student or adult population.

Finally, one could study the influence of online social communities in movie endorsement.

That is, do young people prefer to get suggestions from “friends” who they know online?

While this is not directly related to critics as third-party endorsers, it is conceptually linked to the role of third-party endorsement and informal movie “reviews.”

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Table 1: Descriptive Statistics: “*X has great expertise*”

Rank	Publication	Mean	Response
1	The Wall Street Journal	6.56	36
2	Time Magazine	6.25	36
3	The New York Times	6.17	36
4	The Atlanta Journal-Constitution	5.56	36
5	Rolling Stone	5.29	35
6	Newsweek	5.28	36
7	The Chicago Tribune	5.08	36
8	The Boston Globe	5.03	36
9	Entertainment Weekly	4.92	36
10	The San Francisco Chronicle	4.36	36
11	US Weekly	4.22	36
12	The Lincoln Journal	4.09	35
13	The Elberton Star	3.91	35
14	The Savannah Insider	3.86	35
15	The Globe	3.85	34
16	The Sun	3.62	34
17	Hollywood Life Magazine	3.46	35
18	OK Magazine	3.19	35
19	Star Magazine	3.14	36
20	The National Enquirer	3.06	36

Table 2: Descriptive Statistics: “*X is skilled in what it does*”

Rank	Publication	Mean	Response
1	The Wall Street Journal	6.50	36
2	Time Magazine	6.31	36
3	The New York Times	6.22	36
4	Rolling Stone	5.66	35
5	Newsweek	5.50	36
6	The Atlanta Journal-Constitution	5.47	36
7	US Weekly	5.28	36
8	Entertainment Weekly	5.25	36
9	The Chicago Tribune	5.11	36
10	The Boston Globe	4.97	36
11	The San Francisco Chronicle	4.53	36
12	The Lincoln Journal	4.17	35
13	The National Enquirer	4.08	36
14	The Elberton Star	4.03	35
15	The Globe	4.00	34
16	Star Magazine	3.92	36
17	The Savannah Insider	3.89	35
17	Hollywood Life Magazine	3.89	35
19	OK Magazine	3.83	36
20	The Sun	3.71	34

Table 3: Descriptive Statistics: “*I trust X*”

Rank	Publication	Mean	Response
1	The Wall Street Journal	6.06	36
2	Time Magazine	5.64	36
3	The New York Times	5.61	36
4	The Atlanta Journal-Constitution	5.39	36
5	Newsweek	4.89	36
6	The Chicago Tribune	4.78	36
7	The Boston Globe	4.58	36
8	Rolling Stone	4.57	35
9	The San Francisco Chronicle	4.50	36
10	The Lincoln Journal	4.14	35
11	The Elberton Star	4.06	35
12	The Savannah Insider	4.00	35
13	Entertainment Weekly	3.89	36
14	US Weekly	3.71	35
15	The Globe	3.53	34
16	The Sun	3.38	34
17	Hollywood Life Magazine	2.97	34
18	OK Magazine	2.86	36
19	Star Magazine	2.19	36
20	The National Enquirer	1.97	36

Table 4: Descriptive Statistics: “*X is honest*”

Rank	Publication	Mean	Response
1	The Wall Street Journal	6.03	36
2	Time Magazine	5.69	36
3	The New York Times	5.31	36
4	The Atlanta Journal-Constitution	5.25	36
5	Newsweek	4.94	36
6	The Chicago Tribune	4.72	36
7	The Boston Globe	4.67	36
8	Rolling Stone	4.59	34
9	The San Francisco Chronicle	4.47	36
10	The Lincoln Journal	4.18	34
11	The Elberton Star	3.97	35
12	The Savannah Insider	3.91	35
13	Entertainment Weekly	3.67	36
14	The Globe	3.62	34
15	US Weekly	3.44	36
16	The Sun	3.35	34
17	Hollywood Life Magazine	3.11	35
18	OK Magazine	2.89	36
19	Star Magazine	2.17	36
20	The National Enquirer	2.00	35

Table 5: Independent Samples t-tests: Highly Credible Affiliations vs. Less Credible Affiliations

Variables	N	Mean (max.=7)	Std. Dev.	t-value	Sig.
<i>“X has great expertise”</i>					
Highly Credible	108	6.32	.075	18.628	.000
Lowly Credible	108	3.13	1.601		
<i>“X is skilled in what it does”</i>					
Highly Credible	108	6.34	.763	11.284	.000
Lowly Credible	108	3.94	2.073		
<i>“I trust X”</i>					
Highly Credible	108	5.77	1.189	18.708	.000
Lowly Credible	108	2.34	1.486		
<i>“X is honest.”</i>					
Highly Credible	108	5.68	1.126	18.775	.001
Lowly Credible	107	2.36	1.449		

Table 6: Independent Samples t-tests: Critics or/and Affiliations in Treatment 1 vs. Critics or/and Affiliations in Treatment 2

Variables	N	Mean (max.=7)	Std. Dev.	t-value	Sig.
<i>Expert-Inexpert</i>					
Affiliations in Treatment 1	51	4.07	1.23	3.10	.002
Affiliations in Treatment 2	56	3.35	1.17		
<i>Trustworthy-Untrustworthy</i>					
Affiliations in Treatment 1	51	4.18	1.23	4.53	.000
Affiliations in Treatment 2	57	3.13	1.15		
<i>Honest-Dishonest</i>					
Affiliations in Treatment 1	50	4.16	1.11	3.88	.000
Affiliations in Treatment 2	57	3.32	1.14		
<i>Qualified-Unqualified</i>					
Affiliations in Treatment 1	51	4.09	1.17	3.31	.001
Affiliations in Treatment 2	57	3.34	1.16		
<i>Experienced-Inexperienced</i>					
Affiliations in Treatment 1	51	4.07	1.23	2.28	.023
Affiliations in Treatment 2	57	3.54	1.18		
<i>Sincere-Insincere</i>					
Affiliations in Treatment 1	50	3.93	1.14	3.50	.001
Affiliations in Treatment 2	56	3.19	1.04		

Table 7: Independent Samples t-tests: Familiarity to The Critics

Variables	N	Mean (max.=7)	Std. Dev.	t-value	Sig.
<i>Familiarity to The Critics</i>					
Subjects in Treatment 1	51	1.59	0.97	1.78	.08
Subjects in Treatment 2	58	1.31	0.65		

Table 8: Independent Samples t-tests: Attitude-toward-the-ad Between Treatment 1 and Treatment 3

Variables	N	Mean (max.=7)	Std. Dev.	t-value	Sig.
<i>(1) Bad – Good (7)</i>					
Treatment 1	51	3.04	1.37	-1.25	.22
Treatment 2	58	3.36	1.33		
<i>(1) Unpleasant – Pleasant (7)</i>					
Treatment 1	51	3.41	1.30	-1.09	.28
Treatment 2	58	3.69	1.35		
<i>(1) Unfavorable – Favorable (7)</i>					
Treatment 1	51	3.22	1.38	-.70	.49
Treatment 2	58	3.40	1.32		
<i>(1) Unreliable – Reliable (7)</i>					
Treatment 1	51	3.59	1.36	1.32	.75
Treatment 2	58	3.67	1.38		

Table 9: Independent Samples t-tests: Attitude-toward-the-movie Between Treatment 1 and Treatment 3

Variables	N	Mean (max.=7)	Std. Dev.	t-value	Sig.
<i>(1) Bad – Good (7)</i>					
Treatment 1	51	3.57	1.20	-.21	.83
Treatment 3	58	3.62	1.35		
<i>(1) Negative – Positive (7)</i>					
Treatment 1	51	3.73	1.23	.12	.91
Treatment 3	56	3.70	1.30		
<i>(1) Unfavorable – Favorable (7)</i>					
Treatment 1	51	3.51	1.21	-.53	.60
Treatment 3	58	3.64	1.31		
<i>(1) Unenjoyable – Enjoyable (7)</i>					
Treatment 1	51	3.51	1.05	-.49	.63
Treatment 3	58	3.62	1.28		

Table 10: Independent Samples t-tests: Intention-for-the-movie Between Treatment 1 and Treatment 3

Variables	N	Mean (max.=7)	Std. Dev.	t-value	Sig.
<i>If Mr. Carroll is released, I would go to see it.</i>					
Treatment 1	51	2.67	1.41	-.14	.89
Treatment 3	58	2.71	1.51		
<i>If Mr. Carroll is released, I would go to see it.</i>					
Treatment 1	51	3.33	1.71	-.72	.48
Treatment 3	58	3.57	1.72		
<i>If Mr. Carroll is released, I would go to see it.</i>					
Treatment 1	51	5.00	2.00	-.86	.39
Treatment 3	58	5.29	1.53		
<i>If Mr. Carroll is released, I would go to see it.</i>					
Treatment 1	51	4.86	1.86	-.73	.47
Treatment 3	58	5.12	1.84		
<i>If Mr. Carroll is released on Video or DVD, I would see it.</i>					
Treatment 1	50	3.78	1.68	-1.22	.22
Treatment 3	58	4.16	1.50		

Table 11: Independent Samples t-tests: Attitude-toward-the-ad Between Treatment 1 and Treatment 2

Variables	N	Mean (max.=7)	Std. Dev.	t-value	Sig.
<i>(1) Bad – Good (7)</i>					
Treatment 1	51	3.04	1.37	-.331	.74
Treatment 2	57	3.12	1.26		
<i>(1) Unpleasant – Pleasant (7)</i>					
Treatment 1	51	3.41	1.30	.625	.53
Treatment 2	57	3.26	1.17		
<i>(1) Unfavorable – Favorable (7)</i>					
Treatment 1	51	3.22	1.38	-.326	.75
Treatment 2	57	3.30	1.25		
<i>(1) Unreliable – Reliable (7)</i>					
Treatment 1	51	3.59	1.36	1.458	.15
Treatment 2	57	3.18	1.56		

Table 12: Independent Samples t-tests: Attitude-toward-the-movie Between Treatment 1 and Treatment 2

Variables	N	Mean (max.=7)	Std. Dev.	t-value	Sig.
<i>(1) Bad – Good (7)</i>					
Treatment 1	51	3.57	1.20	-.331	.74
Treatment 2	58	3.74	1.36		
<i>(1) Negative – Positive (7)</i>					
Treatment 1	51	3.73	1.23	.625	.53
Treatment 2	58	3.72	1.32		
<i>(1) Unfavorable – Favorable (7)</i>					
Treatment 1	51	3.51	1.21	-.326	.75
Treatment 2	58	3.62	1.35		
<i>(1) Unenjoyable – Enjoyable (7)</i>					
Treatment 1	51	3.51	1.05	1.458	.15
Treatment 2	58	3.69	1.35		

Table 13: Independent Samples t-tests: Intention-for-the-movie Between Treatment 1 and Treatment 2

Variables	N	Mean (max.=7)	Std. Dev.	t-value	Sig.
<i>If Mr. Carroll is released, I would go to see it.</i>					
Treatment 1	51	2.67	1.41	-.044	.97
Treatment 2	58	2.66	1.32		
<i>If Mr. Carroll is released, I would go to see it.</i>					
Treatment 1	51	3.33	1.71	-.296	.77
Treatment 2	58	3.43	1.73		
<i>If Mr. Carroll is released, I would go to see it.</i>					
Treatment 1	51	5.00	2.00	-.239	.81
Treatment 2	58	5.09	1.76		
<i>If Mr. Carroll is released, I would go to see it.</i>					
Treatment 1	51	4.86	1.86	.241	.81
Treatment 2	58	4.78	1.89		
<i>If Mr. Carroll is released on Video or DVD, I would see it.</i>					
Treatment 1	50	3.78	1.68	-.569	.57
Treatment 2	58	3.97	1.70		

Table 14: Reliability Analysis: The Subject's Interest in Movies

	Cronbach's Alpha If Item deleted	Cronbach's Alpha In Total
Item 1	.663	.736
Item 2	.676	
Item 3	.630	
Item 4	.649	
Item 5	.844	
Item 6	.692	
Item 7	.698	

Table 15: Descriptive Statistics: Interest-in-movie

Mean	Std. Deviation	50 percentile point
3.51	.74	3.5

Table 16: Independent Samples t-tests: Attitude-toward-the-ad Between High-interest-movie-fans and Low-interest-movie-fans

Variables	N	Mean (max.=7)	Std. Dev.	t-value	Sig.
<i>(1) Bad – Good (7)</i>					
Low-interest-movie-fans	76	2.96	1.22	-1.84	.07
High-interest-movie-fans	88	3.33	1.34		
<i>(1) Unpleasant – Pleasant (7)</i>					
Low-interest-movie-fans	76	3.20	1.22	-2.39	.02
High-interest-movie-fans	88	3.67	1.30		
<i>(1) Unfavorable – Favorable (7)</i>					
Low-interest-movie-fans	76	3.24	1.23	-.46	.65
High-interest-movie-fans	88	3.33	1.34		
<i>(1) Unreliable – Reliable (7)</i>					
Low-interest-movie-fans	76	3.28	1.47	-1.51	.13
High-interest-movie-fans	88	3.61	1.39		

Table 17: Independent Samples t-tests: Attitude-toward-the-movie Between High-interest-movie-fans and Low-interest-movie-fans

Variables	N	Mean (max.=7)	Std. Dev.	t-value	Sig.
<i>(1) Bad – Good (7)</i>					
Low-interest-movie-fans	76	3.57	1.32	-.52	.60
High-interest-movie-fans	88	3.67	1.26		
<i>(1) Negative – Positive (7)</i>					
Low-interest-movie-fans	75	3.65	1.29	-.41	.68
High-interest-movie-fans	87	3.74	1.25		
<i>(1) Unfavorable – Favorable (7)</i>					
Low-interest-movie-fans	76	3.55	1.31	-.19	.85
High-interest-movie-fans	88	3.59	1.24		
<i>(1) Unenjoyable – Enjoyable (7)</i>					
Low-interest-movie-fans	76	3.63	1.23	.39	.70
High-interest-movie-fans	88	3.56	1.21		

Table 18: Independent Samples t-tests: Intention-for-the-movie Between High-interest-movie-fans and Low-interest-movie-fans

Variables	N	Mean (max.=7)	Std. Dev.	t-value	Sig.
<i>If Mr. Carroll is released, I would go to see it.</i>					
Low-interest-movie-fans	76	2.57	1.34	-.044	-1.00
High-interest-movie-fans	88	2.78	1.44		
<i>If Mr. Carroll is released, I would go to see it.</i>					
Low-interest-movie-fans	76	3.22	1.73	-.296	-1.70
High-interest-movie-fans	88	3.67	1.64		
<i>If Mr. Carroll is released, I would go to see it.</i>					
Low-interest-movie-fans	76	5.03	1.80	-.239	-.91
High-interest-movie-fans	88	5.27	1.67		
<i>If Mr. Carroll is released, I would go to see it.</i>					
Low-interest-movie-fans	76	4.96	1.86	.241	.06
High-interest-movie-fans	88	4.94	1.81		
<i>If Mr. Carroll is released on Video or DVD, I would see it.</i>					
Low-interest-movie-fans	76	3.93	1.67	-.569	-.35
High-interest-movie-fans	87	4.02	1.55		

Table 19: Regression Analysis: Attitude-toward-ad and Attitude-toward-movie

Variables	B	SE	Beta	Sig.	R	R ²	Adjusted R ²
Attitude-toward-the-ad	1.015	.202		.000	.733	.538	.535
Attitude-toward-the-movie	.780	.057	.733	.000			

a. Predictors: (Constant) Attitude-toward-the-ad

b. Dependence Variable: Attitude-toward-the-movie

Table 20: Regression Analysis: Attitude-toward-the-ad and Intention-for-the-movie

Variables	B	SE	Beta	Sig.	R	R ²	Adjusted R ²
Attitude-toward-the-ad	1.966	.258		.000	.556	.309	.305
Intention-for-the-movie	.621	.073	.556	.000			

a. Predictors: (Constant) Attitude-toward-the-ad

b. Dependence Variable: Intention-for-the-movie

APPENDIX A: Print Advertisement for *sherrybaby*

FOR **YOUR** CONSIDERATION

'THE BEST LEAD PERFORMANCE OF THE YEAR!'
– Bob Strauss, LA Daily News

'ONE OF THE MOST AUTHENTIC AND MOVING JOURNEYS THE MOVIES HAVE OFFERED THIS YEAR!' Maggie Gyllenhaal is such a miracle of an actress...Your heart opens up and bleeds for her.
EMOTIONALLY ARRESTING!'
– Owen Gleiberman, Entertainment Weekly

Critics from coast to coast are raving about the performance of the year!

"Extraordinary!
There's no actor
vanity in this."
– AO Scott, The New York Times

"Gyllenhaal is the Real, Riveting Deal!
A POWERHOUSE ACTRESS!'
– Peter Travers, Rolling Stone

"Her best performance to date!
FEARLESS!'
– Stephen Farber,
Hollywood Life Magazine

"You can't take your eyes off her"
– Jack Mathews, NY Daily News

**"This was a fantastic film...
Gyllenhaal is to me, probably the
most BRAVE, RAW, POWERFUL
actress of her generation."**
– Aisha Tyler, Guest Critic,
Ebert & Roeper

"Gyllenhaal is an EYE-OPENER!"
– Lou Lumenick, NY Post

**"Gyllenhaal gives her
BEST PERFORMANCE!"**
– Marshall Fine, Star Magazine

"Powerful & Poignant!
An Oscar®-Worthy Performance."
– Kate Frank, US Weekly

WINNER
BEST SCREENPLAY
DENVER FILM FESTIVAL

WINNER
INTERNATIONAL CRITICS' PRIZE
TORONTO FILM FESTIVAL

WINNER
BEST PICTURE, BEST ACTRESS
KARLOVY VARY FILM FESTIVAL

OFFICIAL SELECTION
SUNDANCE
FILM FESTIVAL 2006

NOMINEE
GOTHAM AWARD
BREAKTHROUGH DIRECTOR

Best Actress **maggie gyllenhaal**
A LAURIE COLLYER FILM
sherrybaby

Big Beach     IFC Films

www.SherryBaby-Film.com www.netflix.com



APPENDIX B: Print Advertisement for *The Queen*


"ALL HAIL 'THE QUEEN'"
New York

FOR YOUR CONSIDERATION

**"★★★★★
BRILLIANTLY CRAFTED ... A
MASTERFUL ACCOMPLISHMENT."
- Claudia Puig, *USA TODAY***

**"★★★★★
A SPELLBINDING STORY."
- Roger Ebert, *Chicago Sun-Times***

**"★★★★★
STEPHEN FREARS DOES A SUPERB
JOB OF BRINGING SHADE AND
TONES TO EACH CHARACTER."
- Richard Roeper, *Chicago Sun-Times***

**"★★★★★
ONE OF THE BEST PICTURES
OF THE YEAR."
- Lou Lumenick, *NEW YORK POST***

HELEN MIRREN
**THE
QUEEN**
A FILM BY STEPHEN FREARS

MIRAMAX FILMS PATHE PRODUCTIONS AND GRANADA PRESENT IN ASSOCIATION WITH PATHE RENAISSANCE PRODUCTION BIM DISTRIBUZIONE FRANCE 3 CINEMA AND CANAL+ A GRANADA PRODUCTION A STEPHEN FREARS FILM HELEN MIRREN "THE QUEEN"
MICHAEL SHEEN JAMES CROMWELL HELEN MCCRORY ALEX JENNINGS ROGER ALLAM AND SYLVIA SYMS MUSIC BY LEO DAVIS COSTUME DESIGNER DANIEL PHILLIPS EDITOR CONSOLATA BOYLE PRODUCTION DESIGNER ALEXANDRE DESPLAT EXECUTIVE PRODUCER ALAN MACDONALD
EXECUTIVE PRODUCERS LUCIA ZUCCHETTI DIRECTOR OF PHOTOGRAPHY AFFONSO BEATO ASC, A.C. EXECUTIVE PRODUCERS FRANÇOIS IVERNEL CAMERON MCCrackEN SCOTT RUDIN PRODUCED BY ANDY HARRIES CHRISTINE LANGAN TRACEY SEAWARD WRITTEN BY PETER MORGAN DIRECTED BY STEPHEN FREARS

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13
BRIEF STRONG LANGUAGE

PATHE! GRANADA thequeen-movie.com

CO-PRODUCED BY milan

MIRAMAX

APPENDIX C: Print Advertisement for *Little Miss Sunshine*

Newsweek.
“AN ABSOLUTE WINNER”

San Francisco Chronicle
“★★★★★”

FOR YOUR CONSIDERATION
**LITTLE
 BEST
 PICTURE**



LITTLE MISS SUNSHINE

R RESTRICTED
 UNDER 17 REQUIRES ACCOMPANYING
 PARENT OR ADULT GUARDIAN
 FOR LANGUAGE, SOME SEX AND DRUG CONTENT

www.foxsearchlight.com

FOX SEARCHLIGHT
 RELEASED BY TWENTIETH CENTURY FOX
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APPENDIX D: Pre-Survey Questionnaire

SECTION 1: We are going to ask about your perception of the following publishing organizations. Based on your feelings, please indicate how strongly you agree or disagree with each of the following statements by circling the number.

1. The San Francisco Chronicle

- The San Francisco Chronicle has great expertise.									
Strongly agree	7	6	5	4	3	2	1	Strongly disagree	
- The San Francisco Chronicle is skilled in what it does									
Strongly agree	7	6	5	4	3	2	1	Strongly disagree	
- I trust The San Francisco Chronicle.									
Strongly agree	7	6	5	4	3	2	1	Strongly disagree	
- The San Francisco Chronicle is honest.									
Strongly agree	7	6	5	4	3	2	1	Strongly disagree	

2. The New York Times

- The New York Times has great expertise.									
Strongly agree	7	6	5	4	3	2	1	Strongly disagree	
- The New York Times is skilled in what it does									
Strongly agree	7	6	5	4	3	2	1	Strongly disagree	
- I trust The New York Times.									
Strongly agree	7	6	5	4	3	2	1	Strongly disagree	
- The New York Times is honest.									
Strongly agree	7	6	5	4	3	2	1	Strongly disagree	

3. Boston Globe

- Boston Globe has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Boston Globe is skilled in what it does								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust The Boston Globe.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Boston Globe is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

4. Newsweek

- Newsweek has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Newsweek is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust Newsweek.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Newsweek is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

5. Rolling Stone

- Rolling Stone has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Rolling Stone is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust Rolling Stone.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Rolling Stone is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

6. The Elberton Star

- The Elberton Star has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Elberton Star is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust The Elberton Star.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Elberton Star is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

7. Hollywood Life Magazine

- Hollywood Life Magazine has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Hollywood Life Magazine is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust Hollywood Life Magazine.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Hollywood Life Magazine is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

8. US Weekly

- US Weekly has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- US Weekly is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust US Weekly.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- US Weekly is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

9. Star Magazine

- Star Magazine has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Star Magazine is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust Star Magazine.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Star Magazine is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

10. The Atlanta Journal-Constitution

- The Atlanta Journal-Constitution has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Atlanta Journal-Constitution is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust The Atlanta Journal-Constitution.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Atlanta Journal-Constitution is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

11. The Globe

- The Globe has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Globe is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust The Globe.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Globe is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

12. The National Enquirer

- The National Enquirer has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The National Enquirer is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust The National Enquirer.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The National Enquirer is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

13. The Savannah Insider

- The Savannah Insider has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Savannah Insider is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust The Savannah Insider.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Savannah Insider is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

14. The Chicago Tribune

- The Chicago Tribune has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Chicago Tribune is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust The Chicago Tribune.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Chicago Tribune is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

15. OK Magazine

- OK Magazine has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- OK Magazine is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust OK Magazine.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- OK Magazine is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

16. The Wall Street Journal

- The Wall Street Journal has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Wall Street Journal is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust The Wall Street Journal.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Wall Street Journal is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

17. Entertainment Weekly

- Entertainment Weekly has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Entertainment Weekly is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust Entertainment Weekly.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Entertainment Weekly is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

18. The Lincoln Journal

- The Lincoln Journal has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Lincoln Journal is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust The Lincoln Journal.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Lincoln Journal is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

19. The Sun

- The Sun has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Sun is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust The Sun.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- The Sun is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

20. Time Magazine

- Time Magazine has great expertise.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Time Magazine is skilled in what it does.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- I trust Time Magazine.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree
- Time Magazine is honest.								
Strongly agree	7	6	5	4	3	2	1	Strongly disagree

SECTION 2: We're almost done. Followings are just a few more questions for your demographic information. The information you provide below will be confidential.

1. What is your gender? Male ____ Female ____

2. What is your birth date? Month ____ Day ____ Year ____

3. What is your year in college? Freshman ____ Sophomore ____ Junior ____ Senior ____

Graduate student ____ Other (please specify) _____

4. What is your ethnic origin? Caucasian ____ African-American ____ Asian ____

Latino (Hispanic) ____ Other (please specify) _____

5. If you want to be considered for the cash prize, please write down your e-mail address. Your private information will be kept confidential.

Your e-mail address:

Survey is done! Thank you very much!

Experimental Treatment Manipulation will be here.

(See APPPENDIX G and APPENDIX H.)

SECTION 2: Next, we are going to ask what you think of the movie advertisement you've just seen.

1. Please circle the number closest to the adjective that best reflects your **attitude-toward-the-ad** you've just seen.

Good	7	6	5	4	3	2	1	Bad
Pleasant	7	6	5	4	3	2	1	Unpleasant
Favorable	7	6	5	4	3	2	1	Unfavorable
Reliable	7	6	5	4	3	2	1	Unreliable

2. Please circle the number closest to the adjective that best reflects your **attitude-toward-the movie** being advertised.

Good	7	6	5	4	3	2	1	Bad
Positive	7	6	5	4	3	2	1	Negative
Favorable	7	6	5	4	3	2	1	Unfavorable
Enjoyable	7	6	5	4	3	2	1	Unenjoyable

3. Please circle the number closest to the adjective that best reflects your perception of Andrew McLachlan, **Affiliation A** in the ad you've just seen.

Expert	7	6	5	4	3	2	1	Inexpert
Trustworthy	7	6	5	4	3	2	1	Untrustworthy
Dishonest	7	6	5	4	3	2	1	Honest
Qualified	7	6	5	4	3	2	1	Unqualified
Experienced	7	6	5	4	3	2	1	Inexperienced
Sincere	7	6	5	4	3	2	1	Insincere

4. Please circle the number closest to the adjective that best reflects your perception of Amy Sullivan, **Affiliation B** in the ad you've just seen.

Expert	7	6	5	4	3	2	1	Inexpert
Trustworthy	7	6	5	4	3	2	1	Untrustworthy
Dishonest	7	6	5	4	3	2	1	Honest
Qualified	7	6	5	4	3	2	1	Unqualified
Experienced	7	6	5	4	3	2	1	Inexperienced
Sincere	7	6	5	4	3	2	1	Insincere

5. Please circle the number closest to the adjective that best reflects your perception of Jeffrey Marty, **Affiliation C** in the ad you've just seen.

Expert	7	6	5	4	3	2	1	Inexpert
Trustworthy	7	6	5	4	3	2	1	Untrustworthy
Dishonest	7	6	5	4	3	2	1	Honest
Qualified	7	6	5	4	3	2	1	Unqualified
Experienced	7	6	5	4	3	2	1	Inexperienced
Sincere	7	6	5	4	3	2	1	Insincere

6. How much do you agree or disagree with each of the following statements about your intention or expectation regarding the movie *MR. CARROLL*? Please circle the number that best reflect your agreement or disagreement with each statement.

- **If *Mr. Carroll* is released, I would go to see it.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

- **I would consider seeing *Mr. Carroll*.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

- **If a free ticket is offered, I would go to see *Mr. Carroll*.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

- **I would compare *Mr. Carroll* with other movies before deciding what to see.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

- **If *Mr. Carroll* is released on Video or DVD, I would see it.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

7. Please circle the number that best reflects the degree of your agreement or disagreement with each statement

- **I am familiar with Andrew McLachlan.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

- **I am familiar with Amy Sullivan.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

- **I am familiar with Jeffrey Marty.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

SECTION 3: We're almost done. Followings are just a few more questions for your demographic information. The information you provide below will be confidential.

1. What is your gender? Male ____ Female ____

2. What is your birth date? Month ____ Day ____ Year ____

3. What is your year in college? Freshman ____ Sophomore ____ Junior ____ Senior ____

Graduate student ____ Other (please specify) _____

4. What is your ethnic origin? Caucasian ____ African-American ____ Asian ____

Latino (Hispanic) ____ Other (please specify) _____

Thank you very much!

SECTION 1: We are going to ask about your behavior regarding movies. Please circle the number that best describes you.

Very often 5 4 3 2 1 Never

give a great deal of information 5 4 3 2 1 give little information

Told many people 5 4 3 2 1 Told no one

Very likely to be asked	5	4	3	2	1	Not at all likely to be asked
-------------------------	---	---	---	---	---	-------------------------------

Listen to your friends' ideas	5	4	3	2	1	Convince your friends of your ideas
-------------------------------	---	---	---	---	---	-------------------------------------

You tell your friends about movies

5 4 3 2 1

Your friends tell you about movies

Often used as a source of advice 5 4 3 2 1 Not used as a source of advice

Experimental Treatment Manipulation will be here.

(See APPENDIX I.)

SECTION 2: Next, we are going to ask what you think of the movie advertisement you've just seen.

1. Please circle the number closest to the adjective that best reflects your **attitude-toward-the-ad** you've just seen.

Good	7	6	5	4	3	2	1	Bad
Pleasant	7	6	5	4	3	2	1	Unpleasant
Favorable	7	6	5	4	3	2	1	Unfavorable
Reliable	7	6	5	4	3	2	1	Unreliable

2. Please circle the number closest to the adjective that best reflects your **attitude-toward-the-movie** being advertised.

Good	7	6	5	4	3	2	1	Bad
Positive	7	6	5	4	3	2	1	Negative
Favorable	7	6	5	4	3	2	1	Unfavorable
Enjoyable	7	6	5	4	3	2	1	Unenjoyable

3. How much do you agree or disagree with each of the following statements about your intention or expectation regarding the movie *MR. CARROLL*? Please circle the number that best reflect your agreement or disagreement with each statement.

- **If *Mr. Carroll* is released, I would go to see it.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

- **I would consider seeing *Mr. Carroll*.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

- **If a free ticket is offered, I would go to see *Mr. Carroll*.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

- **I would compare *Mr. Carroll* with other movies before deciding what to see.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

- **If *Mr. Carroll* is released on Video or DVD, I would see it.**

Strongly agree 7 6 5 4 3 2 1 Strongly disagree

SECTION 3: We're almost done. Followings are just a few more questions for your demographic information. The information you provide below will be confidential.

1. What is your gender? Male ____ Female ____

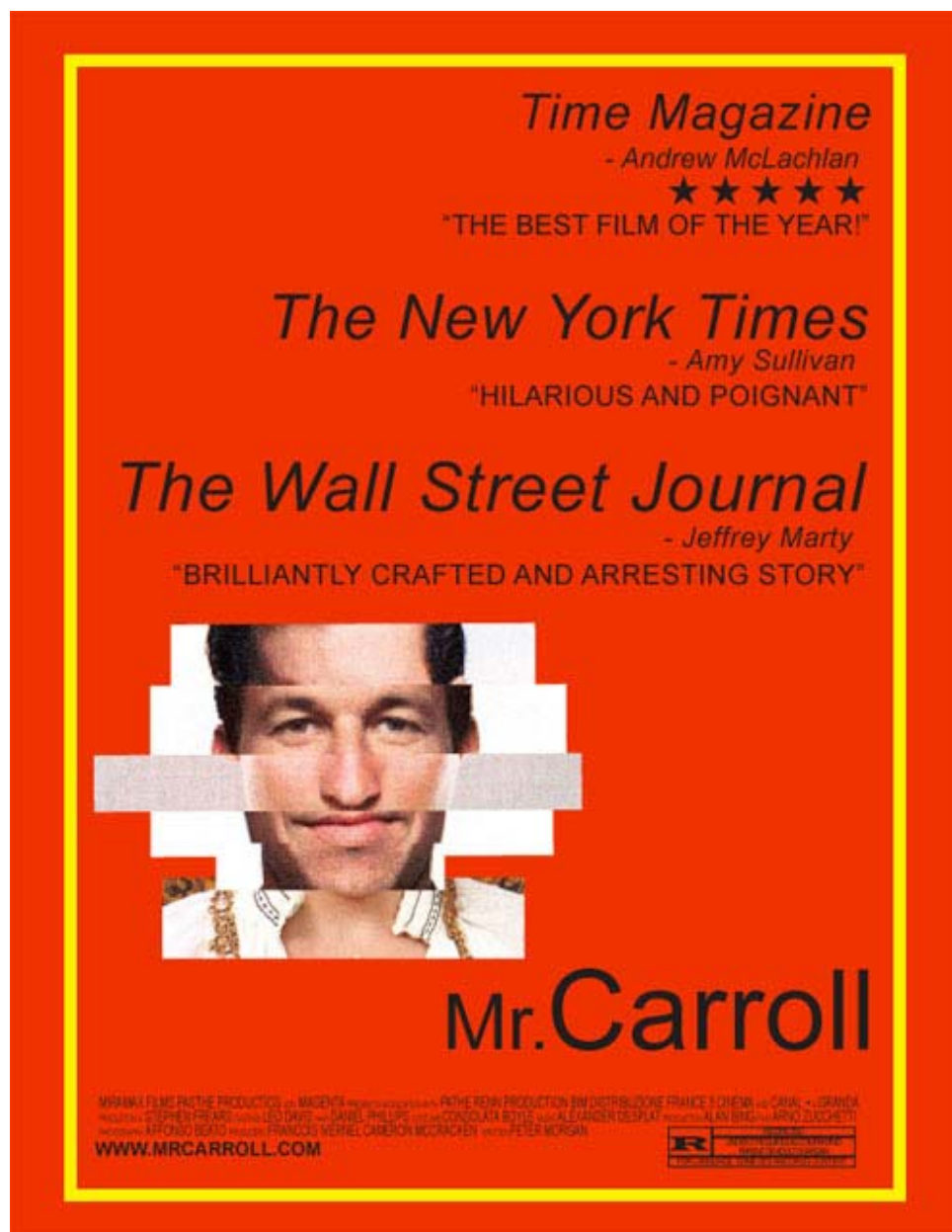
2. What is your birth date? Month ____ Day ____ Year ____

3. What is your year in college? Freshman ____ Sophomore ____ Junior ____ Senior ____
Graduate student ____ Other (please specify) _____

4. What is your ethnic origin? Caucasian ____ African-American ____ Asian ____
Latino (Hispanic) ____ Other (please specify) _____

Thank you!

APPENDIX G: AD Stimulus_High Credibility Affiliations




APPENDIX H: AD Stimulus_ Low Credibility Affiliations

OK Magazine
- Andrew McLachlan
★★★★★
"THE BEST FILM OF THE YEAR!"

Star Magazine
- Amy Sullivan
"HILARIOUS AND POIGNANT"

The National Enquirer
- Jeffrey Marty
"BRILLIANTLY CRAFTED AND ARRESTING STORY"



Mr. Carroll

MIRAMAX FILMS PATHE PRODUCTIONS in association with MAGENTA presents a production of PATHE BEHN PRODUCTION in association with RAY DISTRIBUTION OF FRANCE 3 CINEMA and CANAL + JOYANDA
Produced by STEPHEN FREARS and LEO DAVID and DANIEL PHILIPS Screenplay by CONQUILATA BOYLE and ALEXANDER CECILIAI Directed by ALAN BIRK and ARNO ZUCKERT
with music by AFFONSO BERTO and lyrics by FRANCOIS VERNIS and CAMERON MCCRACKEN and lyrics by PETER MORGAN
WWW.MRCARROLL.COM

R

★★★★★

- Amy Sullivan

- Jeffrey Marty

Mr. Carroll

MINAMI FILM & THE PRODUCTIONS INC. MARGENA PATHE REYN PRODUCTION INC. DISTR. ZONE FRANCE 1 (ENF) • CAIN • GRANUL
 STEPHEN FREAR • DAVID • DANIEL PHILIP • CONSUELA BUTTE • ALAN FANDER DESPLAT • ALAN BIRG • MARIO ZACCHETTI
 AFFONSO REATO • FRANCESCO VERNEL • CAMERON MCCRACKEN • PETER MORGAN

WWW.MRCARROLL.COM

R **RESTRICTION** **RENTREZ-VOUS**
 12 ANS ET PLUS SEULEMENT

