MOTIVATIONS FOR MOTION PICTURE ATTENDANCE IN THE DIGITAL AGE

A Thesis

Presented to

The Faculty of the Jack J. Valenti

School of Communication

University of Houston

In Partial Fulfillment

Of the Requirements for the Degree of

Master of Arts

By

Alec C. Tefertiller

May, 2014

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ABSTRACT

Innovations in digital technology have provided consumers with a variety of screens and portals through which they can access motion picture entertainment. The rise of HD screens and digital home theater systems, along with disc and streaming media, has given consumers the ability to choose when and where they experience a motion picture. This thesis seeks to understand what factors motivate consumers to experience a film in the theater versus waiting to see the film at home. Using the uses and gratifications framework coupled with the theory of reasoned action, this thesis found that while behavioral control and an individual's satisfaction with both his or her theatrical and home viewing environment may play roles in determining their decision to see a movie in the theater, it is expected affective gratifications that exert the biggest influence on theatrical attendance.

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I like to buy people a Coke when they do something nice for me (mainly because I don't like to share my own). In Temple Northup's case, I am pretty sure I owe him the Coca-Cola factory in Atlanta. I lost track of how much time I've spent in his office, sending him emails, asking crazy questions, etc., which is probably a good thing, because it is possible I actually owe him Coca-Cola's worldwide distribution network. His service to this project and to me has been above-and-beyond any expectations I had. I am eternally grateful

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Chapter One:

Introduction

The opening of a new facility at a university in a major U.S. city is typically the type of story one would find buried deep in the newspaper, even if the event is attended by Hollywood titans Steven Spielberg and George Lucas. However, when those Hollywood titans predict a radical shift in the film industry comparable to an implosion, the national media take notice. That's exactly what happened at an event on the campus of the University of Southern California in June of 2013. At the dedication of a new media research center, Spielberg and Lucas both made comments about the state of the film industry that captured national media attention.

"There's eventually going to be an implosion -- or a big meltdown," said Spielberg. "There's going to be an implosion where three or four or maybe even a half-dozen megabudget movies are going to go crashing into the ground, and that's going to change the paradigm" (Bond, 2013). Both Lucas and Spielberg lamented that they were barely able to get their most recent projects into theaters, including Spielberg's Academy Award nominated film *Lincoln*. Spielberg's prediction for the impending film industry shake-up is that fewer films will make it to the big screen, and more films will find themselves going straight to television through cable networks and Internet streaming services like Netflix.

Of course, throughout its history, cinema has found a way to not only survive the technological advances which seemed to spell its doom, but to take advantage of innovations to improve its own models of distribution. From the ubiquitous arrival of the television in the 1950s to the introduction of the videocassette recorder (VCR) in the 1980s, the cinema

has not only survived, but thrived. While the current situation seems dire, with some studios in the industry not sure how to find profits given the decline of DVD sales as a result of web-based streaming and download services such as Amazon and Netflix (Obst, 2013), perhaps the best argument for the movie theater's survival comes from Corbett (2001). Corbett sees the theater's position as a cultural symbol, as well as its still-relevant position as major form of distribution, as its strengths. As it has always done, the cinema will find ways to interact with both old and new technologies, especially digital technologies, in ways that will transform all involved. As the television evolves, so will the cinema.

This transformational process, wherein the collision of old media with new media does not result in the substitution or replacement of the old, but rather new combinations and expressions of both the old and new, comes close to what Jenkins describes as *media convergence* (2006). Jenkins argues that once a medium is established -- and given its hundred year history, it is safe to say that cinema is well established – its ability to uniquely satisfy a particular set of human needs all but guarantees its continued existence among an ever growing system of communication. While content, audiences, and uses may change, media continue to exist. Convergence, then, can best be understood as the process by which the influence of new media on old media transforms the communication process, perhaps in ways not expected with the introduction of the new media. As Jenkins argues, convergence is not the convergence of technology. The black box that serves as our only source of media has not yet been introduced. Instead, it is content that is converging. Media technologies new and old are merely adjusting to find their specific function as providers of convergent content. In days past, the newspaper, television, radio, and cinema had very particular types of content presented in very unique ways. That can no longer be said.

Perhaps the film industry truly is on course for an implosion as Spielberg predicted, a victim of the digital age. If this implosion is viewed through the eyes of convergence, we see not the destruction of the cinema, but merely a reimagining of its function in media consumption. As Recuber (2007) has argued, the modern cinema is obsessed with immersion, where the audience is engrossed in the cinematic experience via technology designed to bombard the senses. The expansion of 3D IMAX theaters and explosive sound systems, now coupled with mechanical seats programmed to shudder and move in unison with the film, suggests that film distributors see the cinema's value as being primarily a venue for films whose imagery and action demands an immersive experience. For Recuber, this emphasis on immersive cinema is problematic, as it does not lend itself to a level of critical thinking and social interaction necessary to appreciate the finer, artistic sensibilities of film. This assumes that the cinema should be the ideal place for a higher level of cultural discourse. After the implosion, perhaps the only films which will be economically viable for theatrical distribution will be large, sensory-rich blockbusters. Smaller films already have trouble finding the big screen, even when produced by the talents of Hollywood legends such as Spielberg. Perhaps convergence will dictate that they originate on other venues. Through the lens of convergence, we see the movie theater as not being the exclusive domain of the feature film.

Consider the television. As Murphy (2011) has argued, it is impossible to define the television as simply a piece of technology occupying a space in the living room. Rather, television is a set of ideas and beliefs connected to technologies. Is the television a place to play video games? Is it a place to watch programs transmitted via a broadcaster? Is it a place to access specific content on-demand from an Internet streaming service? Is it a popular

program watched a day after broadcast on a smart-phone or computer? The answer to all of these questions could be "yes." Similar questions can be asked of the movies. Is a movie defined as a particular experience in a theater? What if the same content is viewed for the first time on a mobile device – was it a movie that was viewed, or something else? What if a movie is first viewed on a television set? In that case, was it a movie, a television program, or both?

As Jenkins (2006) has suggested, content is converging as specific technologies are diverging, or becoming more specific to particular uses. Consumers may watch a movie on the train during their morning commute to pass the time. That same movie may be viewed later on their high-definition television and 1000-watt surround system, or they may watch the movie in bed on their iPad as they try to fall asleep. Different technologies can provide different experiences and uses for the same content. What is a movie, and what is television? For the average consumer, these are probably not questions worth answering. For the industry, which is in the middle of a frightening tectonic shift brought about by new media technology, understanding these relationships is crucial. In an age of convergent cultural goods that has put the film industry at risk for implosion, what models of distribution hold the most promise for the future? The answer might already exist.

It is not unusual for a small-budget, independent film from a well-known director to get a limited theatrical release after a successful festival run. However, before 2007, it was unheard of for a film to be made available through video-on-demand (VOD) services in *advance* of its theatrical release. For Brian De Palma's film *Redacted*, that's exactly what happened. *Redacted* was the first film to abandon the traditional distribution model and be

made available for rent through cable and satellite services via Mark Cuban's HDNet Ultra VOD service before it premiered in theaters ("'Stunning' Redacted," 2007).

This represented a major break from a distribution model that had existed for decades. Prior to *Redacted*, the distribution cycle began with theatrical release, followed by release to home video (DVD and Blu-ray), then residential video-on-demand, then pay television -- which includes paid cable networks such as HBO or Showtime, and finally free television (Ulin, 2009, p. 31). While many believed this new distribution model would allow films to gain momentum going into their theatrical release, after several years of releasing films in this manner, distributors found that profits for VOD releases outpaced their theatrical releases by a two to one margin (Kaufman, 2008). The real value in VOD was that it provided another option to consumers.

While simultaneous VOD and theatrical release has given distributors a way to tap into an alternative revenue stream, digital streaming services have given independent filmmakers a way to cut out distributors entirely, circumvent the expensive theatrical step, and take their films directly to home-video or pay-television releases. The Internet provides filmmakers with the tools to distribute their films digitally, free from the expense of disc production. Websites such as Withoutabox.com and Distribber.com allow filmmakers to make their films available through popular online distribution channels such as iTunes, Amazon VOD, and Netflix's streaming service. While iTunes, Amazon, and Netflix give audiences the ability to watch films through web-enabled televisions and other web-enabled devices, IndieReign.com has focused on distribution exclusively through web browsers, which eliminates television viewing in favor of viewing on computing devices such as desktop computers, tablet computers, and smart phones.

A major concern with these alternative models is they will have a significant financial impact on theaters. Hennig-Thurau, Henning, Sattler, Eggers, and Houston (2007) supported this concern, suggesting that the ideal model to maximize profits for studios -- to release films simultaneously in the theater, on demand, and on DVD -- would be devastating for theaters. The problem with this model is that it was built for wide distribution of typical Hollywood films. Thus far, alternative release models have been most popular among smaller distributors, such as IFC Films and Magnolia Pictures, to release art films, documentaries, and independently produced films that may not be profitable given wide distribution (Hildebrand, 2010). The assumption from critics is that a film viewed through an alternative channel, such as VOD, takes a potential viewer from a seat in a theater, but if the consumer was not able nor willing to see the movie in the theater, then the theater lost nothing.

Digital distribution coupled with new approaches to traditional distribution suggest that there are those in the entertainment industry who are banking on consumers' desires to have choices in how and where they view newly released motion pictures. The success of simultaneous VOD and theatrical releases demonstrates that for some films, distributors may not be sure that consumers are willing to go see a movie at the theater, but they will pay to watch the film on their home television. Individuals don't just choose whether or not they wish to see a film, but they also choose at which point in the distribution cycle and on what media to view the film. This VOD model might just provide the backbone for the film industry if the predicted implosion happens. Content may naturally shift from theaters to digital distribution in compliance with consumer demand. That being said, it is worth understanding what factors influence theatrical attendance versus home viewing.

The purpose of this study is to better understand what motivations correlate with distribution window choices for viewing films. The study plans to explore specific factors that motivate individuals to make active choices when it comes to the distribution window, and thus media, in which they choose to view a particular film. One theoretical framework that has been employed to understand the active nature of media audiences is uses and gratifications. The uses and gratifications framework suggests that individuals actively use media to satisfy particular needs, and media compete with other sources of gratification (Katz, Blumler, & Gurevitch, 1974). It has been used to better understand why individuals seek gratification from viewing films in the theater (Austin, 1986; Palmgreen, Cook, Harvill, & Helm, 1988) as well television viewing (Bantz, 1982; Greenburg, 1974; Rubin, 1981, 1983). Palmgreen and Rayburn (1982, 1984) have applied the expectancy-value theory to the uses and gratifications approach to help quantify and predict individuals' gratification seeking intentions, and thus drawn a connection to the well-established theories of reasoned action and planned behavior (Ajzen & Fishbein, 1980; Ajzen, 1985). This study looks at the factors, including gratifications, that influence film viewing. Using a model derived from the theory of planned behavior, this study will attempt to understand the relationships between variables that motivate individuals to go to the movie in the theater or wait for home viewing.

Chapter Two:

Review of Literature

This chapter reviews the literature to identify key concepts related to the theories utilized in this study: uses and gratifications theory, the theory of reasoned action, and the theory of planned behavior.

Uses and Gratifications

Uses and gratifications theory arose in the mid-twentieth century as researchers began to move from an emphasis on analyzing media as a source of persuasion to analyzing media as a source of entertainment and escape (Katz & Foulkes, 1962). While the escape and entertainment uses of media are notable, media also are useful for information and influence. (Katz, Gurevitch, & Haas, 1973). Katz et al. (1974) identified several key elements important in understanding the model, most notably, that individuals are *active* in their media choices. Individuals use media to gratify certain needs, and media compete with other sources of satisfaction. Katz et al. succinctly defined uses and gratifications as such:

> They are concerned with 1) the social and psychological origins of 2) needs, which generate 3) expectations of 4) the mass media or other sources, which lead to 5) differential patterns of media exposure (or engagement in other activities), resulting in 6) need gratifications and 7) other consequences, perhaps mostly unintended ones. (p. 20)

In other words, individuals are not passive, casual consumers of media, but rather they actively choose specific media to gratify specific needs, and media do not provide the only sources of gratification upon which they rely to meet their needs. This definition

suggests two notable, related areas of inquiry: the needs met by particular media, and the active nature of audiences in selecting media to meet their needs.

Needs. Uses and gratifications research has focused on the particular needs individuals meet using media. Ruggiero (2000) argues that uses and gratifications theory's contributions to a better understanding of needs helps solidify the theory's position as an important communication theory, since needs are essential to the theories of more established disciplines such as psychology. The needs met by the mass media are numerous, as they vary depending not just on the type of content, but also on the level of media analyzed, such as gratifications derived from a particular medium, i.e. the newspaper or television, or of particular gratifications derived from a particular type of content, such as a genre of program viewed on television (Katz et al., 1974). Katz et al. (1973) identified a list of over 30 needs; however, they were able to break this list of needs down into five important categories: 1) *cognitive needs* related to the expansion of information and knowledge, 2) *affective needs* related to a positive aesthetic or emotional experience, 3) *integrative needs* related to strengthening individual confidence and status, 4) *integrative needs* related to strengthening social contact, and 5) *needs for escape* and tension-release (pp. 166-167). Three basic categories can be further derived from these five categories: cognitive needs, affective needs, and integrative needs, since the need for escape could be seen as satisfying integrative needs in its ability to ease the tension of social expectations. Integrative needs, then, deal with social integration. It is important to note that need fulfillment typically takes place in the environment, and needs as well as the means to meet them, be it through media or some other method, have a social context (Swank, 1979, p. 96).

As stated before, studies of need gratification have varied. While some studies have taken a more general approach to studying mass media and its uses, drawing comparisons between media such as books, television, radio, and cinema (e.g. Katz et al., 1973; Peled & Katz, 1974; Swank, 1979), other studies have looked at a specific medium, notably television (Bantz, 1982; Greenburg, 1974; Rubin, 1981, 1983). Uses and gratifications theory has received considerable attention in the last decade as researchers have used it to understand how people are engaging media specific to the Internet. Studies have examined the Internet as a whole (Stafford, Stafford, & Schkade, 2004) as well as specific, web-based media such as social media (Ancu & Cozma, 2009; Dunne, Lawlor, & Rowley, 2010; Quan-Haase & Young, 2010) and blogging (Armstrong & McAdams, 2011; Chung & Kim, 2008). Rather than focus specifically on the types of media, some recent research has paid close attention to the genre and type of content consumed (Greene & Krcmar, 2007; Hall, 2005; Hawkins et al., 2001). While there is value in studying media as a whole, a specific medium, or even the content or genre of content consumed through media, Bantz (1982) has suggested that the medium and the content consumed on the medium are related and should be treated as such. In other words, the interaction of content and medium should be considered when seeking to understand the uses and gratification of content on a medium.

Bantz's 1982 study, which examined people's uses of the television medium compared to their uses of their favorite television program, did not find a clear differentiation between the two. Bantz suggested several reasons why this was most likely the case, the most notable being the fact that the program type was not controlled. When asked to describe the uses and gratifications of a particular medium, it is possible that an individual has his or her favorite program in mind, eliminating the distinction between the

medium and its content. Using self-reported measures, it may be difficult for individuals to differentiate between the medium and the content consumed using the medium. In a sense, this study of film distribution windows seeks to understand this interaction between media and content. As a film moves through its distribution channels, it crosses media platforms, from theater, to television, and to other forms of viewing, such as mobile devices and computer screens. It is possible to evaluate media using a controlled sample of content, since it is expected that the content of the theatrical release of a film will be essentially the same as the content of its release in other channels. Unlike in Bantz's study, the specific program can be controlled across media.

Understanding Cinema Attendance. When it comes to cinema, Austin (1986) looked specifically at why individuals attend the movies. Austin was able to identify seven uses for movie attendance: 1) to learn and acquire new information, 2) to escape, 3) to engage in an enjoyable and pleasant activity, 4) to pass time, 5) to relieve loneliness, 6) to provide behavioral resources for social integration, and 7) to learn about oneself (pp. 120-121). It is worth noting that numbers one and seven are the only ones that satisfy cognitive needs, though it could be argued that the desire to learn about oneself is less an educational, cognitive need and more an integrative need. The other uses seemed focused on gratifying integrative and affective needs.

Palmgreen et al. (1988) confirmed Austin's findings that theatrical attendance stood out in its ability to provide social/integrative and affective gratifications, though they emphasized the medium's ability to meet cognitive needs should not be ignored. Palmgreen et al. uncovered ten factors for gratification seeking using motion pictures that were congruent with Austin's findings. Integrative factors include communication utility, social

facilitation, social utility, and communication avoidance. Factors related to affective needs include mood control/enhancement, entertainment, and medium characteristics. Cognitive factors include general learning and personal identity. Palmgreen et al. identified a factor called *great expectations* related to familiarity with the cast and source material. The impact of the cast, most notably star-power, has been shown to correlate with the success of motion pictures (Nelson & Glotfelty, 2012; Wallace, Seigerman & Holbrook, 1993). Palmgreen et al. demonstrated that expectations of the cast are a significant gratification factor. In addition, familiarity with the film's source material also provides a significant source of gratification.

One important conclusion reached in the 1988 Palmgreen et al. study of film attendance was that movie theaters, with their ability to monopolize the viewer's attention with large screens, powerful sound systems, and a darkened environment that increases the emotional impact of their content, may provide a potentially more enjoyable and gratifying experience than other viewing media. Reeves, Lang, Young, and Tatar (1999) have shown that the psychological arousal of media is greater on larger screens. They suggest that the same content shown on a larger screen may produce more excitement and be more enjoyable than when shown on a smaller screen. To go all the way down the tail of distribution to the point where movies are consumed on tablet computers or mobile devices, Ivory and Magee (2009) have concluded that consuming a film on a mobile device is not the same experience as consuming the same film on a larger screen, as mobile screens produce less physiological arousal. The psychological results are not just confined to screen size. Ramanathan and McGill (2007) have demonstrated that consuming a film with others can heighten the experience, potentially increasing the level of enjoyment.

While research suggests theaters' screen sizes give them a psychological advantage, it is worth mentioning that Bracken (2005) has shown that the use of high-definition televisions (HDTVs) increase a user's sense of *presence*, or the sense that the user is physically present in the location depicted through a medium. Of course, Bracken's study compared HDTV to standard-definition television as opposed to cinematic projection, so no conclusions can be drawn about HDTVs comparison to cinematic projection. However, given the fact televisions capable of reproducing the 4K digital-image resolution -- which matches the resolution of digital, theatrical presentations -- are now available to consumers, it is possible the gap between television viewing and theatrical viewing is closing, at least in terms of the cinema's ability to produce superior image quality. As Bracken has shown, image quality correlates with audience presence.

Given HDTV's saturation of the U.S. market, where 75% of homes have at least one HDTV (Leichtman, 2013), it is worth examining the uses and gratifications of the television medium, especially where they overlap with cinema uses. As Palmgreen et al. (1988) have suggested, television is one of the most widely studied mediums using the uses and gratifications approach, with considerably less attention being given to other media. However, efforts have been made to examine the gratifications of television in comparison to other media. From these studies, similarities between media can be discovered. Both television and the cinema have demonstrated their usefulness as means to provide social integration (Katz et al., 1973; Peled & Katz, 1974). One important finding from the Katz et al. study was that television was seen as the most useful means of "killing time." Of course, Austin's 1986 study suggested that cinema, as well, was a useful tool for passing time.

Building off of Greenburg's (1974) study of the uses and gratifications sought from

television specifically by children, Rubin (1981) sought to expand the understanding of television's gratifications across a broader sample. The clusters of gratifications identified by Rubin have much in common with the gratifications of cinema identified by Austin (1986) and Palmgreen et al. (1988). Television gratifications such as passing time, escape, entertainment, information seeking, program content, and social interaction discovered in Rubin's study appear to have much in common with the later cinema studies. Rubin demonstrated that television was especially useful as a means of escape, a notion he revisited in his 1983 study. In this study, Rubin suggested there were two types of television viewers: those who use television for entertainment and escape, and those who use television specifically for information seeking.

In 2001, Bracken and Lombard revisited the 1973 Katz et al. study, using a modern, U.S. based sample. They found that in comparison to other media including books, radio and newspapers, both television and cinema were most useful to kill time as well as for integrative functions, such as participating in discussions with friends. While cinema was viewed as a significantly more effective means of escape, television's use for escape led all other media. It is interesting to note that when it came to information seeking and learning about the world, television was consistently rated as one of the top media, while cinema consistently came in last. While Austin (1986) demonstrated that audiences do use cinema to learn new things, when compared to other media, cinema trails as a source of information. That being said, across media, cinema was most specialized in its uses, while television was the least specialized. In other words, television offered a more diverse set of need gratification opportunities. Given the many uses of the modern television medium, this is not surprising.

While the aforementioned studies (Bracken & Lombard, 2001; Katz et al., 1973; Peled & Katz, 1974) provide us with useful insight into how individuals use different media to meet different needs, it is important to remember that these studies examined the media themselves and were not concerned with the specific content. The self-report questionnaires employed by these studies asked respondents to evaluate the media, irrespective of the specific content viewed on the media. It could be assumed that respondents had particular media in mind when responding; however, findings regarding specific programs or content were not evaluated. Given the many similarities between television and cinema, by controlling for the specific content, differences in how each medium meets specific needs may become apparent.

The Active Audience. The concept of the *active audience* has been of particular interest to uses and gratifications researchers. Rubin (1993) identified uses and gratifications as a psychological perspective of communication since it was concerned with the choice patterns of those receiving mass communication. Audiences are active communicators, and understanding how they use media for gratification provides insight into their motivation and behavior. Blumler (1979) considered the active audience concept to be key to empirical studies utilizing uses and gratifications due to the many possible definitions of the concept. Blumler emphasized several meanings applicable to audience activity, most notably *utility*, *intentionality*, and *selectivity*. Audiences utilize media in particular ways, they are intentional in their uses based on prior motivations, and they are selective of media based on past preferences. Palmgreen et al. (1988) suggested that studies of the movies may be of particular use to gratifications research, since audiences are particularly active, both in their

own decision-making processes and in how they engage their social groups, when making decisions about the films they consume.

By examining the active audience in regards to cinema choice, it is possible that while we might gain a better understanding of cinema attendance, we might also greatly increase our understanding of why individuals choose to experience motion pictures in other venues, specifically using digital technology. Included in Ruggiero's 2000 examination of the uses and gratifications theory were three important concepts related to the consumption of media using digital technology: *interactivity*, *demassification*, and *asynchroneity*. To Ruggiero, each of these concepts would be crucial to understanding audience activity in the digital age.

Ruggiero defined *interactivity* in terms of control, in particular the level of control the user exerts over their interaction with a medium. The user is able not only to control playback of the medium, but he or she is also able to open up a new channel of communication with that medium through feedback, reviews and comments. Digital technology, in particular technology provided through web-enabled channels, gives the user a way to interact with the media in a manner not possible with traditional media.

In addition, digital technology gives the consumer a deep, wide selection of media options. This is what Ruggiero would identify as *demassification*. Simply put, demassification is a wide menu. Consumers are no longer one mass with a limited amount of media options provided to meet their needs. They have been demassed, in that they can choose from a wide variety of different options. Unlike a movie theater, where even at a larger theater the consumer is limited to perhaps a dozen current films from which they can make their viewing choice, digital services, such as on-demand streaming rental services, or subscription services such as Netflix, provide an almost unlimited array of viewing options.

When considering a particular film, the individual's perception of other options available to meet their entertainment needs might influence his or her decision when deciding the distribution window in which the individual views the film.

In addition, consumers are not bound by the particular times defined by the theater in which they can attend the movies. While movie theaters provide time-bound viewing, i.e. set times for movie screenings, Ruggiero suggests that digital technology provides *asynchroneity* in viewing. In other words, consumers can view movies in an asynchronous manner. They are not bound by times set by media providers, but rather they choose when they want to consume a particular medium. Of course, the idea of asynchronous viewing is not new to media consumers. With the advent of VCRs in the 1980s, consumers were given complete control over when they viewed the films they acquired. However, digital technology eliminates the trip to the video store. When viewed in tandem with a high level of interactivity and demassification, asynchroneity is seen as a vital component of the activity level provided by digital technology.

Understanding audience activity in light of Ruggiero's concepts provides us with a possible moderating variable when it comes to predicting media choice for film viewing. If an audience member feels that a high level of control over when, where, and how they view a film is important, that audience member may no longer consider cinema attendance to be the best option for film viewing, as theaters that emphasize large capacity viewing will always be bound by time and space. An individual's expectations regarding selectivity might play an important role regarding their choice to view a movie in the theater or later in the distribution cycle.

Empirical Approach to Uses and Gratifications. As films became increasingly accessible across different media, LaRose and Atkin (1991) sought to understand and predict the adoption of video-on-demand services as opposed to theatrical attendance or VHS use for film consumption. They employed a strict *expectancy-value* approach (Fishbein, 1963; Fishbein & Ajzen, 1975; Ajzen & Fishbein, 1980), which was designed to determine individuals' attitudes towards certain behaviors. Using this approach, they were able to successfully demonstrate a correlation between attitudes and an individual's choice of media for consuming a film. LaRose and Atkin saw the introduction of gratifications as being extraneous to consumer decisions, building their argument on Ajzen and Fishbein's (1980) assumption that individuals make reasoned decisions based on attitudes. However, other researchers have not seen such a clear distinction between gratification seeking and the expectancy-value approach to attitude formation.

Palmgreen and Rayburn (1982, 1984) recognized that uses and gratifications theory's interest in gratification seeking behavior might be better operationalized by utilizing the expectancy-value model. Just as the expectancy-value theory might predict behavior based on attitudes, seen as a product of beliefs and values, Palmgreen and Rayburn demonstrated that gratification seeking could be better understood utilizing a similar approach. However, Palmgreen and Rayburn's research came short of implementing Ajzen and Fishbein's more complete, theoretical approach to predicting behavioral intention.

The Theories of Reasoned Action and Planned Behavior

The theory of reasoned action (Ajzen & Fishbein, 1980) along with the related theory of planned behavior (Ajzen, 1985) have been useful in demonstrating and explaining how behavioral intentions are formed. Central to these theories is Fishbein and Ajzen's

(1975, 1980) idea that not only are attitudes formed by beliefs, but also they are best defined when connected to specific intentions. Furthermore, intentions are great predictors of action. By understanding an individual's beliefs about a subject, we could better understand their actions. Meta-analytic review of the theory of reasoned action shows it to be highly predictive, even when used to investigate behaviors that fall outside of the model's original conditions, such as introducing alternatives (Sheppard, Hartwick, & Warshaw, 1988). When the theory of reasoned action is expanded to the theory of planned behavior, the model has been shown to be increasingly predictive (Armitage & Conner, 2001).

The theories of reasoned action and planned behavior have been very useful in helping researchers understand health-related behaviors (e.g. Brubaker & Fowler, 1990; Brug, Lechner, & de Vries, 1995; Chan & Fishbein, 1993; Godin, 1993; McCaul, O'Neill, & Glasgow, 1988) as well as consumer behavior (e.g. Loken, 1983; Ryan, 1982; Warshaw, 1980). The model suggests that intentions are derived from attitudes as measured using the *expectancy-value* approach, *subjective norms*, and *perceived behavioral control* (PBC). In addition, Armitage & Conner (2001) have shown that the addition of other norms, such as moral norms or descriptive norms, might increase the model's predictive power.

Expectancy-Value. The expectancy-value theory (Fishbein, 1963; Fishbein & Ajzen, 1975; Ajzen & Fishbein, 1980) is a key component of the theory of reasoned action. It sees an individual's attitude about a behavior as being a product of their beliefs about the behavior and their values. Key to this construct is the idea that attitudes are easiest to define when they are connected to a particular behavior. According to the theory, a person's attitude toward a behavior can be predicted by multiplying their evaluation of each of the consequences of the behavior by their belief that the behavior will lead to that specific

consequence, and then summing the products. This can be expressed using the following equation:

$$A = \sum_{i=1}^{n} b_i e_i$$

Where A = the attitude toward the behavior

b_i = the belief that the behavior will result in a specific consequence

e_i = the evaluation of the specific consequence

Palmgreen and Rayburn (1982, 1984) used this expectancy-value approach to more accurately understand gratification seeking, thus bringing uses and gratifications research into the realm of reasoned action. As attitudes are a product of belief that a behavior has a consequence and the affective evaluation of that consequence, gratification seeking is the product of belief that a media possesses an outcome or attribute and the evaluation of that outcome or attribute. Palmgreen and Rayburn (1982) modified Fishbein's equation as such:

$$GS_i = b_i e_i$$

Where GS_i = the gratification sought from X (medium, content, genre, program, etc.)

b_i = the belief that X possesses an attribute or will have a particular outcome

e_i = the evaluation of the attribute or outcome

This model is aimed at a particular gratification sought. However, Palmgreen and Rayburn (1982) demonstrated that a summation of $b_i e_i$ effectively related to a more generalized, summed model of gratifications sought ($\sum GS_i$). Babrow and Swanson (1988) have suggested that perhaps the $b_i e_i$ attitudinal model does not unidirectionally influence a

generalized GS_i. In fact, GS_i behavior might actually have a reverse influence on b_ie_i through wishful thinking or ego-defensiveness. In other words, GS_i, and attitude, while highly related, may not be the same thing, an assertion that Palmgreen and Rayburn (1982) acknowledged in their study. In addition, Palmgreen and Rayburn (1982) were careful to acknowledge that both the b_ie_i and GS_i models were not meant to be predictive of behavior, but rather orientation and intention. However, Babrow and Swanson (1988) have shown that both GS_i and b_ie_i do appear to impact not just intention, but exposure. While their relationship may not be explicit, their impact on behavior would appear to be clear.

Subjective Norm. One aspect of Azjen and Fishbein's research (Fishbein & Ajzen, 1975; Ajzen & Fishbein, 1980) that Palmgreen and Rayburn (1982, 1984) did not address is the idea of *subjective norm*, as they were more interested in the relationship between attitude and gratifications sought. Ajzen and Fishbein describe the subjective norm as being an individual's perception of how their social circle views a behavior. The subjective norm works alongside or against the individual's attitude to predict intention. Subjective norm is measured using an equation very similar to the one used to derive attitudes, replacing individual beliefs (b_i) with perceptions of the individual's social circle's beliefs about a behavior, and the individual's evaluation (e_i) with the individual's desire to comply with their social circle's wishes. It is expressed accordingly:

$$SN = \sum_{i=1}^{n} b_i m_i$$

Where SN = the subjective norm of the behavior

b_i = belief important other approves or disapproves of action or behavior

m_i = motivation to comply with the important other's belief

While Trafimow and & Finlay (1996) have suggested that attitudes were a much better predictor of intentions than subjective norms, they found that subjective norms exerted more influence on intentions when the behaviors were social in nature. Given that integrative needs, such as the need to connect with friends and family, relieve loneliness, and integrate socially, have been associated with both the television and cinematic media (Austin, 1986; Bracken & Lombard, 2001; Katz et al., 1973), it would seem that understanding subjective norms as they relate to individual gratification seeking would increase the predictive power of the b_ie_i model, not just of intention, but exposure as well.

Perceived Behavioral Control. Ajzen (1985) explored the idea that even though an individual may intend to take a certain action, factors beyond their control may intervene and prevent them from taking the desired action. PBC is the perception that an individual has the level of behavioral control necessary to act in a given situation. For instance, a smoker may have a negative attitude towards smoking, and he or she may feel that their friends and family want them to quit, but if they do not feel they have the will-power to quit smoking, or they feel that the addictive nature of smoking makes the ability to quit smoking beyond their level of control, then they may not attempt to quit smoking. Regardless of their attitude or social influences, if they do not feel they can control their behavior, it may not only affect their intentions, but it may also directly influence their behavior. As stated before, the addition of PBC to the reasoned action model increased its predictive power (Armitage & Conner, 2001). An individual may feel they lack the behavioral control to see a movie in a theater. Lack of income, transportation issues, safety concerns, personal issues relating to anxieties and handicaps, or merely the belief that the individual does not control which movies his or her household attends may create the feeling that the individual does

not have control over his or her ability to attend the cinema. As such, measuring perceived behavioral control is important to understanding film distribution window choice.

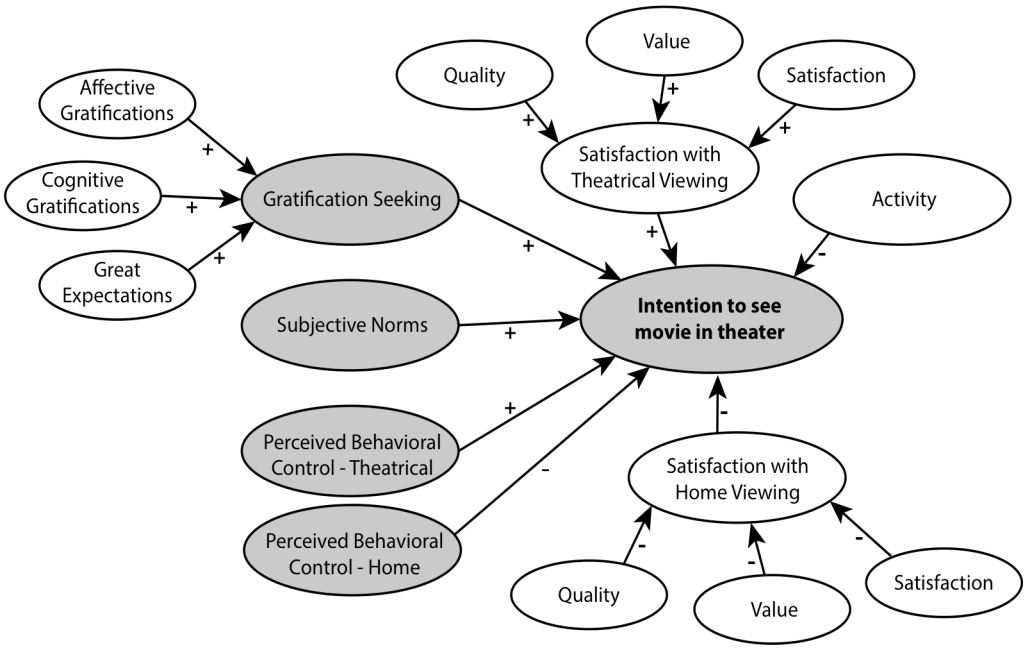
Other Normative Beliefs. As Armitage and Conner (2001) have suggested, other normative beliefs, such as moral and descriptive norms, have increased the predictive power of the planned behavior model. One important norm explored by Bamberg, Ajzen, and Schmidt (2003) was the role of past behavior. Bamberg et al. suggested that past behavior's influence on planned behavior was problematic. In fact, they use movie attendance as hypothetical example. Given the amount of cognitive decisions needed to attend a movie -- such as selecting the film, calling friends, and purchasing tickets -- it suggests the activity is beyond a habitual activity. Even with home viewing, where individuals are more likely to be habitual and passive in their viewing habits (Rubin, 1983), it could be argued that users are typically engaged in a selective process when choosing the program they wish to view. Given the inconclusive results of Bamberg et al., and given that this study is interested in the intentional, selective choices made by media consumers, it is safe to exclude habit as a moderating variable.

Cronin, Brady, and Hult (2000) have demonstrated that models of customer satisfaction correlate with behavioral intentions regarding the consumption of services, including entertainment. It is not unreasonable to expect that an individual's satisfaction with their personal media consumption experience will affect their future behavioral intentions. For the purposes of planned behavior, it is worth examining what role an individual's satisfaction with their own, local, movie-theater-going experience as well as their satisfaction with their home viewing experience play in their choice of distribution window in which to view a film.

In addition to an individual's evaluation of the quality of their home viewing environment, as outlined before, the level of activity in selectivity (Blumler, 1979; Rubin, 1993) may influence the choice to experience a movie at home, where they have an increased level of control over their media environment. With the advancement of digital and web-based technology, it may be possible that an increase in interactive, demassified, and asynchronous viewing may lead an individual to favor home viewing. It is possible that understanding the activity level of the audience member may help us better understand their choice of film distribution window.

A Model of Planned Behavior. Papies and Clement (2008) explored the adoption of online movie distribution services using a model that incorporated a variety of additional factors outside of the traditional, tri-element planned behavior model. Building on Taylor and Todd's 1995 study which demonstrated that decomposing the belief structures involved in the theory of planned behavior improves understanding of the separate elements, Papies and Clement were able to provide important insight into the specific factors that drive consumer adoption of new services. Likewise, it is expected that a similar model aimed at consumers' intentions to experience new movies will provide unique insights into the factors that govern an individual's media choices. This study proposes a model of consumer intentions to experience new movies based on the following hypotheses (see Figure 2.1).

Figure 2.1 *Hypothetical framework and assumed relationships based on theory of planned behavior*



Hypotheses

Given the strong connection observed between gratification seeking, intention, and exposure (Palmgreen & Raybun, 1982, 1984; Babrow & Swanson, 1988), the strong integrative uses of motion picture and television media (Austin, 1986; Katz et al., 1973; Palmgreen et al., 1988), as well as the heightened enjoyment afforded by experiencing a film on larger screens in earlier phases of the distribution window (Ivory & Magee, 2009; Palmgreen et al., 1988; Ramanathan & McGill, 2007; Reeves et al., 1999) the following hypotheses are proposed:

H_1: A film's gratification expectancy will positively correlate with the film's viewing intention.

H_2: A film's subjective norms will positively correlate with the film's viewing intention.

Since behavioral control has been shown to be an important predictor not just of intention but actual behavior (Armitage & Conner, 2001), the following hypothesis is proposed:

H_{3a}: An individual's perceived behavioral control with theatrical viewing will positively correlate with the film's theatrical viewing intention.

H_{3b}: An individual's perceived behavioral control with home viewing will negatively correlate with the film's theatrical viewing intention.

Since satisfaction with entertainment services has been shown to correlate with behavioral intentions (Cronin et al., 2000), it is expected that a high evaluation of the individual's theater experience will correlate with an individual's desire to see the film in the theater. Likewise, a low evaluation of the individual's theater experience and high evaluation of their home viewing experience will lead the individual to prefer home viewing. As such, the following hypotheses are proposed:

H_{4a}: Satisfaction level with an individual's theater experience will correlate positively with a film's theatrical viewing intention.

H_{4b}: Satisfaction level with an individual's home viewing will correlate negatively with a film's theatrical viewing intention.

Given the importance of activity level in gratification seeking behavior (Blumler, 1979; Rubin, 1993), and given the increased level of activity provided by digital technology as outlined by Ruggiero (2000), the following is proposed:

H_5: A high level of an individual's activity with digital media will negatively correlate with a film's theatrical viewing intention.

Given the cinema's strength as a means of escape and emotional fulfillment due to its unique, immersive nature (Bracken & Lombard, 2001; Palmgreen et al.,1988), and given that it is less useful as a means of information gathering (Austin, 1986), the following is proposed:

H_6: When decomposed, affective gratification seeking will correlate more significantly than cognitive gratification seeking with a film's viewing intention.

Chapter Three:

Method

In order to test the hypotheses, a cross-sectional study consisting of an online survey was administered to a suburban and student population (*N* = 331) in Houston, TX (see Appendix A for the complete instrument). Student respondents were drawn from introductory communication classes at the University of Houston. The survey was sent via email from the students' professors, and extra credit was offered in exchange for completion. Non-student respondents were drawn from the Northwest Houston Chamber of Commerce. The survey was sent via an initial email followed by a follow-up email several weeks later, and respondents were offered a chance to win a tablet computer. The overall sample was predominantly female (*N* = 219) and Caucasian (*N* = 178) with an average age of 32 (*SD* = 14.38). See Tables 3.1 and 3.2 for a complete demographic breakdown of the participants.

Table 3.1 *Demographic Breakdown of Non-Student Participants* (N = 161)
Average Age = 43.7 (*SD* = 13.54)

Gender	N	Percent
Male	55	34.2
Female	104	64.6
Missing	2	1.2
Race		
Hispanic or Latino	12	7.5
African American/Black	5	3.1
Asian	0	0
Native American/Alaskan	1	0.6
Middle Eastern	1	0.6
Pacific Islander	0	0
Caucasian	139	86.3
Other	2	1.2
Missing	1	0.6

Table 3.2 *Demographic Breakdown of Student Participants* (N = 170)
Average Age = 22.8 (*SD* = 6.09)

Gender	N	Percent
Male	55	32.4
Female	115	67.6
Race		
Hispanic or Latino	37	21.8
African American/Black	38	22.4
Asian	39	22.9
Native American/Alaskan	0	0
Middle Eastern	6	3.5
Pacific Islander	1	0.6
Caucasian	39	22.9
Other	8	4.7
Missing	2	1.2

Films Employed in the Survey

Five films were referred to in the survey. Each of the films chosen was scheduled to be released in 2014, after participants completed the online questionnaire. The films included in the survey were a) *Captain America: The Winter Solder*, a large-budget, mainstream, sequel with blockbuster expectations presented in IMAX and 3D, b) *Belle*, an independent drama with a lesser-known cast, c) *Neighbors*, a mainstream comedy, d) *Bears*, a nature documentary, and e) *Sabotage*, a mainstream crime drama. The objective was to include a sample of films with varying levels of popularity and interest. The films were presented to each participant in random order.

For each film, respondents were provided with basic information about the film similar to what would be used to market the film. An image of the film's poster, a brief synopsis of the plot, a brief description of the film's producers and director and their prior films, the expected MPAA rating with criteria, if available, as well as the names and pictures of the film's stars were included. Respondents were also given the ability to watch an

embedded trailer of the film. Respondents were instructed that the information was provided to help familiarize them with the film and its attributes. Respondents were encouraged to take as much time as needed to become familiar with the films, and the "next" button, used to take respondents to the next page of the survey, did not appear on the page for 20 seconds. Images of each film's web display can be found in Appendix A as a part of the instrument.

Independent Variables

Gratification Seeking. Gratification seeking was measured using Palmgreen and Rayburn's (1982, 1984) expectancy-value approach. In order to implement the equation, beliefs (b_i) and evaluations (e_i) must first be measured. Since Palmgreen and Rayburn's study focused specifically on television news, this study integrated gratifications identified in Austin's 1986 study and Palmgreen et al.'s 1988 study of cinema attendance. Keeping in mind that this study was interested not just in cinema attendance, but the experience of particular movies across platforms, Austin's seven gratification categories and Palmgreen and Rayburn's ten gratification factors were synthesized and simplified to emphasize cognitive gratifications, affective gratifications, and gratifications related to great expectations. The cognitive gratifications were 1) to learn and experience new things, 2) to learn about oneself by identifying with a character or characters, and 3) to have a thought provoking experience. Affective gratifications were 1) to escape concerns and the daily routine, 2) to have a good time doing something entertaining, 3) to be affected emotionally, and 4) to experience stunning and/or exciting visuals and sounds. Gratifications related to great expectations were 1) to see familiar or favorite actors or actresses, and 2) to experience a familiar story or characters, such as through a book adaptation or sequel.

Evaluation. The evaluation (e_i) of each gratification was measured first using a method similar to the one employed by Palmgreen and Rayburn (1982). Respondents were asked to rate each gratification characteristic as to whether or not they feel the characteristic is a valuable thing for movies, in general, to have. Ratings were made on a seven-point, semantic differential scale, ranging from "not at all valuable" to "very valuable." For example, using the gratification "to escape concerns and the daily routine," respondents were asked to rate the statement, "Movies provide an escape from concerns and the daily routine." Evaluations were determined for all nine gratification characteristics listed above. To be consistent with Ajzen and Fishbein's (1980) approach, the seven-point scale was recoded to a scale ranging from negative three to positive three for data analysis.

Beliefs. Once the evaluations were completed, beliefs (b_i) for each film were determined. For each film, beliefs about whether or not the respondent feels the film will satisfy each of the nine gratifications were measured. For each gratification, a seven-point, Likert scale, ranging from "strongly disagree" to "strongly agree," was utilized. Using the aforementioned gratification "to escape concerns and the daily routine," respondents were asked how much they agree or disagree that, "This film will provide an escape from my concerns and daily routine." As with evaluations, the seven-point scale was recoded to a scale ranging from negative three to positive three for data analysis.

Calculation of gratification seeking. Upon completion of the survey, the belief score for each gratification was multiplied by the evaluation score. These products were then summed to provide the gratification-seeking value for each gratification category. This calculation was completed separately for each film the respondent was asked to evaluate

(see Tables 3.3, 3.4, and 3.5 for descriptive statistics for cognitive, affective, and great expectation gratifications).

Table 3.3 *Descriptive Statistics for Cognitive Gratification Seeking*

Film	N	M	SD	Skewness	Kurtosis
Captain America	326	.64	9.26	-.16	1.08
Belle	325	6.19	8.40	.02	1.07
Neighbors	327	-3.04	10.44	-.08	.40
Bears	325	4.58	7.59	.60	1.15
Sabotage	326	-2.07	9.71	-.12	.91
Overall	327	1.26	5.88	.60	2.68

Table 3.4 *Descriptive Statistics for Affective Gratification Seeking*

Film	N	M	SD	Skewness	Kurtosis
Captain America	320	12.58	13.41	-.27	-.19
Belle	321	9.41	13.04	-.53	1.03
Neighbors	323	3.57	16.23	-.21	-.21
Bears	322	9.78	13.36	-.35	.91
Sabotage	321	6.27	14.80	-.24	.17
Overall	327	8.29	9.30	.36	-.04

Table 3.5 *Descriptive Statistics for Great Expectation Gratification Seeking*

Film	N	M	SD	Skewness	Kurtosis
Captain America	326	4.08	6.33	.32	-.19
Belle	324	0.16	6.47	.02	.97
Neighbors	328	0.86	7.36	.18	.34
Bears	324	-2.09	7.51	.02	.01
Sabotage	325	0.97	6.16	.33	1.13
Overall	328	0.79	4.17	.75	2.67

Subjective Norm. Subjective norm was measured using Ajzen & Fishbein's (1980) equation. Ajzen and Fishbein suggest that the subjective norm is best understood as the influence of people most important to the individual. Since Armitage and Connor (2001) have suggested that weaknesses in the predictive power of subjective norms have been

attributed to inadequate, often single-item measures, this study evaluated subjective norms across five categories: 1) spouse/partner/romantic interest, 2) closest friend, 3) family, 4) social group, and 5) coworkers/classmates.

Motivation. To measure the motivation to comply (m_i) with each social connection, respondents were asked to rate each social connection based on how important the social connection's opinion of a movie is to the individual's decision to see the movie. Ratings were made on a seven-point, semantic differential scale, ranging from "very unimportant" to "very important." For example, using the social connection of "closest friend," respondents were asked, "How important is your closest friend's opinion of a movie in determining whether or not you see the movie?" As with gratifications, the seven-point scale was recoded to a scale ranging from negative three to positive three for data analysis.

Beliefs. Once the motivations of the social connections were competed, beliefs (b_i) for each film were determined. As with the gratification seeking measurement, for each film, the respondents' beliefs about each social connection's opinion of the film were measured using a seven-point, Likert scale, ranging from "strongly disagree" to "strongly agree." Using the "closest friend" social connection, respondents were asked how much they disagree or agree with the statement, "My closest friend will like this movie." The seven-point scale was recoded to a scale ranging from negative three to positive three for data analysis.

Calculation of subjective norm. Just like the gratification seeking measurement, upon completion of the survey, the belief score for each social connection was multiplied by the motivation score of that social connection. These products were then summed to provide

the overall subjective norm value. This calculation was completed separately for each film the respondent was asked to evaluate (see Table 3.6 for descriptive statistics).

Table 3.6 *Descriptive Statistics for Subjective Norm*

Film	N	M	SD	Skewness	Kurtosis
Captain America	321	2.28	12.12	.17	1.82
Belle	321	1.60	11.27	.68	3.20
Neighbors	321	1.36	14.62	.12	1.43
Bears	323	2.73	12.04	.41	2.64
Sabotage	321	1.98	12.62	.34	2.68
Overall	328	1.96	8.51	1.04	7.58

Perceived Behavioral Control. The final variable associated with the theory of planned behavior is perceived behavioral control (for descriptive statistics, see Table 3.7). To measure this variable, respondents were asked to consider obstacles they encounter when they wish to see a movie in the theater, such as affordability, transportation, schedule, concerns regarding access, and the need for childcare. In addition, respondents were asked to consider obstacles they encounter when they wish to watch a movie at home, such as control over media choices, access to content or services, affordability, technology constraints, schedule, and family limitations. For each type of viewing, theatrical and home, they were asked to answer two questions modified from the Bamberg et al. 2003 study. Using a seven-point scale, participants were asked how "easy" or "difficult" it is for them to see movies at the theater or at home, as well as how "high" or "low" they perceive their level of freedom to see movies at the theater or at home. The measures for level of difficulty and freedom were significantly correlated for both theatrical viewing, $r = .64$, $p < .001$, and home viewing, $r = .66$, $p < .001$.

Viewing Satisfaction. Respondents' overall satisfaction with both their local movie viewing experience as well as their home viewing experience were measured using questions adapted from Cronin, Brady, and Hult's (2000) study (for descriptive statistics, see Table 3.7). To help respondents frame the question in regards to their particular home viewing experience, respondents were first asked to identify the screen on which they typically view movies at home (in a home theater, on an HD screen, on a laptop, etc.) as well as the medium employed (blu-ray disc, DVD, streaming, etc.) Respondents' most common home viewing screen was an HD screen with no surround ($N = 107$), followed by a large HD screen or projector with surround sound ($N = 67$). The most popular viewing media were Streaming ($N = 137$) and DVD ($N = 95$).

For both theatrical and home viewing, overall satisfaction was calculated as the mean between the respondent's assessment of the medium's quality, value and satisfaction. For quality, respondents' were asked to evaluate each medium's quality on three, seven-point scales, ranging from poor to excellent, inferior to superior, and low standard to high standard. Cronbach's alphas for the three quality items were .95 for theatrical and .95 for home viewing. For value, respondents were asked to rate three elements on a seven-point scale from "very low" to "very high:" 1) overall value, 2) ability of the medium to meet viewing needs compared to money and effort expended, and 3) cost. Cronbach's alphas for value items were .59 for theatrical and .40 for home viewing. Subsequent analysis revealed that the third element, cost, did not correlate strongly with the other two elements for both theatrical and home viewing. Specifically, for theatrical viewing, cost only weakly correlated with the first element ($r = .23$, $p < .01$) and the second element ($r = .14$, $p < .05$), whereas the first two elements correlated strongly ($r = .62$, $p < .01$). Similar results were

found for home viewing, as well, with a weak correlation between cost and the first element ($r = .12$, $p < .05$) and a non-significant correlation between cost and the second element ($r = .05$, $p > .05$), but a strong correlation between the first two elements ($r = .62$, $p < .01$). As such, the first two elements were averaged to create the value assessment for both theatrical and home viewing. Satisfaction with each medium was measured using three elements on a seven-point, Likert scale ranging from "strongly disagree" to "strongly agree:" 1) wisdom of choice to use the medium, 2) whether use of the medium was the right thing, and 3) use of the medium was exactly what was needed. Cronbach's alphas for the three satisfaction items were .86 for theatrical and .89 for home viewing. Chronbach's alphas for the target variable, overall satisfaction, were .90 for theatrical viewing and .92 for home viewing.

Audience Activity: Audience activity was measured using several questions aimed at discovering how often individuals engage in interactive, demassified, and asynchronous viewing (Ruggiero, 2000) (for descriptive statistics, see Table 3.7). Using an approach employed in Perse and Ferguson's (1993) study of media technology use, respondents were asked to indicate on a seven-point scale ranging from "never" to "very often" how often they engage in the following activities using home-viewing technologies: 1) browse through an electronic listing of programs to find a film or program to watch, 2) use the "search" feature to find a program, 3) watch a program on demand, 4) provide feedback and ratings, and 5) use a remote device to control program playback. Cronbach's alpha for the five item scale was .69. Although this alpha is borderline acceptable, because the variables used were modified from previous research, it was decided to include all five.

Table 3.7 *Descriptive Statistics for Constant Variables*

Variable	N	M	SD	Skewness	Kurtosis
PBC – Theater	329	4.82	1.62	-0.33	-0.69
PBC – Home	327	5.75	1.42	-1.01	0.15
Satisfaction – Theater	331	5.14	1.04	-0.53	0.31
Satisfaction – Home	331	5.65	1.01	-0.76	0.89
Activity	329	4.62	1.34	-0.49	-0.20

Dependent Variables

Distribution Window Selection. Distribution window selection was measured for each film using two questions. First, respondents were asked to indicate how likely they are to ever see each film using a seven point scale ranging from "very likely" to "very unlikely." Next, respondents were asked where they are most likely to view each film for the first time using the following scale: 1) definitely wait to see it at home, 2) probably wait to see it at home, 3) likely wait to see it at home, 4) not sure, 5) likely see it in the theater, 6) probably see it in the theater, and 7) definitely see it in the theater. Since the correlations between both measures for all five films were strong (see Table 3.8), attention was focused on the second measure, intention to see each film in the theater vs. home (see Table 3.9 for descriptive statistics).

Table 3.8 *Pearson Correlations for Intention Measures (Ever and Theatrical)*

	Correlation	Significance
Captain America	.67*	.00
Belle	.44*	.00
Neighbors	.64*	.00
Bears	.50*	.00
Sabotage	.42*	.00

* Correlation is significant at the .001 level (2-tailed)

Table 3.9 *Descriptive Statistics for Theatrical Viewing Intention*

Film	N	M	SD	Skewness	Kurtosis
Captain America	327	4.32	2.00	-.23	-1.12
Belle	328	3.17	1.75	.36	-.83
Neighbors	321	3.62	1.96	.06	-1.12
Bears	330	3.00	1.75	.48	-.73
Sabotage	325	3.02	1.74	.36	-.86
Overall	330	3.43	1.22	.14	-.34

Demographics. Respondents were asked to provide their age, gender, and race. In addition, respondents were asked to estimate how many movies they attended in the past month, how many movies they attend in a typical month, how many movies they rented or purchased in the past month, how many movies they rent or purchase in a typical month, how many movies they streamed or watched on cable in the past month, and how many movies they stream or watch on cable in a typical month. The typical month value and past month value for each category were averaged to measure each category's estimated monthly consumption (for descriptive statistics, see Table 3.10). A t-test was run to see if there was a difference in overall average monthly viewing between genders. There was no significant difference between men's viewing ($M = 3.49$, $SD = 4.30$) and women's ($M = 3.41$, $SD = 3.15$), $t(327) = .20$, $p > .05$.

Table 3.10 *Descriptive Statistics for Average Monthly Viewing*

Media	N	M	SD	Skewness	Kurtosis
Theatrical Attendance	329	1.48	1.32	1.78	6.55
Adjusted Theatrical*	324	1.40	1.12	.14	-.06
Rent or Purchase	326	2.55	3.04	2.8	15.01
Adjusted Rental*	309	2.06	2.00	.93	.39
Stream or Watch on Cable	324	6.39	9.56	6.34	54.31
Adjusted Streaming*	319	5.48	4.94	1.19	1.00
Overall	331	3.46	3.57	4.50	30.86
Adjusted Overall*	320	3.01	2.09	1.00	.44

** Responses greater than two standard deviations were removed from adjusted totals.*

Chapter Four:

Results

For each of the five films evaluated in the study, hierarchical regressions were employed to test the hypotheses and examine the relationship between the independent variables and respondents' intention to see the film in the theater versus at home. Generally, the first two steps of the hierarchical regression focused on variables consistent across all five films, which were related to respondents' attitudes towards motion picture media selection regardless of content selection. Specifically, entered into the first step was the relationship between perceived behavioral control for both theatrical viewing and home viewing. The second step introduced the respondents' overall satisfaction with both theatrical and home viewing as well as their activity level. Finally, the third step introduced variables specific to each film: cognitive gratification seeking, affective gratification seeking, great expectation gratification seeking, and subjective norm. The regression analysis was completed for each of the five films.

Regression Analyses

Captain America. Step one of the regression was significant, with perceived behavioral control over theatrical viewing ($B = .18$, $SE\ B = .07$, $p < .05$) significantly predicting theatrical attendance, $R^2 = .02$, $F(2,305) = 3.70$, $p < .05$. The addition of the satisfaction and activity measures in step two significantly improved the model, $\Delta R^2 = .03$, $\Delta F(3,302) = 2.66$, $p < .05$, with perceived behavioral control over theatrical viewing ($B = .15$, $SE\ B = .07$, $p < .05$) and overall satisfaction with theatrical viewing ($B = .24$, $SE\ B = .11$, $p < .05$) both significantly predicting theatrical viewing. In step three, the addition of the

gratification and subjective norm measures led to a significant improvement, $\Delta R^2 = .22$, $\Delta F(4,298) = 21.99$, $p < .001$, with affective gratification seeking ($B = .06$, $SE\ B = .01$, $p < .001$) exerting a significant influence, and negative perceived behavioral control over home viewing ($B = -.16$, $SE\ B = .10$, $p < .05$) and negative overall satisfaction with home viewing ($B = -.26$, $SE\ B = .11$, $p < .05$) also exerting significant influence (see Table 4.1 for summary).

Table 4.1 *Summary of Hierarchical Regression Analysis for Variables Predicting Theatrical Attendance for Captain America* (N = 307)

	Step 1			Step 2			Step 3		
Variables	*B*	*SE B*	β	*B*	*SE B*	β	*B*	*SE B*	β
Block 1									
PBC - Theater	.18	.07	.15*	.15	.07	.12*	.12	.07	.10
PBC - Home	-.16	.08	-.12	-.12	.09	-.09	-.16	.08	-.12*
Block 2									
Satisfaction - Theater				.24	.11	.13*	.01	.10	.004
Satisfaction - Home				-.17	.12	-.09	-.26	.11	-.13*
Activity				.14	.09	.09	.05	.08	.03
Block 3									
Cognitive Gratif.							.01	.01	.04
Affective Gratif.							.06	.01	.42+
Great Ex. Gratif.							.03	.02	.08
Subjective Norm							.01	.01	.07

Step 1: $R^2 = .02$, $F\ (2, 305) = 3.70$, $p < .05$.
Step 2: $\Delta R^2 = .03$, $\Delta F\ (3, 302) = 2.66$, $p < .05$.
Step 3: $\Delta R^2 = .22$, $\Delta F\ (4, 298) = 21.99$, $p < .001$.
$^*p < .05$, $^+p < .001$.

Belle. Step one of the regression was significant, with both perceived behavioral control over theatrical viewing ($B = .15$, $SE\ B = .06$, $p < .05$) and negative perceived behavioral control over home viewing ($B = -.28$, $SE\ B = .07$, $p < .001$) significantly predicting theatrical attendance, $R^2 = .05$, $F(2,308) = 8.20$, $p < .001$. The addition of the

satisfaction and activity measures in step two significantly improved the model, $\Delta R^2 = .03$, $\Delta F(3,305) = 3.17$, $p < .05$, with negative perceived behavioral control over home viewing ($B = -.24$, $SE\ B = .07$, $p < .01$) and negative audience activity ($B = -.15$, $SE\ B = .07$, $p < .05$) both significantly predicting theatrical viewing. In step three, the addition of the gratification and subjective norm measures led to a significant improvement, $\Delta R^2 = .08$, $\Delta F(4,301) = 6.69$, $p < .001$, with affective gratification seeking ($B = .02$, $SE\ B = .01$, $p < .05$) exerting a significant influence, and negative perceived behavioral control over home viewing ($B = -.20$, $SE\ B = .07$, $p < .01$) and negative audience activity ($B = -.15$, $SE\ B = .07$, $p < .05$) also exerting significant influence (see Table 4.2 for summary).

Table 4.2 *Summary of Hierarchical Regression Analysis for Variables Predicting Theatrical Attendance for Belle* (N = 310)

	Step 1			Step 2			Step 3		
Variables	*B*	*SE B*	β	*B*	*SE B*	β	*B*	*SE B*	β
Block 1									
PBC - Theater	.15	.06	.14*	.12	.06	.11	.12	.06	.11
PBC - Home	-.28	.07	-.23+	-.24	.07	-.20**	-.20	.07	-.16**
Block 2									
Satisfaction - Theater				.18	.10	.11	.13	.10	.08
Satisfaction - Home				-.14	.10	-.08	-.12	.10	-.07
Activity				-.15	.07	-.12*	-.15	.07	-.12*
Block 3									
Cognitive Gratif.							.01	.02	.05
Affective Gratif.							.02	.01	.17*
Great Ex. Gratif.							.03	.02	.11
Subjective Norm							.01	.01	.09

Step 1: $R^2 = .05$, $F\ (2, 308) = 8.20$, $p < .001$.
Step 2: $\Delta R^2 = .03$, $\Delta F\ (3, 305) = 3.17$, $p < .05$.
Step 3: $\Delta R^2 = .08$, $\Delta F\ (4, 301) = 6.69$, $p < .001$.
$^{*}p < .05$, $^{**}p < .01$, $^{+}p < .001$.

Neighbors. Step one of the regression was significant, with both perceived behavioral control over theatrical viewing (B = .20, $SE\ B$ = .07, p < .01) and negative perceived behavioral control over home viewing (B = -.18, $SE\ B$ = .08, p < .05) significantly predicting theatrical attendance, R^2 = .03, F(2,301) = 4.62, p < .05. Once again, the addition of the satisfaction and activity measures in step two significantly improved the model, ΔR^2 = .05, ΔF(3,298) = 4.81, p < .01, with perceived behavioral control over theatrical viewing (B = .16, $SE\ B$ = .07, p < .05) and satisfaction with theatrical viewing (B = .23, $SE\ B$ = .11, p < .05), as well as negative satisfaction with home viewing (B = -.40, $SE\ B$ = .12, p < .01), significantly predicting theatrical viewing. In step three, the addition of the gratification and subjective norm measures led to a significant improvement, ΔR^2 = .29, ΔF(4,294) = 33.39, p < .001, with affective gratification seeking (B = .05, $SE\ B$ = .01, p < .001), great expectation gratification seeking (B = .05, $SE\ B$ = .02, p < .01), satisfaction with theatrical viewing (B = .19, $SE\ B$ = .09, p < .05), and perceived behavioral control over theatrical viewing (B = .15, $SE\ B$ = .06, p < .05) exerting a significant influence on theatrical viewing, and negative perceived behavioral control over home viewing (B = -.16, $SE\ B$ = .07, p < .05) and negative satisfaction with home viewing (B = -.22, $SE\ B$ = .10, p < .05) also exerting significant influence (see Table 4.3 for summary).

Table 4.3 *Summary of Hierarchical Regression Analysis for Variables Predicting Theatrical Attendance for Neighbors* (N = 303)

	Step 1			Step 2			Step 3		
Variables	*B*	*SE B*	β	*B*	*SE B*	β	*B*	*SE B*	β
Block 1									
PBC - Theater	.20	.07	.16**	.16	.07	.13*	.15	.06	.12*
PBC - Home	-.18	.08	-.13*	-.11	.08	-.08	-.16	.07	-.12*
Block 2									
Satisfaction - Theater				.23	.11	.12*	.19	.09	.10*
Satisfaction - Home				-.40	.12	-.21**	-.22	.10	-.12*
Activity				.14	.08	.10	-.07	.07	-.05
Block 3									
Cognitive Gratif.							.01	.01	.06
Affective Gratif.							.05	.01	.39+
Great Ex. Gratif.							.05	.02	.20**
Subjective Norm							-.01	.01	-.04

Step 1: $R^2 = .03$, F (2, 301) = 4.62, $p < .05$.
Step 2: $\Delta R^2 = .05$, ΔF (3, 298) = 4.81, $p < .01$.
Step 3: $\Delta R^2 = .29$, ΔF (4, 294) = 33.39, $p < .001$.
$^{*}p < .05$, $^{**}p < .01$, $^{+}p < .001$.

Bears. Step one of the regression was significant, with both perceived behavioral control over theatrical viewing ($B = .21$, $SE\ B = .07$, $p < .01$) and negative perceived behavioral control over home viewing ($B = -.16$, $SE\ B = .07$, $p < .05$) significantly predicting theatrical attendance, $R^2 = .04$, $F(2,307) = 5.76$, $p < .01$. The addition of the satisfaction and activity measures in step two significantly improved the model, $\Delta R^2 = .03$, $\Delta F(3,304) = 2.70$, $p < .05$, with perceived behavioral control over theatrical viewing ($B = .17$, $SE\ B = .07$, $p < .05$) and satisfaction with theatrical viewing ($B = .25$, $SE\ B = .10$, $p < .05$) significantly predicting theatrical viewing. In step three, the addition of the gratification and subjective norm measures led to a significant improvement, $\Delta R^2 = .14$, $\Delta F(4,300) = 13.40$, $p < .001$, with perceived behavioral control over theatrical viewing ($B = .19$, $SE\ B = .06$, $p < .01$), satisfaction with theatrical viewing ($B = .21$, $SE\ B = .09$, $p < .05$), negative satisfaction with

home viewing (B = -.24, $SE\ B$ = .10, p < .05), affective gratification seeking (B = .04, $SE\ B$ = .01, p < .001) and great expectation gratification seeking (B = .04, $SE\ B$ = .01, p < .01) exerting significant influence (see Table 4.4 for summary).

Table 4.4 *Summary of Hierarchical Regression Analysis for Variables Predicting Theatrical Attendance for Bears* (N = 309)

	Step 1			Step 2			Step 3		
Variables	*B*	*SE B*	β	*B*	*SE B*	β	*B*	*SE B*	β
Block 1									
PBC - Theater	.21	.07	.19**	.17	.07	.15*	.19	.06	.18**
PBC - Home	-.16	.07	-.13*	-.11	.08	-.09	-.07	.07	-.05
Block 2									
Satisfaction - Theater				.25	.10	.15*	.21	.09	.13*
Satisfaction - Home				-.19	.11	-.10	-.24	.10	-.14*
Activity				-.04	.07	-.03	-.04	.07	-.03
Block 3									
Cognitive Gratif.							-.001	.02	-.004
Affective Gratif.							.04	.01	.32+
Great Ex. Gratif.							.04	.01	.17**
Subjective Norm							.004	.01	.03

Step 1: R^2 = .04, F (2, 307) = 5.76, p < .01.
Step 2: ΔR^2 = .03, ΔF (3, 304) = 2.70, p < .05.
Step 3: ΔR^2 = .14, ΔF (4, 300) = 13.40, p < .001.
*p < .05, **p < .01, +p < .001.

Sabotage. Step one of the regression was significant, with both perceived behavioral control over theatrical viewing (B = .24, $SE\ B$ = .06, p < .001) and negative perceived behavioral control over home viewing (B = -.24, $SE\ B$ = .07, p < .01) significantly predicting theatrical attendance, R^2 = .06, F(2,302) = 9.97, p < .001. The addition of the satisfaction and activity measures in step two approached significance, ΔR^2 = .02, ΔF(3,299) = 2.41, p > .05, with perceived behavioral control over theatrical viewing (B = .21, $SE\ B$ = .06, p < .01) and satisfaction with theatrical viewing (B = .24, $SE\ B$ = .10, p < .05), as well as negative

perceived behavioral control over home viewing (B = -.20, $SE\ B$ = .07, p < .01), significantly predicting theatrical viewing. In step three, the addition of the gratification and subjective norm measures led to a significant improvement, ΔR^2 = .15, $\Delta F(4,295)$ = 14.57, p < .001, with perceived behavioral control over theatrical viewing (B = .18, $SE\ B$ = .06, p < .01), satisfaction with theatrical viewing (B = .21, $SE\ B$ = .09, p < .05), negative perceived behavioral control over home viewing (B = -.23, $SE\ B$ = .07, p < .01), cognitive gratification seeking (B = .03, $SE\ B$ = .01, p < .05), affective gratification seeking (B = .02, $SE\ B$ = .01, p < .05) and great expectation gratification seeking (B = .06, $SE\ B$ = .02, p < .01) exerting significant influence (see Table 4.5 for summary).

Table 4.5 *Summary of Hierarchical Regression Analysis for Variables Predicting Theatrical Attendance for Sabotage* (N = 304)

	Step 1			Step 2			Step 3		
Variables	*B*	*SE B*	β	*B*	*SE B*	β	*B*	*SE B*	β
Block 1									
PBC - Theater	.24	.06	.23^{+}	.21	.06	.20**	.18	.06	.17**
PBC - Home	-.24	.07	-.20**	-.20	.07	-.17**	-.23	.07	-.19**
Block 2									
Satisfaction - Theater				.24	.10	.15*	.21	.09	.13*
Satisfaction - Home				-.15	.10	-.09	-.13	.10	-.07
Activity				.04	.07	.03	.01	.07	.01
Block 3									
Cognitive Gratif.							.03	.01	.15*
Affective Gratif.							.02	.01	.15*
Great Ex. Gratif.							.06	.02	.20**
Subjective Norm							.01	.01	.05

Step 1: R^2 = .06, F (2, 302) = 9.97, p < .001.
Step 2: ΔR^2 = .02, ΔF (3, 299) = 2.41, p > .05.
Step 3: ΔR^2 = .15, ΔF (4, 295) = 14.57, p < .001.
$^{*}p$ < .05, $^{**}p$ < .01, $^{+}$p < .001.

Hypotheses Testing

Based on the results detailed above, the following conclusions can be drawn related to each of the hypotheses. Discussions of what these results mean will be found in the following chapter.

Hypothesis One. Hypothesis one proposed that a film's gratification expectancy will positively correlate with the film's viewing intention. Based on the findings that at least one gratification category exerted significant influence on all five films, at least two categories exerted influence on three of the five films (*Neighbors*, *Bears*, and *Sabotage*), and all three gratification categories exerted significant influence on one film (*Sabotage*), this hypothesis was supported.

Hypothesis Two. Hypothesis two proposed that a film's subjective norms will positively correlate with the film's viewing intention. Subjective norms did not exert significant influence on theatrical viewing for any of the five films. This hypothesis was not supported.

Hypothesis Three. Hypothesis three had two parts: a) an individual's perceived behavioral control with theatrical viewing will positively correlate with the film's theatrical viewing intention, and b) an individual's perceived behavioral control with home viewing will negatively correlate with the film's theatrical viewing intention. Perceived behavioral control over theatrical viewing exerted a significant positive influence in three of the five films (*Neighbors*, *Bears*, and *Sabotage*). A negative perceived behavioral control over home viewing exerted significant influence in four of the five films (all but *Bears*). As such, this hypothesis was partially supported.

Hypothesis Four. Hypothesis four also had two parts: a) satisfaction level with an individual's theater experience will correlate positively with a film's theatrical viewing intention, and b) satisfaction level with an individual's home viewing will correlate negatively with a film's theatrical viewing intention. Theatrical satisfaction exerted significant positive influence on theatrical viewing in three of the five films (*Neighbors*, *Bears*, and *Sabotage*). Negative satisfaction with home viewing exerted significant influence in three of five films, as well (*Captain America*, *Neighbors*, and *Bears*). As such, this hypothesis was partially supported.

Hypothesis Five. Hypothesis five proposed that a high level of an individual's activity with digital media will negatively correlate with a film's theatrical viewing intention. A negative activity level exerted significant influence in only one of the five films (*Belle*). As such, this hypothesis was not supported.

Hypothesis Six. Hypothesis six proposed that in comparison to cognitive gratification seeking, affective gratification seeking will correlate more significantly with a film's viewing intention. Affective gratification seeking exerted a significant influence on theatrical viewing for all five films, while cognitive gratification seeking was significantly influential on viewing for only one film (*Sabotage*), which supports this hypothesis.

Chapter Five:

Discussion

Digital, web-driven technologies have given consumers the ability to access cultural goods through a variety of different media. Motion pictures are no exception. Audiences can decide when, where, and on what type of media they experience movies. No longer is a movie something that can only be experienced in a darkened theater, surrounded by peers. Movies can be experienced on almost any screen and at any time; the consumer has only to decide what type of device is the best fit for his or her current situation, be it at home on the living room sofa, on a commuter train bound for work, on an airplane awaiting departure, or virtually anywhere else that allows access to electronic devices and time for viewing. Given the ubiquitous access to motion picture viewing, it is important to understand why and how viewers make choices when it comes to when and where they choose to experience films. Of great importance to filmmakers and film distributors is what motivates consumers to experience films in the theaters versus viewing the film at home. The nature of this thesis was to better understand those motivations. This chapter will discuss the ramifications of this study for the theories involved. In addition, implications for the film industry will be discussed, as well as some recommendations for future research.

Theoretical Implications

The hypothetical model used to drive the thesis's design and analysis was derived from both the uses and gratifications framework and the theory of planned behavior. As such, this study has implications for both of these theories and their related concepts.

Uses and Gratifications and Expectancy-Value. Consistent with previous research exploring the uses and gratifications of theatrical attendance (Austin, 1986; Palmgreen et al., 1988; Bracken & Lombard, 2001), affective gratifications significantly explained theatrical attendance across all films employed in the study. Given the increase in the clarity given to each film's model with the addition of gratifications, and given affective gratification's significance across all five films, it is safe to say the most important factor in determining theatrical attendance was affective gratifications. This gives credence to the assertion made by Palmgreen et al. (1988) that the immersive nature of theatrical attendance has the ability to heighten the gratifications experienced in movie theaters.

Of course, Palmgreen et al. (1988) suggested that cognitive gratification seeking was an important part of theatrical attendance, which was not suggested by this study. This could be explained by the fact that this study examined particular content, and not the theatrical medium in general. In addition, this study framed the content in the context of particular viewing environments. It is safe to say that cognitive gratifications may still be an important aspect of film viewing, though it may not exert as much influence on theatrical viewing. Individuals may decide to watch films they feel offer strong cognitive gratifications at home as opposed to seeking the more immersive, theatrical experience.

Given the significance of gratification seeking in predicting exposure, the relevance of Palmgreen and Rayburn's (1982, 1984) expectancy-value approach to uses and gratifications research was supported. While attitudes and gratification seeking may not be the same concept, gratification seeking's influence on intention as realized using the expectancy-value model behaves in a manner consistent with the theories of reasoned action and planned behavior.

Audience Activity. While the concept of selectivity has been identified as a key concept worthy of interest in uses and gratifications research (Blumler, 1979; Palmgreen et al., 1988), this study did not yield significant results when activity, in particular an individual's activity level with home viewing technology, was considered along with other factors. The expectation was that the level of interactivity and control offered through home viewing would be a deterrent to motion picture attendance. The findings did not support this idea. Perhaps the theatrical viewing experience is unique enough from home viewing that activity levels alone are not enough to deter an individual from theatrical viewing. Also, it is possible that the process of selecting a film is a part of the home entertainment selection process, as digital technology allows users to find showtimes, view trailers, and purchase tickets using web-based technology. In other words, the decision to watch a movie at home or go see a movie in the theater may utilize the same technological processes.

Subjective Norm. The lack of significant influence on intention exerted by subjective norms was surprising given the social gratifications derived from movie attendance (Austin, 1986; Palmgreen et al., 1988; Bracken & Lombard, 2001). However, this could be attributed to the fact that integrative gratifications and subjective norms are different concepts. It is possible that had integrative gratifications been investigated instead of subjective norms, the study could have yielded different results.

As Trafimow and Finlay (1996) have suggested, subjective norms are not as good a predictor of behavior as attitudes (in this case, gratification seeking). Of course, Trafimow and Finlay suggested that activities that are social in nature can be predicted by subjective norms. Given the social nature of theatrical attendance, it was expected that social influence would exert influence. The distinction might be that this study explored intention, and not

behavior. While subjective norms may be predictive of behavior, this study suggests that they do not influence intention, at least where motion pictures that have not yet been released are concerned. It is possible that were this survey to be repeated post-movie-release, the influence of subjective norms might be more significant. In other words, while subjective norms may not influence an individual's intention to see a film months before its release, they may exert influence when an individual is trying to decide what movie to see on a Friday afternoon.

Perceived Behavioral Control. The addition of respondents' perceived behavioral control over both home and theatrical viewing did partially influence intentions as predicted. While perceived behavioral control was not as significant a factor as gratification seeking, its partial success reinforces its position as an important addition to the theory of reasoned action. As expected, negative perceived behavioral control over home viewing and positive perceived behavioral control over theatrical viewing at least partially influenced theatrical viewing intention.

Satisfaction. As with perceived behavioral control, respondents' satisfaction with theatrical and home viewing partially influenced intentions as predicted, demonstrating the validity of including other norms in research utilizing the theory of planned behavior. Much the same as perceived behavioral control, there was at least a partial relationship between negative satisfaction with home viewing, positive satisfaction with theatrical viewing, and theatrical viewing intention.

Implications for the Motion Picture Industry

While entertainment writers such as Matt Singer (2013) lament the lack of variety in multiplexes and the constant barrage of superhero and big budget tentpoles, the significant

influence affective gratifications exert on theatrical attendance suggested by this thesis supports Hollywood's focus on releasing big-budget, escapist, thrilling movies that depend on special effects, exciting visuals, and big sounds. While it would be incorrect to assume, based on this study, that general demand is lacking for more thoughtful, smaller films, this study suggests that there is less demand for such films in theaters. In the digital age, films that offer cognitive gratifications at greater levels than affective gratifications may not find success in a strict, theater-first distribution model. Instead, they might be more likely to find success pursuing alternative, home-first forms of distribution. The success of simultaneous VOD and theatrical release models is evidence of this shift in viewing behavior, as many films released in this manner fall into the category of smaller, independent films that may lack the big experience of large, tentpole releases from major studios.

While this study suggests that affective gratification seeking exerts the greatest influence on intention, respondents' evaluation of both their home and theatrical viewing environments and ability to watch movies were partially influential on their viewing intention. The motion picture industry, and in particular the distributors and theaters responsible for exhibiting films, would be wise to consider the influence the increasing quality of home viewing technology is exerting on consumers' decisions to view films at home versus in the theater. Theater owners are not just competing with other theaters in their area, but they are competing with an increasingly satisfactory home viewing experience. As the HD resolutions and sound systems of home theaters advance, the desire to attend movies in the local movie theater for those owning such systems is expected to retreat. As such, distributors and theaters would be wise to focus on differentiating the theatrical viewing experience from the home viewing experience.

Theater chains such as the Alamo Drafthouse, which offers dining and special events, and iPic, which include a gourmet menu and a luxury experience, have worked to create a unique theatrical viewing experience. Combined with an industry-wide strategy that acknowledges and embraces audience attitudes when it comes to viewing-media selection, it is possible that the film industry as a whole could thrive in the new media environment. A keen understanding of what kinds of films and what kinds of experiences consumers expect from theaters could help filmmakers, studios, and distributors adopt the best strategy for their films' release.

Recommendations for Future Research

This success of gratification seeking in predicting intention supports Palmgreen and Rayburn's (1982, 1984) expectancy-value model of measuring gratification seeking as relevant and useful in uses and gratifications research. A similar approach could be used to better understand intentions related to other mass media behaviors, including new media such as social media and smartphone-based applications. The relationship between gratifications and intention in this study were solid, and as such, further investigation may yield similar results.

However, it is important to note that the relationship is between gratification seeking and intention, not gratification seeking and behavior or gratifications obtained. The movies included in this study were chosen in advance, because this study was primarily interested in the influence each factor exerted on intention, as modeled after Palmgreen and Rayburn's 1982 study. Palmgreen and Rayburn were careful to note that their study was focused on intention, and not behavior, so the same distinction should be made here. Since research has suggested that gratification seeking is a different concept than gratifications obtained

(Palmgreen, Wenner, & Rayburn, 1980; McLeod, Bybee, & Durall, 1982), the films in included in the study were selected due to the fact that they would not be released before respondents had taken the survey, thus insuring the responses were measures of intention and not a reaction to prior viewing. However, as Babrow and Swanson (1988) have suggested, gratification seeking is not just predictive of intention, but also exposure. As such, future research should seek to determine the relationship between intention and actual viewing to test the role that gratification seeking plays in predicting behavior, and not just intention.

Future research should also seek to better understand the relationship between the subjective norm and theatrical viewing. While this study did not find a relationship between subjective norms and intention, given the social nature of theatrical viewing, further investigation may yield different results. While this study suggests that social connections do not influence long-range intentions (i.e. movies consumers plan to see several months from now), different results maybe measured when short-range intentions or actual behavior are measured.

This thesis examined intention for five films, all of which were to be released about the same time. Given that respondents on average attend less than two films per month, it is expected that even if an individual intended to see all five movies as measured in this survey, he or she would most likely see two of the movies, at most. As such, while the connection between intention and behavior may be strong, future research should seek to understand actual behavior when it comes to which movies consumers choose to view in the theater versus viewing at home. As this study demonstrates, a variety of factors influence

theatrical attendance. Future research could draw clearer and more distinct connections between the factors that influence theatrical attendance.

Despite the strength of affective gratifications in predicting intention, Hollywood should be careful to focus solely on producing tentpole films. Just months after Stephen Spielberg predicted a Hollywood meltdown, the summer of 2013 almost proved Spielberg correct. Multiple, big-budget, tentpole films released during the summer movie season flopped, including *The Lone Ranger*, *White House Down*, *Pacific Rim*, and *After Earth* (McClintock, 2013). However, despite the flat performance of so many films with blockbuster expectations, the season's revenues ran ahead of the same period in 2012. This could be attributed to tentpole overcrowding; while a handful of big-budget movies floundered, other tentpoles fared much better. Films like *Iron Man III*, *Star Trek: Into Darkness*, *Man of Steel*, *Fast & Furious 6*, and *Despicable Me 2*, along with the unexpected success of several smaller budget movies, saved the box office as a whole.

While this research certainly suggests that films high in affective value should have theatrical success, it is important to remember that movies exist in a complex ecosystem of media, and consumers make active choices when deciding how to meet their individual needs. As such, given the variety of media and the level of control audiences have over the media in their lives, content producers and distributors should understand that behaviors are shifting, and distribution models and filmmaking practices may need to necessarily shift in order to keep up with consumer attitudes and behaviors. Future research should seek to better understand these shifts.

Appendix A:

Survey Instrument

Section A

Listed below are characteristics that movies may possess. For each characteristic, you will be given a seven-point scale, ranging from "Not at all Valuable" to "Very Valuable." Please indicate on the scale how much you feel it is good or bad for movies to have the characteristic.

1. Movies provide a way to learn and experience new things.
   Not at all Valuable 1 2 3 4 5 6 7 Very Valuable

2. Movies facilitate learning about oneself by identifying with a character or characters.
   Not at all Valuable 1 2 3 4 5 6 7 Very Valuable

3. Movies provide a thought provoking experience.
   Not at all Valuable 1 2 3 4 5 6 7 Very Valuable

4. Movies provide an escape from concerns and the daily routine.
   Not at all Valuable 1 2 3 4 5 6 7 Very Valuable

5. Movies provide an outlet to have a good time doing something entertaining.
   Not at all Valuable 1 2 3 4 5 6 7 Very Valuable

6. Movies can have an emotional effect (exciting, inspiring, sad, terrifying, thrilling, romantic, etc.)
   Not at all Valuable 1 2 3 4 5 6 7 Very Valuable

7. Movies are used to experience stunning and/or exciting visuals and sounds.
   Not at all Valuable 1 2 3 4 5 6 7 Very Valuable

8. Movies are an outlet to see familiar or favorite actors or actresses.
   Not at all Valuable 1 2 3 4 5 6 7 Very Valuable

9. Movies make it possible to experience an interesting or familiar story or characters, such as through a book adaptation or sequel.
   Not at all Valuable 1 2 3 4 5 6 7 Very Valuable

Section B

Below you will be asked to indicate how important your friends' and family's opinions of a movie are in determining if you plan on seeing that movie. For each characteristic, you will be given a seven-point scale, ranging from "Very Unimportant" to "Very Important." Please

indicate on the scale how important each connection's opinion is to your decision to see a movie.

1. How important is your spouse/partner/romantic interest's opinion of a movie in determining whether or not you see the movie?
Very Unimportant 1 2 3 4 5 6 7 Very Important

2. How important is your closest friend's opinion of a movie in determining whether or not you see the movie?
Very Unimportant 1 2 3 4 5 6 7 Very Important

3. How important is your family's opinions of a movie in determining whether or not you see the movie?
Very Unimportant 1 2 3 4 5 6 7 Very Important

4. How important is your social group's opinions of a movie in determining whether or not you see the movie?
Very Unimportant 1 2 3 4 5 6 7 Very Important

5. How important are your coworkers' and/or classmates' opinions of a movie in determining whether or not you see the movie?
Very Unimportant 1 2 3 4 5 6 7 Very Important

Section C.1
For the following questions, please indicate your response using the seven-point scale provided. Each question will ask you to consider obstacles you encounter when you try to see a movie at the theater. Obstacles include, but are not limited to, the lack of affordability, lack of transportation, a tight schedule, concerns regarding access, as well as the need to acquire childcare.

1. When I consider the obstacles I encounter when trying to view a movie at the theater, for me to watch a movie is:
Easy 1 2 3 4 5 6 7 Difficult

2. When I consider the obstacles I encounter when trying to view a movie at the theater, my freedom to watch a movie is:
High 1 2 3 4 5 6 7 Low

Section C.2
For the following questions, please indicate your response using the seven-point scale provided. Each question will ask you to consider obstacles you encounter when you try to watch a movie at home. Obstacles include, but are not limited to, lacking control over household media choices, the lack of affordability, difficulties with technology, a tight schedule, lack of access to content or services (such as video rentals or cable), as well as limitations of family viewing.

1. When I consider the obstacles I encounter when trying to view a movie at home, for me to watch a movie is:

Easy 1 2 3 4 5 6 7 Difficult

2. When I consider the obstacles I encounter when trying to view a movie at home, my freedom to watch a movie is:

High 1 2 3 4 5 6 7 Low

Section D.1

For the following questions, please indicate your response using the seven-point scales provided. Your local movie theater(s) is defined as the local movie theater(s) where you typically go to watch movies.

1. The overall quality of my local movie theater(s) is:

A. Poor 1 2 3 4 5 6 7 Excellent

B. Inferior 1 2 3 4 5 6 7 Superior

C. Low Standards 1 2 3 4 5 6 7 High Standards

2. Overall, the value of my local movie theater(s) is:

Very Low 1 2 3 4 5 6 7 Very High

3. Compared to the money and effort expended, the ability of my local movie theater(s) to provide me with a good viewing experience is:

Very Low 1 2 3 4 5 6 7 Very High

4. The overall cost of going to see a movie at my local movie theater(s) is:

Very Low 1 2 3 4 5 6 7 Very High

5. I typically feel that my choice to see a movie at my local movie theater(s) is a wise one.

Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

6. I typically feel I did the right thing when I choose to see a movie at my local theater(s).

Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

7. My local movie theater(s) provides exactly what I need for my movie-viewing experience.

Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

Section D.2

Please answer the following questions regarding your home media use.

When watching a new movie for the first time at home, on what type of screen do you *typically* watch the movie:

1. A large HD screen or HD projector, such as in a home theater, with surround sound.
2. A large HD screen or HD projector, such as in a home theater, with no surround sound.
3. An HD screen with surround sound.
4. An HD screen with no surround sound.
5. An older, standard definition (SD), television, with surround sound.
6. An older, standard definition (SD), television, with no surround sound.
7. A desktop computer system.
8. A laptop computer or tablet computer.
9. A mobile phone.
10. Other

When watching a movie for the first time at home, what type of media do you *typically* use to watch the movie:

1. Blu-Ray Disc
2. DVD
3. Streaming Rental or Service (such as Amazon or Netflix)
4. Hard-drive or digital media center
5. VHS
6. Other

For the following questions, please indicate your response using the seven-point scale provided. When answering the questions, please think of the typical home movie-viewing experience you indicated in the questions above.

8. The overall quality of my typical home movie-viewing experience is:

A. Poor 1 2 3 4 5 6 7 Excellent

B. Inferior 1 2 3 4 5 6 7 Superior

C. Low 1 2 3 4 5 6 7 High

9. Overall, the value of my typical home movie-viewing experience is:
Very Low 1 2 3 4 5 6 7 Very High

10. Compared to the money and effort expended, the ability of my typical home movie-viewing experience to provide me with a good viewing experience is:
Very Low 1 2 3 4 5 6 7 Very High

11. The overall cost of using my typical home movie-viewing experience is:
Very Low 1 2 3 4 5 6 7 Very High

12. I typically feel that my choice to watch a movie using my typical home movie-viewing experience is a wise one.

Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

13. I typically feel I did the right thing when I choose to watch a movie using my typical home movie-viewing experience.

Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

14. My typical home movie-viewing experience provides exactly what I need for my movie-viewing experience.

Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

Section E

For the following activities, please indicate how often you engage in the activity using the seven-point scale provided, ranging from "Never" to "Very Often."

1. When looking for a movie or show to watch at home, I like to browse through the guide or suggestions provided by my cable company or streaming service (such as Netflix or Hulu) to find the ideal program.

Never 1 2 3 4 5 6 7 Very Often

2. I use the "search" feature on my streaming service (such as Netflix or Hulu) or cable box to find the ideal program.

Never 1 2 3 4 5 6 7 Very Often

3. I watch television shows or movies when I choose using a DVR, web-based service (such as Hulu, Netflix, or Aereo) or by renting a program.

Never 1 2 3 4 5 6 7 Very Often

4. I provide feedback on the programs I watch at home, such as providing a star rating on Netflix or Amazon.

Never 1 2 3 4 5 6 7 Very Often

5. I use a remote device to control the programs I watch I home, including pausing, fast-forwarding, or stopping.

Never 1 2 3 4 5 6 7 Very Often

Section F

Please review the following information[1] to familiarize yourself with a film that will be released in theaters in 2014. Take as much time as you need to review the preview trailer, movie poster, and information about the cast and crew. Once you have reviewed the information, please click the "next" button to view some statements about the film. Please indicate to what extent you agree with these statements. *To allow you some time to review the information below, the "next" button will not appear for 20 seconds.*

PG-13 Possible MPAA rating for: intense prolonged sequences of sci-fi violence and action, sensuality, and brief strong language

Synopsis:

Captain America: The Winter Soldier is a sequel to both *Captain America: The First Avenger* and *The Avengers*. In *Captain America: The Winter Soldier*, Steve Rogers struggles to embrace his role in the modern world and battles a new threat from old history: the Soviet agent known as the Winter Soldier. Available in IMAX 3D.

Directed by Anthony Russo and Joe Russo (*Community*, *Happy Endings*)

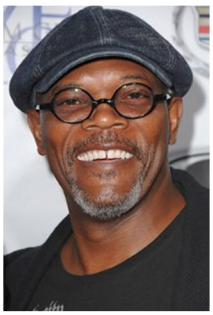
Produced by Kevin Feige (*Iron Man 3*, *The Avengers*, *Captain America: The First Avenger*)

Starring:


Chris Evans


Robert Redford


Scarlett Johansson


Samuel L. Jackson

For the film whose information you just reviewed, please indicate how much you disagree or agree with the following statements. A seven-point scale ranging from "Strongly Disagree" to "Strongly Agree" will be provided for each statement.

1. I will learn and experience new things while viewing this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

2. I will learn things about myself by identifying with a character or characters while viewing this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

3. This movie will provide me with a thought provoking experience.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

4. This movie will provide an escape from my concerns and daily routine.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

5. This movie will provide me with a good time doing something entertaining.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

6. This movie will have an emotional effect on me (excitement, inspiration, sadness, terror, thrills, romance, etc.)
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

7. This movie will have stunning and/or exciting visuals and sounds.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

8. I am familiar with the actors or actresses, or the actors or actresses in this film are my favorites.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

9. This movie has an interesting or familiar story or characters, and/or it is a book adaptation or sequel with which I am familiar.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

10. My spouse/partner/romantic interest will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

11. My closest friend will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

12. My family will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

13. My social group will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

14. My coworkers or classmates will like this movie.
Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

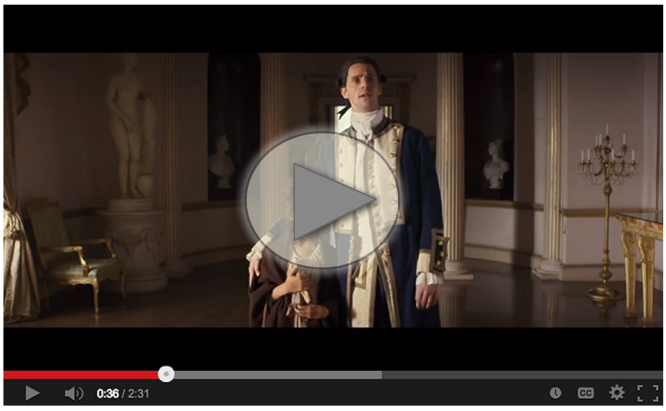
Finally, please answer the following questions using the scales provided:

15. How likely are you to ever view this film?
Very Unlikely 1 2 3 4 5 6 7 Very Likely

16. When are you most likely to view this film for the first time?
1. Definitely wait to see it at home
2. Probably wait to see it at home
3. Likely wait to see it at home
4. Not sure
5. Likely see it in the theater
6. Probably see it in theater
7. Definitely see it in the theater

Please review the following information to familiarize yourself with a film that will be released in theaters in 2014. Take as much time as you need to review the preview trailer, movie poster, and information about the cast and crew. Once you have reviewed the information, please click the "next" button to view some statements about the film. Please indicate to what extent you agree with these statements. *To allow you some time to review the information below, the "next" button will not appear for 20 seconds.*

PG-13 Possible MPAA rating for: mild thematic elements



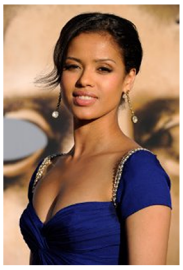
Synopsis:

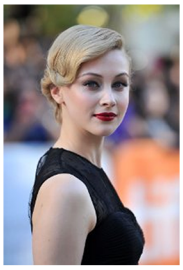
Belle is inspired by the true story of Dido Elizabeth Belle, the illegitimate mixed race daughter of a Royal Navy Admiral. Raised by her aristocratic great-uncle Lord Mansfield and his wife, Belle's lineage affords her certain privileges, yet the color of her skin prevents her from fully participating in the traditions of her social standing. Left to wonder if she will ever find love, Belle falls for an idealistic young vicar's son bent on change who, with her help, shapes Lord Mansfield's role as Lord Chief Justice to end slavery in England.

Directed by Amma Asante (*A Way of Life, Grange Hill*)

Produced by Damian Jones (*The Iron Lady, Millions*)

Starring:


Gugu Mbatha-Raw


Sarah Gadon


Tom Felton


Tom Wilkinson


Emily Watson


Miranda Richardson

For the film whose information you just reviewed, please indicate how much you disagree or agree with the following statements. A seven-point scale ranging from "Strongly Disagree" to "Strongly Agree" will be provided for each statement.

1. I will learn and experience new things while viewing this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

2. I will learn things about myself by identifying with a character or characters while viewing this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

3. This movie will provide me with a thought provoking experience.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

4. This movie will provide an escape from my concerns and daily routine.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

5. This movie will provide me with a good time doing something entertaining.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

6. This movie will have an emotional effect on me (excitement, inspiration, sadness, terror, thrills, romance, etc.)
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

7. This movie will have stunning and/or exciting visuals and sounds.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

8. I am familiar with the actors or actresses, or the actors or actresses in this film are my favorites.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

9. This movie has an interesting or familiar story or characters, and/or it is a book adaptation or sequel with which I am familiar.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

10. My spouse/partner/romantic interest will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

11. My closest friend will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

12. My family will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

13. My social group will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

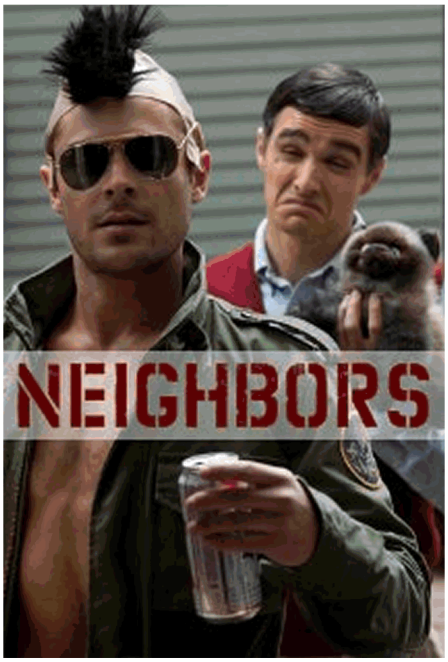
14. My coworkers or classmates will like this movie.
Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

Finally, please answer the following questions using the scales provided:

15. How likely are you to ever view this film?
Very Unlikely 1 2 3 4 5 6 7 Very Likely

16. When are you most likely to view this film for the first time?
1. Definitely wait to see it at home
2. Probably wait to see it at home
3. Likely wait to see it at home
4. Not sure
5. Likely see it in the theater
6. Probably see it in theater
7. Definitely see it in the theater

Please review the following information to familiarize yourself with a film that will be released in theaters in 2014. Take as much time as you need to review the preview trailer, movie poster, and information about the cast and crew. Once you have reviewed the information, please click the "next" button to view some statements about the film. Please indicate to what extent you agree with these statements. *To allow you some time to review the information below, the "next" button will not appear for 20 seconds.*



R MPAA rating for: pervasive language, strong crude and sexual content, graphic nudity, and drug use throughout

Synopsis:

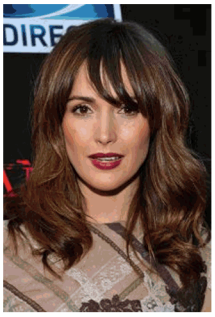
In this raucous comedy, A couple with a newborn baby move into a new neighborhood and face unexpected difficulties following the establishment of a fraternity house in the adjacent residence. A hilarious conflict eventually commences as the young family has to deal with the rowdy fraternity.

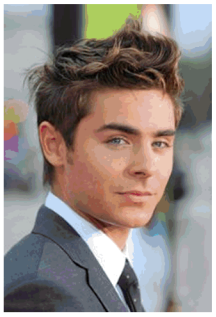
Directed by Nicholas Stoller (*The Five-Year Engagement, Get Him to the Greek, Yes Man*)

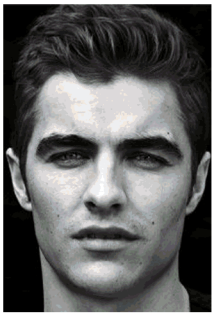
Produced by Evan Goldberg & Seth Rogen (*This Is the End, Pineapple Express, Superbad*), & James Weaver (*This Is the End, 50/50*)

Starring:


Seth Rogen


Rose Byrne


Zac Effron


Dave Franco


Jake Johnson

For the film whose information you just reviewed, please indicate how much you disagree or agree with the following statements. A seven-point scale ranging from "Strongly Disagree" to "Strongly Agree" will be provided for each statement.

1. I will learn and experience new things while viewing this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

2. I will learn things about myself by identifying with a character or characters while viewing this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

3. This movie will provide me with a thought provoking experience.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

4. This movie will provide an escape from my concerns and daily routine.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

5. This movie will provide me with a good time doing something entertaining.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

6. This movie will have an emotional effect on me (excitement, inspiration, sadness, terror, thrills, romance, etc.)
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

7. This movie will have stunning and/or exciting visuals and sounds.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

8. I am familiar with the actors or actresses, or the actors or actresses in this film are my favorites.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

9. This movie has an interesting or familiar story or characters, and/or it is a book adaptation or sequel with which I am familiar.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

10. My spouse/partner/romantic interest will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

11. My closest friend will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

12. My family will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

13. My social group will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

14. My coworkers or classmates will like this movie.
Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

Finally, please answer the following questions using the scales provided:

15. How likely are you to ever view this film?
Very Unlikely 1 2 3 4 5 6 7 Very Likely

16. When are you most likely to view this film for the first time?
1. Definitely wait to see it at home
2. Probably wait to see it at home
3. Likely wait to see it at home
4. Not sure
5. Likely see it in the theater
6. Probably see it in theater
7. Definitely see it in the theater

Please review the following information to familiarize yourself with a film that will be released in theaters in 2014. Take as much time as you need to review the preview trailer, movie poster, and information about the cast and crew. Once you have reviewed the information, please click the "next" button to view some statements about the film. Please indicate to what extent you agree with these statements. *To allow you some time to review the information below, the "next" button will not appear for 20 seconds.*

G Possible MPAA rating, suitable for all audiences

Synopsis:

This documentary takes a look at the life of bears living in Alaska's coastal mountains and shores. In an epic story of breathtaking scale, Disneynature's new True Life Adventure Bears showcases a year in the life of a bear family as two impressionable young cubs are taught life's most important lessons.

Directed by Alastair Fothergill (*Nature, Frozen Planet, Chimpanzee, Planet Earth*) & Keith Scholey (*North America, African Cats, Weird Nature*)

For the film whose information you just reviewed, please indicate how much you disagree or agree with the following statements. A seven-point scale ranging from "Strongly Disagree" to "Strongly Agree" will be provided for each statement.

1. I will learn and experience new things while viewing this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

2. I will learn things about myself by identifying with a character or characters while viewing this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

3. This movie will provide me with a thought provoking experience.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

4. This movie will provide an escape from my concerns and daily routine.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

5. This movie will provide me with a good time doing something entertaining.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

6. This movie will have an emotional effect on me (excitement, inspiration, sadness, terror, thrills, romance, etc.)
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

7. This movie will have stunning and/or exciting visuals and sounds.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

8. I am familiar with the actors or actresses, or the actors or actresses in this film are my favorites.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

9. This movie has an interesting or familiar story or characters, and/or it is a book adaptation or sequel with which I am familiar.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

10. My spouse/partner/romantic interest will like this movie.
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11. My closest friend will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

12. My family will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

13. My social group will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

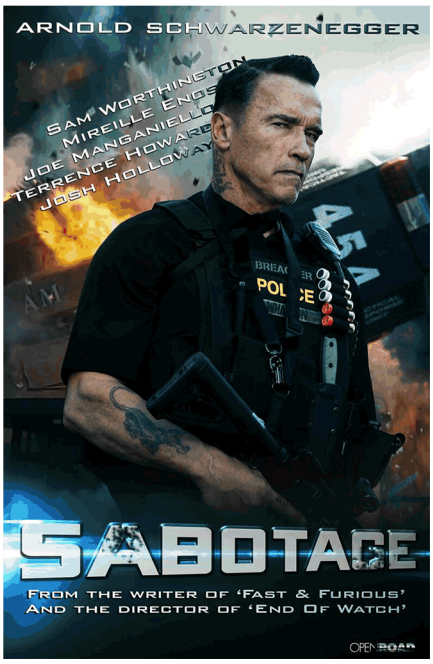
14. My coworkers or classmates will like this movie.
Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

Finally, please answer the following questions using the scales provided:

15. How likely are you to ever view this film?
Very Unlikely 1 2 3 4 5 6 7 Very Likely

16. When are you most likely to view this film for the first time?
1. Definitely wait to see it at home
2. Probably wait to see it at home
3. Likely wait to see it at home
4. Not sure
5. Likely see it in the theater
6. Probably see it in theater
7. Definitely see it in the theater

Please review the following information to familiarize yourself with a film that will be released in theaters in 2014. Take as much time as you need to review the preview trailer, movie poster, and information about the cast and crew. Once you have reviewed the information, please click the "next" button to view some statements about the film. Please indicate to what extent you agree with these statements. *To allow you some time to review the information below, the "next" button will not appear for 20 seconds.*



R Possible MPAA rating for: strong violence, disturbing images, pervasive language including sexual references, and drug use

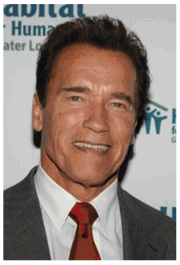
Synopsis:

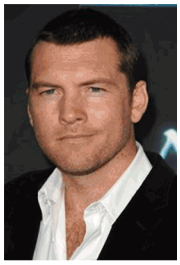
A team of Drug Enforcement Administration operatives, led by John Wharton (a.k.a "Breacher") is sent to bust the safe house of a drug cartel, although the main and actual motive is to pocket millions of dollars worth of loot. With the money safely hidden, the squad thinks that their secret is safe – until a mysterious assassin starts assassinating the team members one by one.

Directed by David Ayer (*End of Watch, Harsh Times*)

Produced by Bill Block & Paul Hanson (*Elysium, Alex Cross, District 9*)

Starring:


Arnold Schwarzenegger


Sam Worthington


Mireille Enos


Joe Manganiello


Terrence Howard


Josh Holloway

For the film whose information you just reviewed, please indicate how much you disagree or agree with the following statements. A seven-point scale ranging from "Strongly Disagree" to "Strongly Agree" will be provided for each statement.

1. I will learn and experience new things while viewing this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

2. I will learn things about myself by identifying with a character or characters while viewing this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

3. This movie will provide me with a thought provoking experience.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

4. This movie will provide an escape from my concerns and daily routine.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

5. This movie will provide me with a good time doing something entertaining.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

6. This movie will have an emotional effect on me (excitement, inspiration, sadness, terror, thrills, romance, etc.)
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

7. This movie will have stunning and/or exciting visuals and sounds.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

8. I am familiar with the actors or actresses, or the actors or actresses in this film are my favorites.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

9. This movie has an interesting or familiar story or characters, and/or it is a book adaptation or sequel with which I am familiar.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

10. My spouse/partner/romantic interest will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

11. My closest friend will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

12. My family will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

13. My social group will like this movie.
   Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

14. My coworkers or classmates will like this movie.
Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

Finally, please answer the following questions using the scales provided:

15. How likely are you to ever view this film?
Very Unlikely 1 2 3 4 5 6 7 Very Likely

16. When are you most likely to view this film for the first time?
1. Definitely wait to see it at home
2. Probably wait to see it at home
3. Likely wait to see it at home
4. Not sure
5. Likely see it in the theater
6. Probably see it in theater
7. Definitely see it in the theater

Section G
Please answer the questions below.

1. What is your age? _____

2. What is your gender? M or F

3. What is your race?
Hispanic or Latino African American/Black Native American/Alaskan Asian
Middle Eastern Pacific Islander Caucasian Other

4. Approximately how many movies did you see in the theater this past month? _____

5. Approximately how many movies do you see in the theater in a typical month? _____

6. Approximately how many movies did you rent or purchase this past month? _____

7. Approximately how many movies do you rent or purchase in a typical month? _____

8. Approximately how many movies did you stream or watch on cable this past month?
_____

9. Approximately how many movies do you stream or watch on cable in a typical month?
_____

Footnote

1. Poster images, MPAA ratings or predicted ratings, film descriptions and actor images were retrieved from IMDb.com, and in some cases, official websites for the films. Film trailers were linked from YouTube.com.

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