A STUDY OF EMOTIONAL RESPONSE TOWARDS CINEMA ADVERTISING

By
SARIST AMORASIN

A Thesis Submitted in Partial Fulfillment
of the Requirement for the Degree of

Master of Business Administration

Graduate School of Business
Assumption University
Bangkok, Thailand
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ABSTRACT

This research was conducted to examine the relationship between audio and visual cues components of In-cinema advertising with emotional response toward In-cinema advertising. In this study, the Viewer Response Profile (VRP), including entertainment, confusion, relevant news, brand reinforcement, empathy, familiarity and alienation, was used to measure the emotional response. The audio and visual cue components of In-cinema advertising included four variables, which were quality, performance, components or contents and availability.

This research data was collected by using self-administered questionnaires, which were distributed in theatres in and around the Siam Square area to 400 respondents, who had seen movies, including In-cinema advertisements at theatres.

The results of the hypothesis tests of audio and visual cue components of In-cinema advertising, VRP components of entertainment, relevant news, brand reinforcement, empathy and alienation had relationships with quality. Performance had a positive relationship with VRP in terms of entertainment, confusion, relevant news, brand reinforcement, empathy, and alienation. Components or contents showed a relationship with VRP in terms of entertainment, confusion, relevant news, brand reinforcement, empathy, and alienation. Finally, VRP in terms of entertainment, relevant news, brand reinforcement and empathy, were significantly related with availability.

Based on the findings, the study offered recommendations and suggestions for further research.

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CHAPTER 1
GENERALITIES OF THE STUDY

1.1 Introduction of the Study

Marketing communications consist of sales promotion, public relations, direct marketing, and advertising. Today, definitions of advertising abound. Arens (1996) defined it as a communication process, marketing process, an economic and social process, a public relations process, or an information and persuasion process. Also, advertising is a form of mass communication. It transmits different types of market information to match buyers and sellers in the marketplace. Advertising both informs and transforms the product by creating an image that goes beyond straightforward facts (Wells et al., 2003). Advertising is nothing if not versatile but, primarily, its particular contribution is in helping to build and sustain brands, which, over long period of time, provide the bedrock of so many consumer businesses and deliver positive business performance. Advertising can make its contribution in a number of ways. The crucial challenge for advertising is to achieve breakthroughs with the designated target audience (Butterfield, 1999).

Advertising becomes equated with intangibles, whereas direct marketing and one-to-one activity is at the sharp end, delivering measurable, meaningful payback. However, many of the widely recognized benefits of effective advertising are enhanced brand performance, brand profitability and brand value. Nowadays, there are many advertising media available in the market in order to match with target audiences. One of alternative advertising media such as in-cinema advertising might enable firms to get their message to a "captive" audience and might also allow marketers to better target audiences in a way that they are unable to do with more traditional media (Austin, 1986). Cinema advertising is a medium that is understudied but one which is growing in usage globally (Jacob, 1998) and it is also more effective, in terms of recall, than other traditional advertising media (Austin, 1986). Cinema audiences, although way below the golden

years prior to the widespread growth of television, have shown significant growth in recent years. Outdoor adverts, whilst a little harder to measure, have continued to benefit from the increasing mobility of consumers. In the United Kingdom, in 1996, cinema advertising was the fastest growing advertising medium (Shelton, 1998). Also, in the United States of America, advertising in cinema has grown 25 percent a year from 1997 through 1999 (Dill, 1999) and is being increasingly used by major organizations (Gazdik, 1999).

As a result of the dramatic expansion of media choice, the consumer media relationship-the way in which consumers choose and use the media and their attitudes to it have also changed (Tilley, 1999). Burke and Edell (1989) found that the feelings generated by advertisements were linked to the consumer's evaluation of both advertisements and brands. Their study further found that on the three dimensions considered (upbeat, warm, and negative), subjects' cognition regarding the advertising was significantly affected by their feelings. A general finding of research into attitude toward the advertising has been that such attitudes can also influence a consumer's attitude toward the advertised product or brand (Burke and Edell, 1989). The need to develop discriminating measures of emotional response to advertising has become increasingly important. The researchers (Corn, 1982; Mitchell and Olson, 1981) indicated that attitude toward the advertising execution itself leads to changes in brand attitudes. This has led to a focus on feeling and emotion in process models of how advertising works.

1.1.1 Origins of Advertising

One of the earliest forms of advertising, coins from the North African city of Cyrene, existed half a century before Christ (Dunn, 1990). Advertising is as old as mankind. Most of the texts are explicitly told that "advertisements in some shape or form have existed not only from time immemorial, but almost for all time," that it "flourished" three thousand years ago and "played an important role in the development of countless societies and cultures (www.statyfreemagazine.org/archives/18/norris.html). The years

from 1900 to 1999 were, in fact, when the advertising business came of age as a core economic and culture force that shaped much of our daily lives as well as the identity of our society. Few elements in our daily lives are as pervasive as advertising. Whatever we do, wherever we go, we are almost certain to encounter advertising in at least one of its many forms. Because advertising is such a ubiquitous part of every day life, we are tempted to think we understand how it works, how it affects people and how it is created. Advertising, as it is practiced, is both an art and a science. Present day advertising practices can best be understood by seeing how they were put into place. The purpose of advertising has always been to promote goods, services, and ideas, but the techniques, the media, and the institutions have changed. However, advertising experienced its greatest expansion over the past 150 years (http://www.adsge.com/century).

1.1.2 Advertising in Thailand

Table1.1: Advertising Expenditures Separated by Medium (2000-2005)

<u>Million Baht</u>

Year Medium	2000	2001	2002	2003	2004	2005
TV	30,472	32,879	37,339	42,298	47,173	50,016
Radio	5,060	5,091	6,170	6,682	6,850	7,035
Newspaper	10,889	9,558	11,116	13,342	18,030	18,159

Year Medium	2000	2001	2002	2003	2004	2005
Magazine	2,709	3,106	3,640	4,550	6,121	6,638
Cinema	**325**	**368**	**686**	**886**	**1,334**	**1,705**
Outdoor	1,255	1,442	1,718	2,188	3,935	4,530
Transit	355	554	688	668	579	713

Source: AC Nielsen Media Research

The advertising medium in Thailand can be separated into seven categories, which are Television, Radio, Newspaper, Magazine, Cinema, Outdoor, and Transit. The table shows the expenditure amounts of all media available in Thailand from year 2000 to 2005.

1.1.3 Expenditure from Years 2000 to 2005 of Top 3 Brands and Advertisers

Table1.2: The Expenditure in Year 2000 for Top Three Brands and Advertisers

Brands	Million Baht
1. AIS Communication Corporate	141.9
2. Dtac Mobile Phone System	-
3. Digital GSM2 Watt System	406.3

Advertisers	Million Baht
1. Unilever (Thai) Holdings	2,824.2
2. Advance Info Service PCL	914.7
3. Grammy Entertainment PCL	812.4

Source: AC Neilsen Media Research

Table1.3: The Expenditure in Year 2001 for Top Three Brands and Advertisers

Brands	Million Baht
1. AIS Communication Corporate	490.8
2. Dtac Mobile Phone System	480.1
3. Digital GSM2 Watt System	415.5

Advertisers

1. Unilever (Thai) Holdings	2,308.4
2. Advance Info Service PCL	1,566.9
3. Grammy Entertainment PCL	1,001.1

Source: AC Neilsen Media Research

Table1.4: The Expenditure in Year 2002 for Top Three Brands and Advertisers

Brands	Million Baht
1. Digital GSM Mobile Phone System	618
2. TV Direct Sales	562.9
3. One-2-Call Mobile Phone System	463.5

Advertisers

1. Unilever (Thai) Holdings	2,689.7
2. Advance Info Service PCL	1,550.2
3. Procter & Gamble (Thailand)	1,022.4

Source: AC Neilsen Media Research

Table1.5: The Expenditure in Year 2003 for Top Three Brands and Advertisers

Brands	Million Baht
1. One-2-Call Mobile Phone System	619.2
2. AIS Communication Corporation	525.7
3. Singha Beer	492

Advertisers	Million Baht
1. Unilever (Thai) Holdings	3,117.3
2. Advance Info Service PCL	1,835.9
3. Procter & Gamble (Thailand)	1,302.9

Source: AC Neilsen Media Research

Table1.6: The Expenditure in Year 2004 for Top Three Brands and Advertisers

Brands	Million Baht
1. One-2-Call Mobile Phone System	569.8
2. Pond's Facial Skincare Products	543.4
3. Oil of Olay Facial Skincare Products	483.5

Advertisers

	Million Baht
1. Unilever (Thai) Holdings	3,795.7
2. Advance Info Service PCL	2,022.2
3. Procter & Gamble (Thailand)	1,625.3

Source: AC Neilsen Media Research

Table1.7: The Expenditure in Year 2005 for Top Three Brands and Advertisers

Brands	Million Baht
1. Pond's Facial Skincare Product	732.2
2. Oil of Olay Facial Skincare Product	641.2
3. TV Direct Sales	468.1

Advertisers

1. Unilever (Thai) Holdings	4,120.4
2. Procter & Gamble (Thailand)	1,696.7
3. Ajinomoto Sales Co., (Thailand)	1,068

Source: AC Neilsen Media Research

All these tables show the top 3 advertisers and brand spending from year 2000 to 2005. Unilever (Thailand) Holdings shows the highest advertising expenditure, so it is the company outranking others in every year.

1.1.4 Movie Theaters in Thailand

Movie theaters in Bangkok offer comfortable seating and many choices of movies, all at an attractive price. In the past, there were basically three large movie theater companies in Thailand: Major Cineplex, EGV, and SF Cinema City. Major Cineplex and EGV are already merged, so there are just only two major players in the market. Almost 90% of movies are shown at Major Cineplex theaters. In year 2001, there were 199 theaters in Bangkok and 123 theaters up-country (www.thaiwebsite.com).

1.2 Statement of the Problem

It is generally accepted that cinema is a high impact medium due to the largely captive and attentive audience compounded by the size of the visual stimuli and the quality of the sound (Ewing et al., 2001). Cues are external stimuli or objects in the environment that have the potential to stimulate a drive or elicit other responses. Advertisements are often used as cues in an attempt to activate consumers' drives. In addition, the product itself, including the name and package design, may serve as a cue. Understanding how consumers perceive and react to stimuli is particularly important to marketers in their efforts to design promotional strategies. A response is the behavior created by the stimulus. The response of interest to marketers is usually the purchase of a product or service; however, marketers may also focus on responses that are short of actual purchase to gauge whether learning has occurred. Intermediate measures such as recall or recognition of an advertisement, image measures, or consumer inquires can also be used to assess learning (Belch and Belch, 1990).

Given the large number of media competing for audience attention, in this study, the researcher sought to answer the question; "What is the perception of audience toward cinema advertising content and what is the Viewer Response Profile?"

1.3 Research Objectives

The objective of this study was to identify the relationship between the cinema advertising contents and each factor of Viewer Response Profile (VRP).

1.4 Significance of the Study

Normally, advertising can be described in terms of the uncertainty of its outcome. This is due to advertising being only one of many variables that can affect behavior. This study's findings offer benefits for advertising agencies, the marketers and media department. If they understand the relationship between Viewer Response Profile (VRP) and Audio and Visual cues components of cinema advertising, they could develop effective marketing strategies based on consumer's perception. The results from this research is primarily beneficial to marketers and advertisers who want to use In-cinema advertising as their advertising tool and they are also beneficial for those who are interested in advertising. In addition, the findings would help them to know the emotional response and attitude toward In-cinema advertising of consumers. From the knowledge of perception, emotional response, and attitude studied, marketers and advertisers will be able to use the information obtained as a direction for effectively and most efficiently improving and planning advertisements corresponding to the needs of the consumers.

1.5 Scope of the Research

The research focused on studying the audience perception toward advertisements in the cinema. Respondents were people, who see advertisements in movie theaters located in Siam Square, Bangkok. The survey was conducted from July 15, 2006 to August 15, 2006.

1.6 Limitations of Study

The study had some limitations. Firstly, the research was mainly based on the perception of the respondents so the respondents' expression might be distorted from reality. Secondly, the result of this study cannot be generalized to all Thai people because the target population was those who visit movie theatres in Siam Square, Bangkok only. Moreover, the research results represented attitude of the sampled group in the period of the study only. The research results, therefore, cannot be used as a representative for all time periods.

1.7 Definition of Terms

Advertising: is the nonpersonal communication of information usually paid for and usually persuasive in nature, about products (goods and services) or media by identified sponsors through various media (Arens, 1996).

Alienation: identifies commercials that consumers feel are irrelevant or irritating. This dimension yokes negative judgments about message with rejection of the execution (Schlinger, 1979).

Availability: represents categories of potentially useful information to consumers. Availability is place of purchase (Resnik and Stern, 1997).

Brand Reinforcement: refers to the fit of a brand with its use by consumers and results in a positive attitude toward a brand (Schlinger, 1979).

Cinema Advertising: is another medium of delivering the message. It is the use of movie theaters to promote products and/or services (Belch and Belch, 2004).

Confusion: refers to the clarity with which advertising communicates and the degree to which viewers find it difficult to follow (Schlinger, 1979).

Components or Contents: are ingredients, composition, ancillary items (Resnik and Stern, 1997).

Cues: are external stimuli-or objects in the environment that have the potential to stimulate a drive or elicit other responses (Belch and Belch, 2004).

Digital Advertising: is a new medium enabling one to mass customize messages, as well as to measure advertising effectiveness. It uses high tech plasma and liquid crystal displays delivering dynamic images that can capture consumers' attention in-store (http://www.navori.com/advertising-digital-signage.htm).

Entertainment: is the factor consisting of statements that characterize a commercial as pleasurable, enjoyable and fun to watch (Schlinger, 1979).

Empathy: indicates the extent to which viewers participate vicariously in events, feeling, and behaviors that are shown in a commercial. Empathy may be positive or negative (Schlinger, 1979).

Familiarity: something unusual and different either from advertising in general or from current campaigns for the product category or brand, certain others describe it as "old hat" (Schlinger, 1979).

Performance: is an explanation of what the product does or what the product claims to do (Zhang and Gleb, 1996).

Quality: as a degree or level of excellence is something that is special in a particular product. This could be tangible or intangible and includes winning awards, durability, workmanship, excellence of materials, structural superiority, superiority of personnel, attention to detail, or special services (Resnik and Stern, 1997).

Relevant News: is the degree that viewers feel that the commercial has told them something important and interesting about a brand or some useful information (Schlinger, 1979).

Response: is a behavior that is created by a stimulus (Belch and Belch, 2004).

Viewer Response Profile (VRP): is the rating instrument that gauges affective reactions to advertisements. The VRP indicates how people feel after seeing a commercial rather than what they know (Schlinger, 1979).

CHAPTER 2
REVIEW OF RELATED LITERATURE AND STUDIES

The researcher had divided this chapter into four sections which are related to Cinema Advertising and Viewer Response Profile (VRP) and which include the following points:

2.1 Analysis of the Independent Variables

      2.1.1 Advertising

      2.1.2 Elements of communication process

      2.1.3 Types of Advertising

      2.1.4 Functions of Advertising

      2.1.5 Cinema Advertising

      2.1.6 Characteristics of Cinema Advertising

      2.1.7 The Audio and Visual Cues Components of In-Cinema Advertisements

2.2 Analysis of the Dependent Variables

      2.2.1 Response Process

      2.2.2 Emotion

      2.2.3 Perception

      2.2.4 Viewer Response Profile (VRP)

2.3 Relationship of the Independent Variables to Dependent Variables

2.4 Previous Studies

2.1 Analysis of Independent Variables

2.1.1 Advertising

Nowadays, advertising has become one of the most important factors for launching new products and reminding consumers of old products in the market. Therefore, advertising has become a critical channel to communicate with customers in the market. Customers tend to think that virtually every form of commercial promotional activity, from concept sponsorship to telemarketing, is a form of "advertising" (Schultz, 1995). Over the years, advertising has been defined in many ways.

A modern definition, encompassing a broader range of media can be found in the American Heritage Dictionary (2000) "The activity of attracting public attention to a product or business, as by paid announcements in print, broadcast or electronic media." There are many authors who have offered varying definitions of advertising as follows:

Arens (1996) stated that advertising is the non-personal communication of information usually paid for and usually persuasive in nature, about products (goods and services) by identified sponsors through various media.

Bolen (1981) stated that advertising is any controlled form of non-personal presentation and promotion of ideas, goods, or services by an identified sponsor that is used to inform and persuade the selected market.

Bearden, Ingram and LaForge (1998) defined it as the element of the marketing communications mix that is non-personal paid for by an identified sponsor, and disseminated through mass channels of communication to promote the adoption of goods, services, personnel, or ideas.

Zikmund and d'Amico (1999) argued that advertising is an informative or persuasive message carried by a non-personal medium and paid for by an identified sponsor whose organization or product is identified in some way.

Dunn (1969) stated that advertising is paid, non-personal communication through various media by business firms, nonprofit organizations and individuals who are in some way identified in the advertising message.

Figure 2.1: Joyce's model of how advertising works
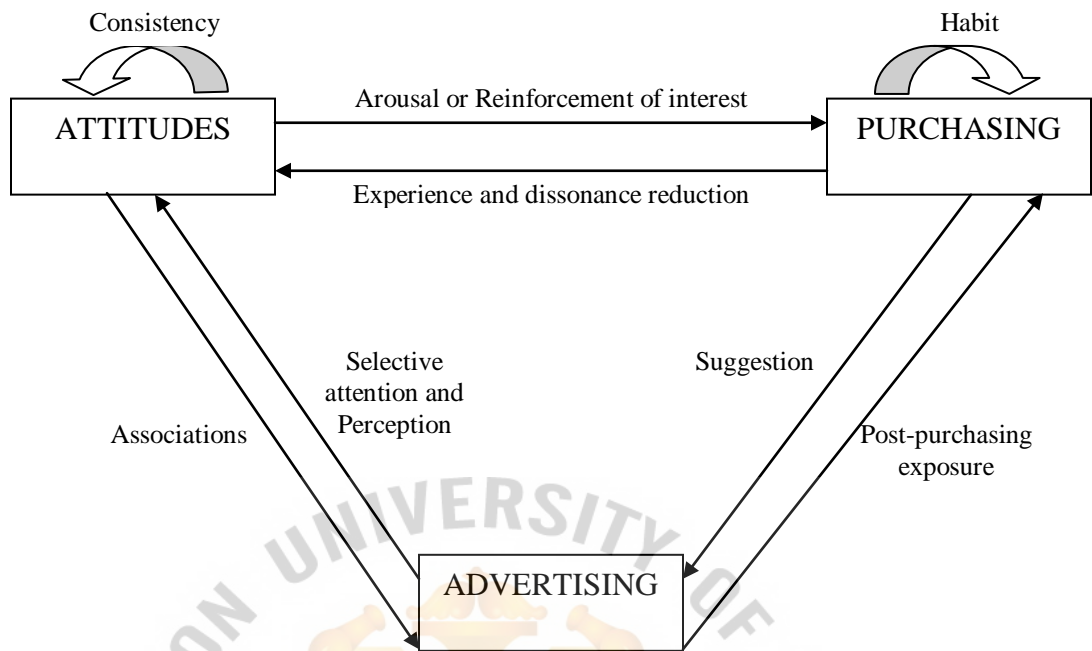
Source: Butterfield, L. (1999). *Excellence in Advertising* (2nd ed.). Oxford: Butterworth-Heinemann. p. 64.

As early as the 1930s, it was acknowledged that advertising could work more than one way, and frameworks began to be constructed. The most enduring one from that time is Young's "Five Ways" (1963), which states that advertising works: by familiarizing, reminding, spreading news, overcoming inertia, and adding a value not in the product. Joyce (1967) suggested that advertising works via complex relationships between interacting variables. Most importantly, Joyce's model (Figure 2.1) says that purchasing both influences attitudes ("Experience and dissonance reduction") and heightens attention to advertising ("post-purchasing exposure") (Butterfield, 1999).

Figure 2.2: Scale of Direct/Indirect Response to Advertising
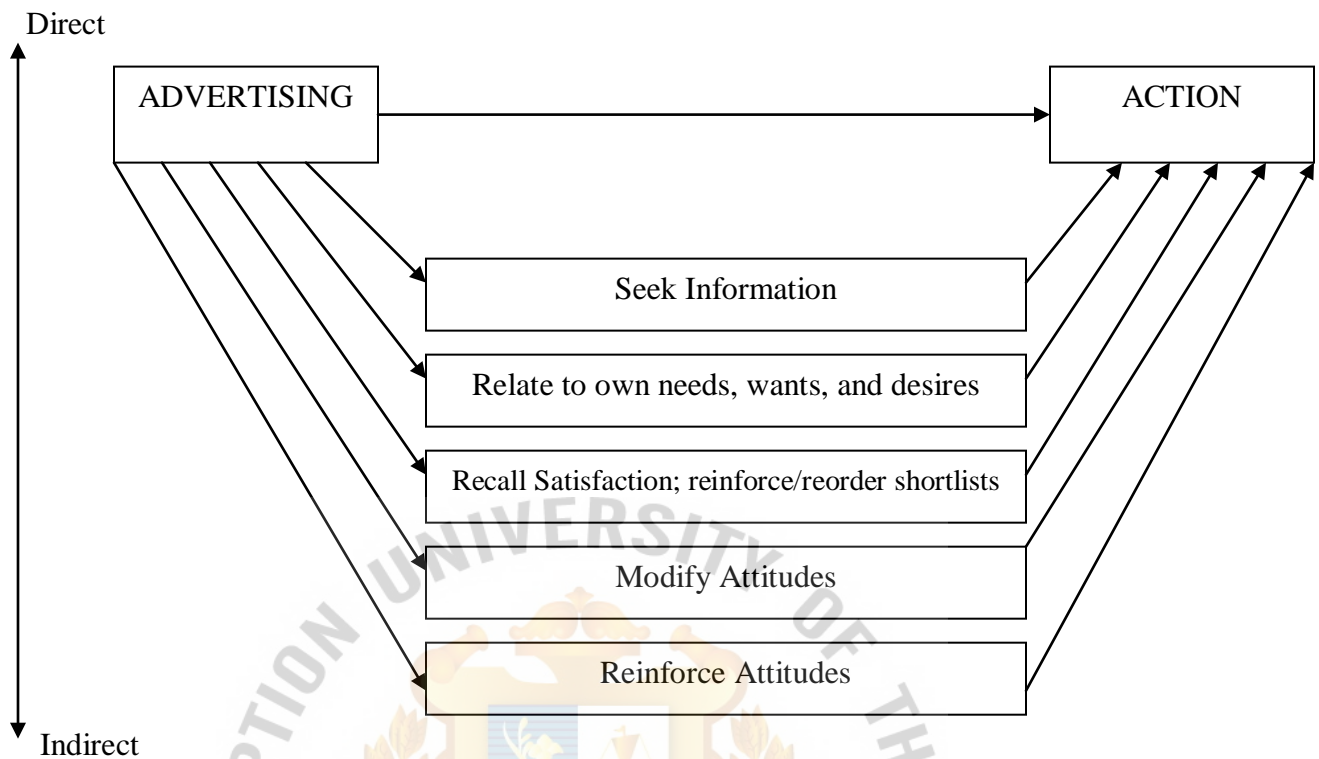
Direct

| ADVERTISING | | ACTION |

Seek Information

Relate to own needs, wants, and desires

Recall Satisfaction; reinforce/reorder shortlists

Modify Attitudes

Reinforce Attitudes

Indirect

Source: Butterfield, L. (1999). *Excellence in Advertising* (2nd ed.). Oxford: Butterworth-Heinemann. p. 65.

This scale starts with the simplistic view that advertising affects action directly, then modifies it on an increasingly indirect/less immediate continuum of intervening responses, from seeking information right through reinforcing attitudes (Butterfield, 1999).

In between, there are responses concerned with the receiver relating the brand to his own needs, wants, desires or motivations, recalling satisfactions and making shortlists, and modifying attitudes. The great strength of this model is that it recognizes that advertisements can differ in terms of either speed or the complexity of intervening responses, or both.

2.1.2 Elements of the Communication Process

Figure 2.3: Elements of the Communication Process
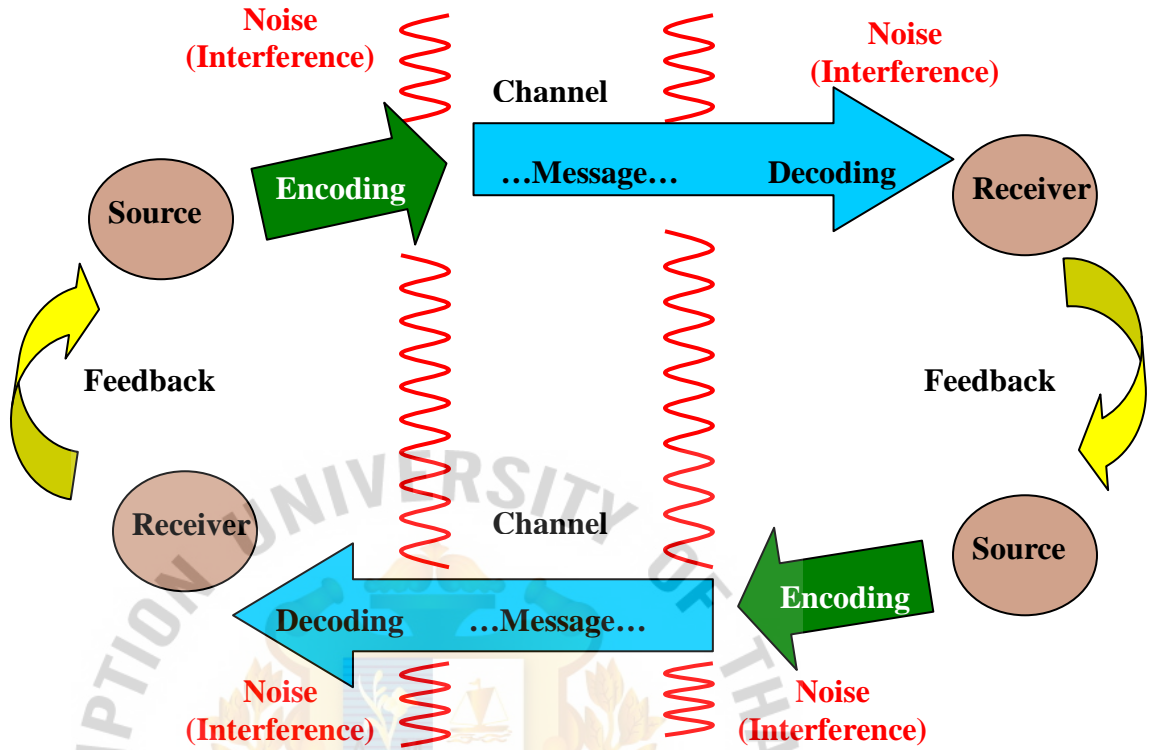
Source: Joseph, R. D. (1990). *The Dynamics of Mass Communication*. New York: Random House. p. 6.

The above figure shows the eight elements of the communication process: The source and receiver are the principal participants in the communication process; message and channel are the objects employed by the participants to communicate; encoding, decoding, and feedback are functions of the process; and noise is the element that can inhibit effective communication. Each of the eight elements has a fundamental role in understanding advertising as communication.

2.1.3 Types of Advertising

Advertisers develop and place advertisements for many reasons. Some of the most basic types of advertising are based on functional goals, that is, on what the advertiser is trying to accomplish. The functional goals for advertising include primary and selective demand stimulation, direct and delayed response advertising, and corporate advertising (O'Guinn et al., 2000).

On primary demand stimulation

An advertiser is seeking to create demand of the customer for a product category in general. In its pure form, the purpose of this type of advertising is to educate the potential customer about the fundamental value of the product rather than to emphasize the value of a specific brand within a product category.

Selective demand stimulation

The purpose of selecting demand stimulation advertising is to point out a brand's unique benefits compared with competitors. This type of advertising will stimulate demand for a particular company's brand.

Direct response advertising

Direct response advertising is a type of advertising which asks the receiver or potential customer to act immediately. This kind of advertising, normally is used for products that customers are familiar with, that do not require inspection at the point of purchase, and that are relatively of low cost.

Delayed response advertising

This type of advertising relies on imagery and message themes that emphasize the benefit and satisfying characteristics of a brand. Rather than trying to stimulate an immediate action from an audience, delayed response advertising attempts to develop recognition and approval of a brand over time.

Corporate advertising

Corporate advertising is not designed to promote a specific brand but rather functions to establish a favorable attitude toward the company as a whole (O'Guinn et al., 2001). Also, the advertising is designed to promote overall awareness of a company or enhance its image among a target audience (Belch and Belch, 2004). Actually, an extension of the public relations function, corporate advertising does not promote any one specific product or service. Rather, it is designed to promote the firm overall – either by enhancing its image, assuming a position on a social issue or cause, or seeking direct involvement in something. The objective of corporate advertising is (1) to create a positive image for the firm and (2) to communicate the organization's view on social, business, and environmental issues (Belch and Belch, 1990).

2.1.4 Functions of Advertising

Wells et al. (2003) stated that there are three basic functions of advertising as follows:

Provides product and brand information

Although many advertisements are devoid of information, providing the consumer with relevant information that will aid decision-making is still the main function of advertising. The information given depends on the needs of the target audience.

Provides incentives to take action

Consumers are reluctant to change their buying behavior. Even if they are somewhat dissatisfied with their current product, a habit has been established is difficult to change and so is learning about a new product. Advertising sometimes gives the consumer reasons to switch brands, if that is his/her goal.

Provides reminders and reinforcement

Much advertising is directed at keeping current customers. Consumers forget why they bought a particular brand of microwave or automobile. Advertising must constantly remind the consumer about the name of the brand, its benefits, its value, and so forth. These same messages help reinforce the consumer's decision.

2.1.5 Cinema Advertising

Another method of delivering the message that is increasingly quick (to the dismay of many) is the use of movie theaters to promote products and/or service. Commercials are shown before the film and previews, with both local and interaction sponsorship (Belch and Belch, 2004). In terms of sheer visual power, cinema is the strongest medium of all, offering even greater impact than television (Douglas, 1984). The combination of the large screen, multi-track sound and the absence of distractions means that almost every commercial looks and sounds better in the cinema than it does on television.

In various countries, attendance at cinema has experienced dramatic growth in recent years (Howard-Willioms, 1997). Thus, cinema advertising as a communication medium has growing potential and has the ability to reach a captive audience who cannot switch channels (Rotzoll, 1987).

A worldwide surge in cinema advertising expenditure underscores the need for additional research into the medium's impact and effectiveness. Researchers argue that among cinema's many virtues are its abilities to reinforce and complement other media. Another alternative advertising media such as in-cinema advertising might also allow marketers to better target audiences in a way that they are unable to do so with more traditional media (Austin, 1986; Johnson, 1981). Furthermore, young adults, a cohort often considered by advertisers to be evasive and difficult to target via traditional media, can be effectively reached through cinema advertising. Cinema's appeal is not restricted to the youth market, however. It is seen as an underrated and underutilized medium through which to target older consumers.

Consumers recall cinema ads better than TV ads: A study in the US showed that 43 percent of moviegoers remember ads they saw onscreen, unaided, compared to six percent for TV, according to numbers from Lieberman Research and Zenith Media (American Demographics, 2003). Another study conducted in Canada concluded that full-motion cinema ads generate higher recall than TV and radio. One done in 2000 for Cineplex Odeon by Thompson Lightstone and Co. of Toronto looked at ``total recall'' (the ability to remember an ad, with or without memory clues) among 323 patrons of film, TV and radio in Toronto, Vancouver and Calgary. Full-motion movie ads enjoyed a 74% average recall rate (the combined total for aided plus unaided recall). This was compared with figures of 37% for radio and 32% for television, according to research by the ComQUEST, a division of BBM Bureau of Measurement in Toronto (Marketing Magazine, 2002).

In an Arbitron Cinema Study conducted in the UK it was found that more than two-thirds of adults and 7 out of 10 teens did not mind ads that play before a movie begins. The study comprised four national telephone surveys of 1,000 to 2,500 consumers from July 2002 through April. The second study by Arbitron also found that moviegoers who see digital ads when leaving a theater showed higher ad recall of as much as 60

percent or more and increased purchase intent by as much as 20 percent or more (AdWeek, 2003).

However, all these studies cited have been conducted in western countries with mainly western audiences. In Thailand, more and more people are seeing movies in theatres. Film is the number one leisure pursuit for 15- to 34-year-old and is second only to eating out for adults (BrandAge, 2003). Hollywood blockbusters such as Titanic and Gladiator coupled with the increasing popularity of Thai films have brought a much wider range of audiences back into the cinema. The other major factor is investment by cinema exhibitors. The growth in multiplexes has made cinema a more accessible and attractive entertainment option. Despite this, there is very little empirical research on the effectiveness of cinema advertising among Thai audiences. The findings of this study would help ad campaigners to develop plans for using this new media to reinforce their brand values.

2.1.6 Characteristics of Cinema Advertising

Cinema offers advertisers clarity, color, movement and far higher sound and picture quality. Cinema commercials are generally seen by a large number of people at once, which means that they can be a target for barracking or, simply, that the audience can be distracted by people talking, buying ice cream or just looking for their seats (Douglas, 1984). The cinema is a high impact and effective advertising vehicle in the media mix strategy (Prendergast and Wah, 2005). The major appeal of cinema advertising is the access it affords to younger, educated, affluent audiences and, the most attractive target, families (Dill, 1999).

Commonly cited advantages of cinema advertising include high-quality presentation with bigger and better resolution, color and Dolby stereo sound (Johnson 1981). Modern cinema seats are also more comfortable (Ewing et al., 2001). There are more benefits or advantages for advertising in cinema as follows:

Advantage of movie and video advertising

1. *Exposure*. The number of people attending movies is substantial; tickets sales are approaching $5 billion per year. People are more likely to be exposed to the in-theater advertising.

2. *Mood*. If viewers like the movie, the mood can carry over to the product advertised.

3. *Cost*. The cost of advertising in a theater varies from one setting to the next. However, it is low in terms of both absolute and relative costs per exposure.

4. *Recall*. Research indicates that the next day about 87 percent of viewers can recall the advertisements they saw in a movie theater.

5. *Clutter*. Lack of clutter is another advantage offered by advertising in movie theaters. Most theaters limit the number of advertisements.

One study found that the unbiased recall for cinemas was 72 percent, as compared to 15 percent recall for television advertisements (Morgan, 1997). It has also been suggested that patrons prefer to see advertisements while waiting for a movie to begin, rather than sitting in darkness or listening to music (Secunda and Negenzahl, 1995).

Both the audio and visual components are important and visual stimuli, which supplement audio information (i.e. framed information) allows the consumer to develop more inferences about product attributes (Smith, 1991) or remember the advertisements/information longer (Stewart and Punj, 1998). Young and Robinson (1992) examined a related issue and found that there was also a relationship between the "persuasiveness" of audio content and the visual content. They suggested that respondents who were shown more persuasive advertisements were able to process more visual information and as such there was more "connection" between the two components.

When examining audio and visual information within one advertising medium, one might normally consider focusing on television advertising, however, other advertising media, such as in-cinema advertisements also have audio and visual components. It, therefore, might be expected that any benefits derived from information framing would occur in all media using both audio and visual cues. In fact, it has been

suggested that these benefits might even be stronger within in-cinema advertising (Polonsky, 2002).

2.1.7 The Audio and Visual Cues Components of In-Cinema Advertisements

A *cue* is a signal of something or a reminder of something. It brings to mind something from the past knowledge or previous experience that provides a framework of meaning that can be used to interpret the sign. The concept of cueing is very important to visual communication because much of past experience is filed in memory as a visual element. In other words, while cues can and do work on the semantic level for certain types of information, perceptual psychologists focus more on the tremendous role of visual imagery in the cueing process based as it is on experiential knowledge (Moriarty, 1986).

The cue in the memory retrieval environment will influence what advertising effects can be recalled from memory. Advertising memory cues are verbal and/or visual information. Also, advertising memory cues are intended to establish a link between a brand name product and part of the advertising (Keller, 1986).

Advertising, with its highly condensed message formats, uses a shortcut form of information processing. Through association, two thoughts--usually a product and a selling message--are connected in the mind. If this works successfully, when one thinks about the selling message with its visual cues, one recalls the product and vice versa. This message strategy is heavily dependent on the successful functioning of the cueing process. There simply is not enough time in most advertisements for elaborated message development, so the message designers depend upon cues to elicit the associated meanings. In other words, cueing drives the process of association.

The information that is presented to consumers may relate to any parts of the marketing mix: the product, price, distribution, and promotion. The 14 information cues of the Resnik and Stern (1977) information content coding scheme fit into these broad categories of information. Furthermore, it may be useful to include one additional category: assurance for the consumer. Assuring the consumer of the quality of the product and the trustworthiness of the company can be important, especially in transition economies.

Resnik and Stern (1977) suggested that there were 14 categories of types of information that could be contained within an advertisement. These were: Price of Value, Quality, Performance, Components or Contents, Availability, Special Offers, Taste, Nutrition, Packaging or Shape, Guarantees or Warranties, Safety, Independent Research, Company Sponsored Research and New Ideas. The amount of information contained within advertisements has been frequently used to determine the level of information content (Stern and Resnik, 1991).

In a study, Polonsky et al. (2002), suggested that the majority of cues relate to Components/ Contents, Availability, Quality and Product Purpose or Performance. The "minor" cues are Price-Value, Special Offers, Safety, and New Ideas. Guarantee/Warrantee were not used at all in their research. Four of these "minor" cues (Price-Value, Packaging and Shape, Safety, and New Ideas) were only used in the audio or visual components. This might suggest that these cues are more appropriate or effective when used in one mode or another. Therefore, this system of 14 cues are extended and split into four main information categories: (1) quality, (2) performance, (3) components or contents, and (4) availability.

1) Quality

Quality is a degree or level of excellence; it is something special in the particular product being advertised. This could be tangible or intangible and includes winning awards, durability, workmanship, excellence of materials, structural superiority, superiority of personnel, attention to detail, or special services (Resnik and Stern, 1977). Moreover, Tellis and Fornell (1988) defined quality as a composite attribute of which consumers unanimously prefer more to less. The dimensions of quality include, for example, purity of ingredients, freedom from defects, energy efficiency, product reliability, and safety. Excluded from this definition are dimensions about which consumers may reasonably disagree (e.g., styling, finish, options, features). They posited that because of the nature of the production system, quality is basically a probabilistic attribute. In addition, consumers always will have at least some certainty about the quality of the products in their choice set.

Nelson (1975) takes a position based on the information theory of advertising developed by Stigler (1961), Telser (1964), and others. He believed differences in attributes, and especially in quality, are inherent among competitive products but consumers may not be fully informed about them. Firms could advertise either to inform or to mislead consumers about these differences, but misleading advertisements are not likely to be productive so long as consumers can verify quality either by inspecting the product or using it. Accordingly, firms with better quality are likely to advertise more. Further, Resnik and Stern (1997) proposed that better quality firms also may be more efficient producers and hence earn higher returns for each additional sale. Therefore, if consumers respond to advertising, these firms would advertise more and advertising and quality would be related positively.

2) Performance

Resnik and Stern (1977) argued that *performance* is an explanation of what the product does or what the product claims to do. Also, product use conditions influence the effectiveness of value expressive appeals as opposed to utilitarian appeals in advertising (Zhang & Gleb 1996). Consumers purchase products for the purposes they serve. Some products consumers own are used mostly in private and such products serve a personal purpose (eg. a razor). Other products used in public may often serve a social purpose of self-projection (a public purpose) or status communication (eg. a car). Meeting consumers' expectation of self-projection is significantly influenced by the consumption visibility of such products. Therefore, the consumers' need to conform to cultural norms and values when purchasing a product may depend on the consumption purpose it serves, which may be private or public. A razor that is used in private need not reflect the prevailing collectivist societal values in a collectivist culture. Therefore, an advertising appeal that emphasizes social benefits (culturally congruent ad appeal) may be more effective in promoting a product whose consumption serves a social purpose rather than a personal purpose in a collectivist culture (Gunaratne, 2000).

3) Components or Contents

Resnik and Stern (1977) argued that *components or contents* are ingredients, composition, and ancillary items. They tell consumers what the product is made up of and what the components or contents of the products are. The information content of advertising can be examined by isolating "quantifiable information that may potentially assist the typical consumer in making an intelligent choice" (Stern et al., 1981). The objective information content of advertisements is measured rather than subjective information use (Abernethy and Franke, 1996).

4) Availability

Resnik and Stern (1977) explained that *availability* represents categories of potentially useful information to consumers. Availability is place of purchase, available period, and contact phone number. Also, a product that is obtainable, ready or able to be used. Additionally, in a country where consumer goods are difficult to locate and obtain, emphasis on availability can be expected (Rice & Lu, 1988). Particularly, the retail and wholesale markets may be inefficient in countries such as Russia (Reich, 1996). Also, a large part of the distribution system in former Eastern Europe is out of date, even if marketing activity has concentrated on the creation of a better retail infrastructure (Blackett, 1992; Lofman, 1993). Notwithstanding that many consumers in transition economies are by now used to new distribution structures (Lascu, Manrai, & Manrai, 1993), place of purchase may still be important since many of their stores do not carry a broad range of different brands. Thus, manufacturers can be inclined to mention place of purchase of their particular brand. Addresses provide information on the physical availability of products, as well as an opportunity to request additional general information about the product. This latter argument will certainly hold for the provision of telephone numbers in advertisements (Resnick and Stern, 1977).

2.2 Analysis of Dependent Variables

2.2.1 Response Process

Vakratsas and Ambler (1999) reviewed more than 250 journal articles and books in an effort to better understand how advertising works and affects the consumer. On the basis of their review of these studies, they concluded that although effects hierarchies have been actively employed for nearly 100 years, there is little support for the concept of a hierarchy of effects in the sense of temporal sequence. They note that in trying to understand the response process and the manner in which advertising works, there are three critical intermediate effects between advertising and purchase. These include *cognition*, the "thinking" dimension of a person's response; *affect*, the "feeling" dimension; and *experience*, which is a feedback dimension based on the outcomes of product purchasing and usage (Belch&Belch, 2004).

2.2.2 Emotion

Many people assume that the most effective advertising consists of arguments supported by clear evidence. Many people also think that emotional or funny advertising are frivolous and ineffective; the only advertising that works are those that embody strong arguments. These beliefs rely on the assumption that most consumers make decisions based on the comparative performance of rival brands on specific characteristics. Emotion is probably one of the least understood of mental activities.

Modes of Persuasion

The arousal of emotions persuades viewers in a way that is quite different from that of argument. The communicator uses various stimuli that are likely to stimulate emotions. These stimuli may be characters, pictures, music, sequences of events, or humor. The stimuli are more interesting, easier to follow, and easier to recall than arguments. The aroused emotion then persuades the recipient to action in one of three modes: implicit, explicit, or associative.

Figure 2.4: Implicit Mode
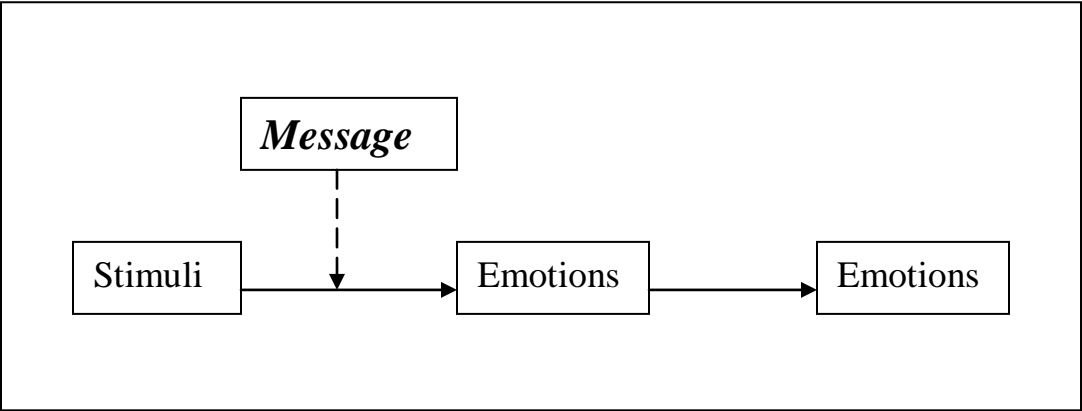
Source: Tellis, G. J. (2004). *Effective Advertising: Understanding When, How and Why Advertising Works*. USA: SAGE Publication. p.149.

Implicit Mode

In the implicit mode, the advertiser arouses emotions while embedding a message in characters involved in a pilot. The characters are so real and the plot so interesting that it captures the attention of the viewers and immerses them in the roles of the characters. The emotion also lowers their defenses against the message. Viewers empathize or feel with the characters and believe the message. The persuasion in this mode is implicit: there may be no arguments and no direct attribute claims.

Figure 2.5: Explicit Mode
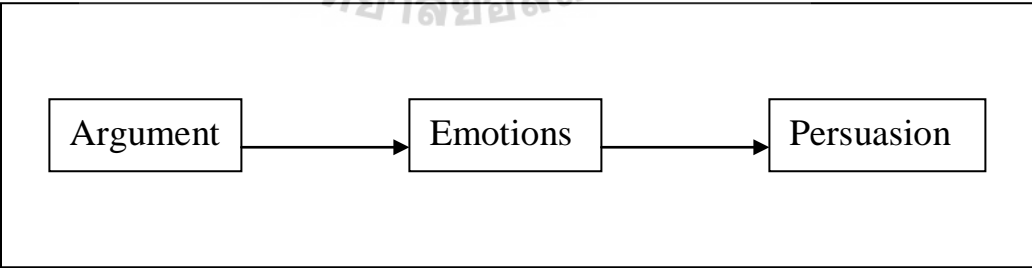
Source: Tellis, G. J. (2004). *Effective Advertising: Understanding When, How and Why Advertising Works*. USA: SAGE Publication. p.149.

Explicit Mode

In the explicit mode, the advertiser arouses emotions using stimuli to drive home a point of view. In contrast to the implicit mode, the advertiser explicitly makes the claim and may support it with arguments. However, the persuasion occurs primarily through the arousal of emotion rather than the force of the argument. The emotions raised are of sympathy rather than of empathy as in the implicit mode.

Figure 2.6: Associative Mode
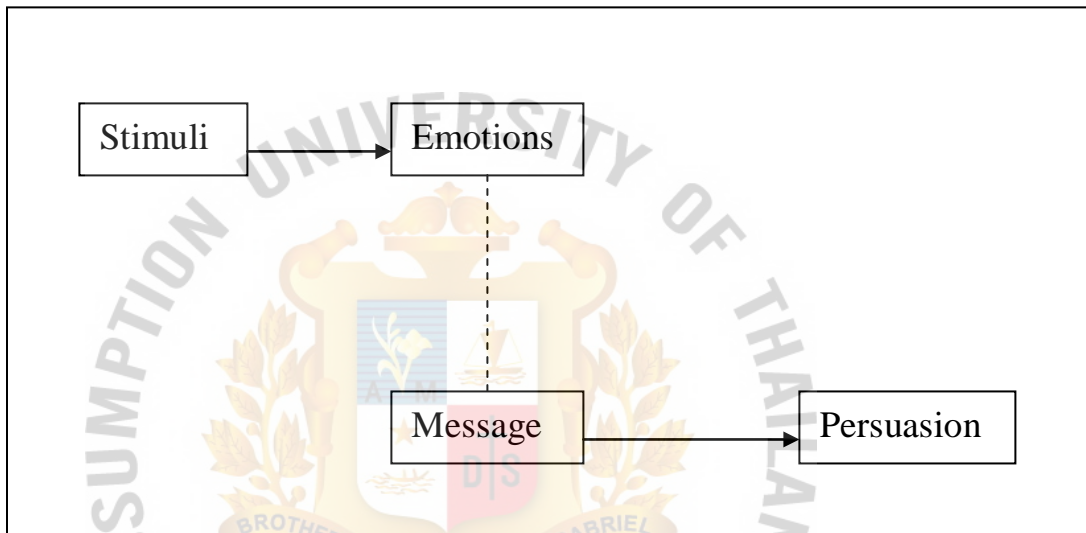
Source: Tellis, G. J. (2004). Effective Advertising: Understanding When, How and Why Advertising Works. USA: SAGE Publication. p.149.

Associative Mode

The associative mode arouses emotions with stimuli that are only tangentially related to the product. For example, a McDonald's advertising shows Kobe Bryant teaching a young child to play basketball. The advertising arouses a great deal of warmth without claiming any product benefit. In this case, the drama draws the audience into the action and lets the audience share the warm feeling. The purpose of the advertising is to capture the audience's attention and to associate the McDonald's name with a feeling for warmth. Thus, persuasion occurs through better recall of the brand and its association with warmth, rather through any explicit or implicit brand attribute (Tellis, 2004).

2.2.3 Perception

Perception is the process of selecting, organizing, and interpreting sensations into a meaningful whole. In the past, methods of studying stimuli and measuring responses to them were restricted to examining the five senses. Today, however, the view that perception uses merely sight, hearing, smell, taste, and touch to comprehend the environment is inadequate. Although the senses do play a major role in our comprehension of an event, our interpretation of a sensation may lead to a false perception (Hanna and Wozniak, 2001).

Figure 2.7: Information Processing for Consumer Decision Making
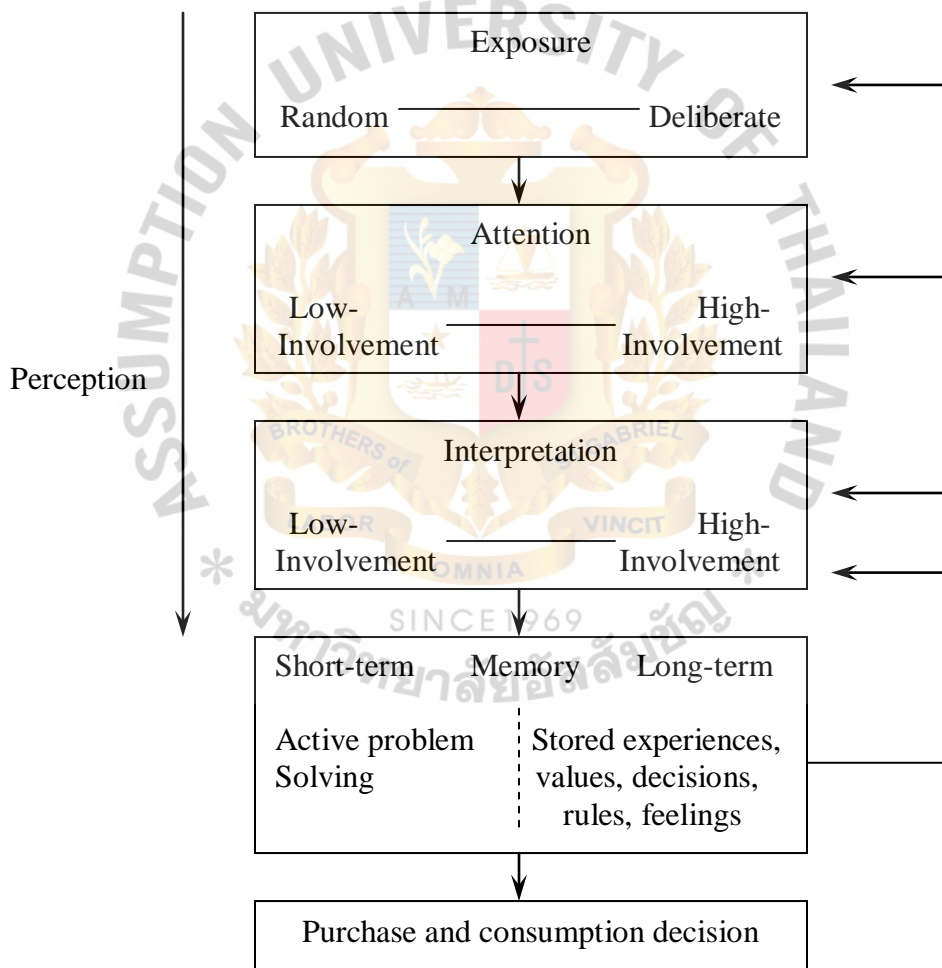
Source: Hawkins, D.L.; Best, R.J. and Coney, K.A. (2001). *Consumer Behavior: Building Marketing Strategy*. New York: Irwin McGraw Hill. p.284.

In figure 2.7, information processing is a series of activities by which stimuli are perceived, transformed into information, and stored. The figure illustrates a useful information-processing model having four major steps or stages: exposure, attention, interpretation, and memory.

2.2.4 Viewer Response Profile (VRP)

Advertising researchers have shown considerable interest in identifying the dimensions, which underlie viewers' cognitive and affective reactions to advertisements (Wells 1964; Leavitt 1970; Schlinger 1979). Multidimensional profiles can be used to gauge viewers' immediate reactions to advertisements and to select advertisements that may elicit positive response from advertising viewers.

Researchers have found that immediate advertising response is an important mediator variable between advertising exposure and attitude formation toward the advertised product (Shimp 1981; MacKenzie, Lutz, and Belch 1986; Mitchell 1986). Through an attitude transfer mechanism, favorable feeling about the advertising can be translated into favorable feeling about the advertised product.

The rating instrument, called the Viewer Response Profile (VRP), gauges affective reactions to advertisements. Unlike measurements of learning and comprehension, it does not directly concern itself with the retention of claims, slogans or other factual material. It focuses instead on the emotional component of communication effects. The VRP indicates how people feel after seeing a commercial rather than what they know (Schlinger, 1979).

To measure viewer response to advertising, use was made of the VRP (Schlinger, 1979) scale. The VRP is a popular diagnostic research instrument that consists of 32 items and seeks to gauge respondents' affective reaction to advertisements. Each item consists of an evaluative statement about different facets of respondents' experience of an advert accompanied by a 7-point scale enabling data to be easily collected and allowing for comparison across adverts and respondents.

Schlinger (1979) stated that VRP focuses on the emotional component of communication effects and indicates how people feel after seeing a commercial rather than what they know. The VRP assesses seven facets relating to how people feel about an advertisement; including entertainment, confusion, relevant news, brand reinforcement, empathy, familiarity, and alienation. The explanation of each dimension is as follows:

1) Entertainment

Entertainment is the first factor consisting of statements that characterize a commercial as pleasurable, enjoyable, fun to watch. For the consumer, entertainment is a gratification that advertising can offer a chance to smile, to laugh aloud, to be pleasantly diverted. For the advertiser, entertainment may be a device for breaking through commercial clutter and gaining attention. Entertainment refers to the ability of an advert to be enjoyed, to provide a smile, to be pleasantly diverted but not necessarily laugh-provoking.

2) Confusion

All commercials should communicate meaning, either denotative or connotative, explicitly or implicitly expressed. It is true that some advertisements communicate this more clearly than others. It refers to the clarity with which advertising communicates and the degree to which viewers find it difficult to follow. A high score on confusion suggests that the commercial needs revisions aimed at clarification. This is especially true if the advertisement is scheduled for light exposure and will not gain clarity through repetition, or if it is aimed at a primarily cognitive response, i.e., its appeal is based upon wit, information, argumentation, etc., rather than upon mood and affect.

3) Relevant News

Relevant News is the degree to which viewers feel that the commercial has told them something important and interesting about a brand or some useful information. Not only do viewers say they have learnt something, they relate what they learnt to their own needs and mentally rehearse buying and using the advertised product. New-product commercials get higher relevant news ratings than advertisements for established brands. But not all new-product commercials score equally high.

4) Brand Reinforcement

Brand Reinforcement refers to the fit of a brand with its use by consumers and results in a positive attitude toward a brand. The brand reinforcement scores vary for different product classes and brands. Commercials often score high on the reinforcement dimension when they show the product in a way that fits in with how consumers experience the brand. Commercials do not seem to reinforce favorable attitudes if they put the product in a context that is remote from actual usage or if they make claims that viewers see as unimportant or exaggerated.

5) Empathy

The empathy dimension indicates the extent to which viewers participate vicariously in events, feeling, and behaviors that are shown in a commercial. Empathy may be positive or negative. In negative empathy, the viewer disassociates himself/herself from what he/she sees; his/her involvement takes the form of denial and repudiation. Although the sentences that represent the empathy dimension state a positive response, strong rejection of those items suggests negative empathy. Commercials score high on empathy when they portray attractive characters and situation-in other words, the kind of people, places, actions, and objects to which respondents would like to relate themselves.

6) Familiarity

Viewers see certain commercials as unusual and different either from advertising in general or from current campaigns for the product category or brand, they describe certain others as "old hat". New commercials that respondents find in distinguishable-or nearly so- from ones they have seen may elicit the "same old thing" reaction. On the other hand, a few old, established campaigns manage to avoid high familiarity ratings, perhaps because they are flexible enough to allow variations with continuity. Familiarity may breed contempt, and high scores on the items may signal that a campaign is worn out in the sense that viewers are tired of it.

7) Alienation

The alienation factor identifies commercials that consumers feel are irrelevant or irritating. The dimension yokes negative judgments about message with rejection of the execution. Commercials that score high on alienation often fail to present the viewer with meaningful product cues. This failure can take a number of forms: a setting far removed from people's experience of the product; an abrupt change from a familiar and well-liked campaign format to an entirely different, unfamiliar, and less likable approach; an overemphasis on entertainment or on a storyline that results in the product getting lost in the background; a problem that consumers know and care about; the use of implausible, unconvincing, or unpleasant characters. Commercials tend to avoid alienating their viewers when they communicate salient and believable product benefits or a self-enhancing viewer image in a nonirritating and interesting way. It should be noted that high alienation scores do not necessarily indicate ineffectiveness. On the contrary, it appears that certain commercials that are irritating or that generate "curious disbelief" can be very influential (Maloney and Schonfeld, 1973).

2.3 Relationship between Independent and Dependent Variables

In the last decade, television and cinema advertising has turned increasingly to getting customer's attention. Advertising has been related with the advertising campaigns, which are helping each other to increase the customer's perception toward the company's products. Nowadays, there are many channels of advertising such as television, radio station, magazine, newspaper, the internet, outdoor media and advertising in cinema (Chang and Thorson, 2004).

In the last few years advertising researchers have demonstrated the important role that the viewer's emotional response plays in mediating the impact of television commercials a well as advertising in general. Researcher and market place findings over the last 10 to 15 years have identified that the consumer's emotional response toward the brand and/or the advertising can be a powerful motivator of consumption behavior and can substantially influence post-exposure attitudes and recall (Erevelles, 1998). Researchers have found that immediate advertising response is an important mediator variable between advertising exposure and attitude formation toward the advertised

product (Mitchell, 1986). Through an attitude transfer mechanism, favorable feelings about the advertising can be translated into favorable feeling about the advertised product. Cinema advertising as a communication medium has growing potential and has the ability to reach a captive audience who cannot switch channel (Aim, 1997; Rotzoll, 1987). Many researchers have suggested that in-cinema advertising is also more effective in terms of consumer recall than other advertising media (Dunnet and Hoek, 1996; and Spurman, 1997).

In order to measure the effectiveness of advertisements, marketers have long been interested in measuring consumer's evaluation of advertisements. Recently, researchers have become interested in the affective and evaluative meaning associated with the advertisement itself (Barnes and Dotson, 1990). The Schlinger's Viewer Response Profile is widely used in many countries as an instrument for measuring affective reaction toward television commercials (Joubert, 2004). The Schlinger's Viewer Response Profile, is also commonly used to measure consumers' total response to advertising (Zinkhan and Burton, 1989).

2.4 Previous Studies

Stout and Rust (1993) studied the Emotional Feelings and Evaluative Dimensions of Advertising that are related with the Viewer Response Profile (VRP). The purpose of this research was to examine the relationship between viewer's emotional response and evaluation of television commercials using a popular diagnostic copy research instrument, the Viewer Response Profile. Two general research questions were addressed. First, is there a relationship between different demographic characteristics and emotion response? Second, are there certain dimensions on the VRP that tend to be reflective of emotional response? A professional research firm collected the data of this research by using mall intercepts in several cities throughout the United States. A non-probabilistic sample of respondents was selected using a quota sample where the demographic characteristics of interest (age, sex and brand usage) were represented in the sample in the same proportion as they occur in the target population for the product category. Responses for seven commercials were provided by 208 individuals. Each person individually viewed only one commercial and completed an instrument similar to

the Viewer Response Profile (VRP). Since emotional response was measured as present or absent, the three demographic characteristic measures were at the nominal level, and logistic regression was used. The results of the research showed that demographic characteristics, such as age, sex and brand usage, do influence how individuals respond emotionally, but not to a great extent. The conclusion of this research indicates that both demographic characteristics and emotional consumers use to evaluate advertising for the seven commercials examined.

Prendergast and Wah (2005) studied the effectiveness of cinema advertising in Hong Kong. The research objective was to examine the proportion of cinema audiences that are exposed to the advertisements before commencement of the feature movie (level of exposure), the recall rate of cinema advertisements (level of attention) and the association between situational stimuli and recall rates for cinema advertising. Personal interviews were conducted to examine Hong Kong moviegoers' exposure to and recall of cinema advertising. The study was assisted by the cooperation of two organizations: the Broadway Circuit movie theatre company assigned a location for the personal interviews, while Val Morgan Cinema Advertising provided the schedule of commercials and other information related to the industry. The immediate recall test was preferred for this study because delayed survey subjects recall fewer facts. The result confirmed a significant relationship between gender and degree of advertising exposure. Generally, females and younger interviewees were more likely to enter the cinema before the screening of the advertisements. For the level of interesting recall test, the evidence suggests that females and younger adults had a higher level of recall of cinema advertisements than males and older adults. For influences of situational stimuli on recall, the results indicate that interviewees tended to agree that the situational stimuli in the cinema setting enhanced their perception of the advertising. In the research, nearly 20 percent of interviewees entered the cinema after the advertising and so missed the entire commercial. In order to increase advertising exposure, it is recommended to place the commercial section immediately after the screening of trailers and government announcements. In this way, people who arrive late may still be exposed to the advertising. This study suggests that there is high potential for the industry to grow.

Ewing et al. (2001) stated that cinema advertising is a medium's impact and effective channel, which can reinforce and complement other media. Otherwise, there is a paucity of empirically grounded literature on cinema advertising. This study provided the empirical evidence on how cinema advertising actually works and provided information for managers to use the medium more effectively. For the present study, the recall for commercials in the third week after launch was analyzed, meaning that all commercials were compared at the same time in their life cycles. The researcher used the Adtrack database to compare in-market recall for commercials launched simultaneously on television and in cinema, with those flighted on television only. The sample was described as the commercials that were tested; the actual statistical sample is the number of respondents that were interviewed, 200 per commercial. In total, $6,459 \times 200$ (1,291,800) respondents described commercials that appeared only on television, while $72 \times 200 (14,400)$ respondents described commercials that appeared concurrently in both media. The results of the study showed that the frequency of attendance was one of factors that was related to recall for commercials. Also, the recall for commercials was created both in cinema advertising and on television commercials together more than on television only. For all age groups, there was a higher ability to describe commercials that appeared both in cinema and on television. Otherwise, the younger respondents were better able to recall even television-only commercials than were the older respondents. From the findings, the researchers confirmed that cinema is an effective medium through which to reach young adults, and that it is a high impact medium. Due to its ability to make advertising penetrate, cinema advertising should be considered as a launch medium. In many instance, a slow launch would be more effective using cinema, with television as the supporting medium.

Polonsky et al. (2002) used Resnik and Stern's content criteria to examine audio and visual information of in-cinema slide advertisements within one regional market in Australia to determine whether the two types of cues are compatible or reinforce one another. In the original Resnik and Stern study (1977) it was suggested that there were fourteen categories or types of information that could be contained within an advertisement. These were: Price or Value, Quality, Performance, Components or Contents, Availability, Special Offers, Taste, Nutrition, Packaging or Shape, Guarantees or Warranties, Safety, Independent Research, Company-Sponsored Research and New Ideas. This study involved undertaking a content analysis of thirty in-cinema slide

advertisements from three cinema complexes in a regional market in Australia at a given point in time, representing the population of advertisements shown within these cinemas during a six-week period. Content analysis was used for evaluating and comparing the information cues in both the audio and visual components of these thirty slide advertisements. This study suggests that within in-cinema slide advertisements, marketers used audio and visual cues to communicate different categories of information. However, there was also extensive framing of some categories of information.

Cherdkan (2000) studied Thai teenagers' attitude toward cinema advertisement in theatres in Chiang Mai, Thailand. The purpose of this study was to investigate the attitude of teenagers toward the advertising in theatres. Purposive sampling method was used to sample 180 teenagers aged from 12 to 25 year-old in 6 theatres, 30 teenagers per theatre. The questionnaire was used as a tool for this research. The questionnaire consisted of three parts: respondents' general data, their behavior in watching the movies, and their attitude toward advertising in theatres. The findings from this study showed that most respondents are male, 18 to 25 year-old, studying in universities with monthly income of less than 3,000 baht. They go to watch the movie once a month or less. They like thriller movies and usually enter the theatre on time in order to watch the advertisements. Local hotel and accommodation services are always seen at the beginning of advertisement for consumer products. Regarding the respondent's attitude toward the advertising in theatres, this study found that teenagers have a highly positive attitude toward understanding of the meaning of the message and have brand recognition of products presented in the cinema advertising. Secondly, cinema advertising was more interesting to the respondents because of the way it was presented, special effects in production, and uniqueness compared to advertisement in other media. However, respondents had low levels of confidence in brands of products presented in the cinema advertising as compared to other brands in the same product category. Lastly, this study found that respondents have strongly negative feeling and behavioral intention toward brands of products presented in cinema advertising.

CHAPTER 3
RESEARCH FRAMEWORKS

This study examined the relationship between Cinema Advertising and Viewer Response Profile (VRP). This chapter was divided into four parts, which depicts the Theoretical Framework, Conceptual Framework, Research Hypotheses and Operationalization of Independent and Dependent Variables.

3.1 Theoretical Framework

Russell and Lane (1993) have defined advertising as an integral part of our economic system which has a direct relationship with the manufacturer, distribution, marketing, and sale of goods and services. Advertising has always been necessary to bring buyers and sellers together. Businesses need advertising and advertising itself is a vital business. The core of the communication program is the message, which is the most varied ingredient of the communication mix. In its most basis form, a message is composed of two parts i.e., the visual and the verbal parts. These are the two means the communicator uses to symbolize what he/she has to say. The ultimate effectiveness of any advertisement will depend on how well the elements are created and arranged.

Information content within various types of advertisements is a topic that has been extensively examined within the advertising literature. The amount of information contained within advertisements has been frequently used to determine the level of information content (Stern and Resnik, 1991). It has been suggested that both the audio and visual components are important and that visual stimuli which supplement audio information allows the consumer to develop more inferences about product attributes (Smith, 1991) or remember the advertisements/information longer (Stewart and Punj, 1998). When audio and visual information are framed, these cues have also been found to generate higher levels of recall (Stewart and Punj, 1998).

Figure 3.1: The Communication Process
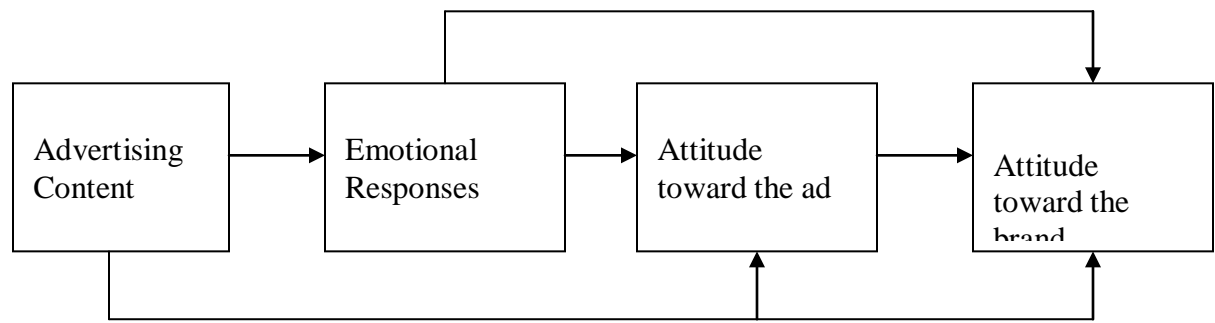
Source: Morris B. Holbrook and Rajeev Batra (1987). *Assessing the Role of Emotions as Mediators of Consumer Responses to Advertising*. Journal of Consumer Research, 14, p. 406.

The communication model draws on the results of numerous studies that have documented the mediating role of attitude toward advertising as a variable that intervenes between advertising content and attitude toward the brand. The communication model assumes a forward flow of effects from advertising content through various intervening variables to brand attitude. The analysis across advertising has frequently appeared in studies of advertising recall (Holbrook and Lehmann, 1980) and in the construction of Viewer Response Profiles (Schlinger, 1979). Viewer Response Profile (VRP) focuses on the emotional component of communication effects. The Viewer Response Profile (VRP) indicates how people feel after seeing a commercial rather than what they know.

Figure 3.2: Advertising Response Process

Advertising Input
Message content, Media scheduling, Repetition

↓

Filters
Motivation, Ability (Involvement)

↓

Consumer

Cognition	Affect	Experience

↓

Consumer Behavior
Choice, Consumption, Loyalty, Habit, etc.
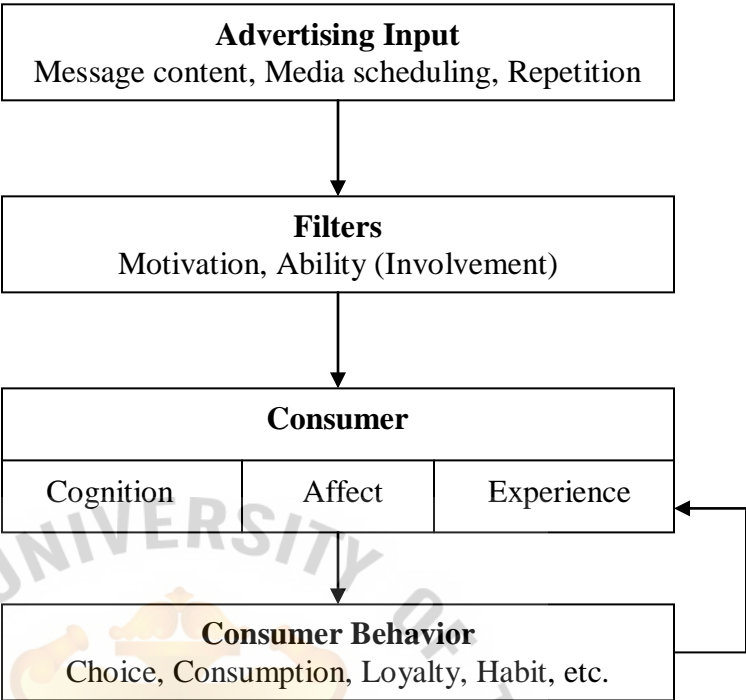
Source: Belch and Belch (2004). *Advertising and Promotion: An Integrated Marketing Communications Perspective* (6th ed.). New York: Irwin McGraw Hill.p.161.

In order to understand the response process and the manner in which advertising works, there are three critical intermediate effects between advertising and purchase. These include *cognition*, the "thinking" dimension of a person's response; a*ffect*, the "feeling" dimension; and *experience*, which is a feedback dimension based on the outcomes of product purchasing and usage.

It has been suggested that in-cinema advertising is also more effective in terms of consumer recall than other advertising media (Spurman, 1997). It has also been suggested that customers prefer to see advertisements while waiting for a movie to begin, than sitting in darkness or listening to music (Secunda and Nebenzahl, 1996).

Cinema advertising is the presentation of individual messages on movie theatre screens in a distinct and discreet fashion (Austin, 1986). Cinema is a high impact and effective advertising vehicle in the media mix strategy. The major appeal of cinema advertising is the access it affords to younger, educated, affluent audiences and, the most attractive target, families (Dill, 1999). Recently, cinema advertising has been undergoing a renaissance in many parts of the world. Cinema advertising is experiencing an upturn in many parts of the world, there is a strong need for empirical work examining the effectiveness of this medium (Ewing et al., 2001).

3.2 Conceptual Framework

A conceptual framework was developed based on the previous empirical research and relevant theories. This conceptual framework explicated the relationship between audio and visual cues of cinema advertising and Viewer Response Profile (VRP).

Based on theories that were presented in the previous chapter, this framework was created in order to test the relationship between the audio and visual cue components of In-Cinema Advertising with Viewer Response Profile (VRP).

The Audio and Visual Cue Components of In-Cinema Advertisements	Viewer Response Profiles (VRP)
• Quality • Performance • Components or Contents • Availability	• Entertainment • Confusion • Relevant News • Brand Reinforcement • Empathy • Familiarity • Alienation
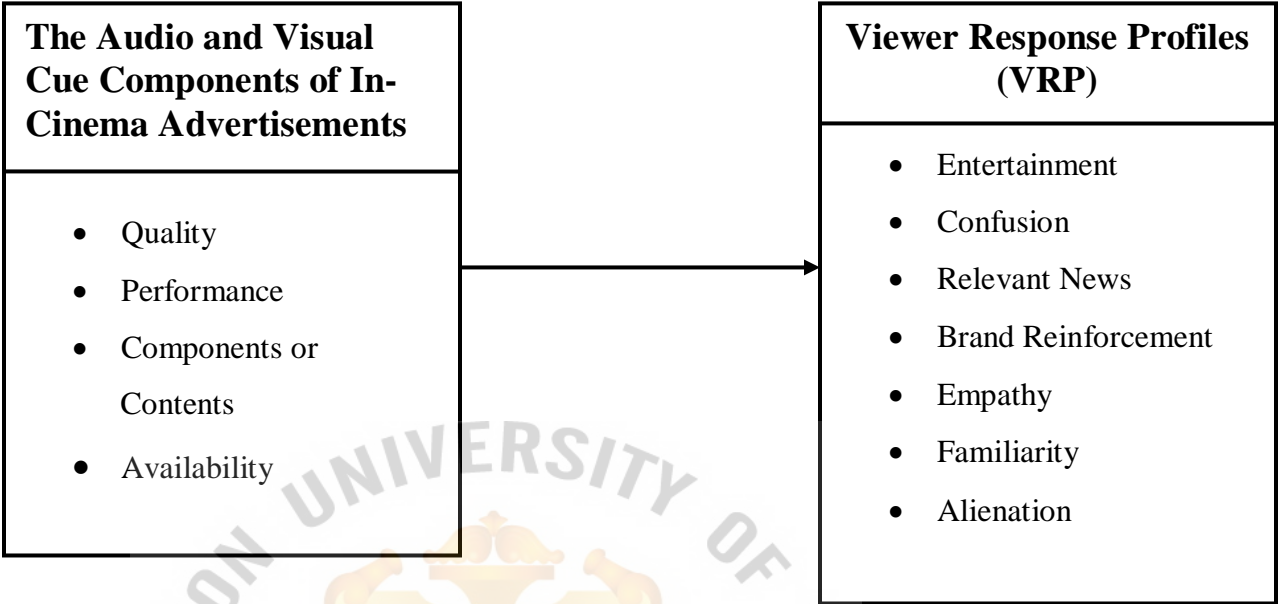
3.3 Research Hypotheses

Part I: Relationship between Quality of In-Cinema Advertisements and Viewer Response Profile

Ho1: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Ha1: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Ho2: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Ha2: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Ho3: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Ha3: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Ho4: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Ha4: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Ho5: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Ha5: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Ho6: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Ha6: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Ho7: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Ha7: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Part II: **Relationship between Performance of In-Cinema Advertisements and Viewer Response Profile**

Ho8: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Ha8: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Ho9: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Ha9: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Ho10: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Ha10: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Ho11: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Ha11: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Ho12: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Ha12: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Ho13: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Ha13: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Ho14: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Ha14: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Part III: Relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile

Ho15: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Ha15: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Ho16: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Ha16: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Ho17: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Ha17: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Ho18: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Ha18: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Ho19: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Ha19: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Ho20: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Ha20: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Ho21: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Ha21: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Part IV: Relationship between Availability of In-Cinema Advertisements and Viewer Response Profile

Ho22: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Ha22: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Ho23: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Ha23: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Ho24: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Ha24: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Ho25: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Ha25: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Ho26: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Ha26: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Ho27: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Ha27: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Ho28: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Ha28: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

3.4 Operationalization of Independent and Dependent Variables

Table 3.1: Independent Variables

Concept	Conceptual Definition	Operational Component	Level of Measurement
The Audio and Visual Cues Components of In-Cinema Advertisements Quality	A degree or level of excellence, something that is special in the particular product being advertised.	- Tangible or intangible - Because of the nature of the production system, quality is basically a probabilistic attribute. - Consumers always will have at least some certainty about the quality of the products in their choice set.	Interval scale
Performance	An explanation of what the product does or what the product claims to do.	- Consumers purchase products for the purposes they serve. - Meeting consumers' expectation of self-projection is significantly influenced by the consumption visibility of such products.	Interval scale

Concept	Conceptual Definition	Operational Component	Level of Measurement
Components or Contents	What the product is made up of.	- Ingredients, composition, and ancillary items. - They tell consumers what the product is made up of and what the components or contents of the products are.	Interval scale
Availability	A product that is obtainable, ready or able to be used.	-Place of purchase, available period, and contact phone number.	Interval scale
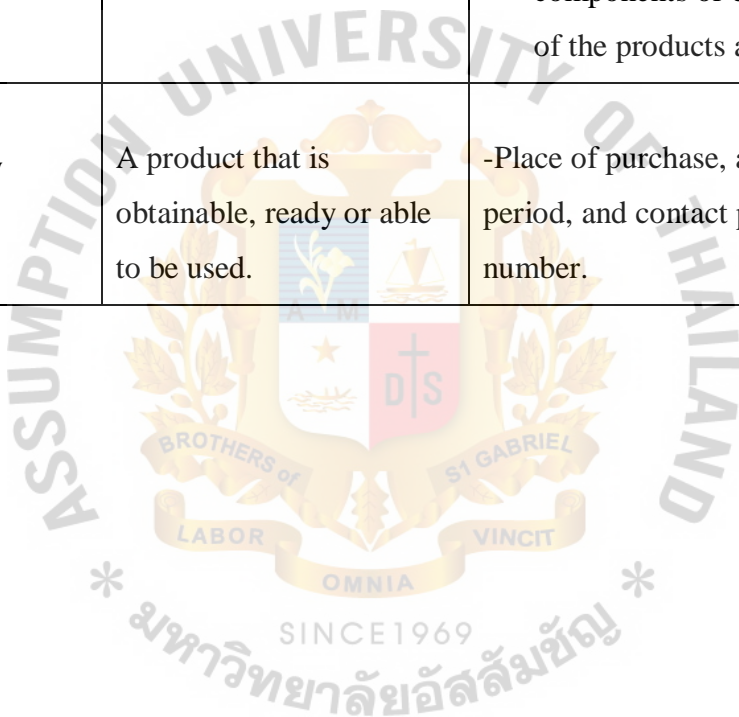
Table 3.2: Dependent Variables

Concept	Conceptual Definition	Operational Component	Level of Measurement
<u>Viewer Response Profile (VRP)</u> Entertainment	Factors consist of statements that characterize a commercial as pleasurable, enjoyable, and fun to watch.	- For the consumer, it is a gratification that advertising can offer a chance to smile, to laugh aloud, to be pleasantly diverted. - For the advertiser, it may be a device for breaking through commercial clutter and gaining attention.	Interval scale
Confusion	The lack of clarity in the advertising content and the degree to which viewers find it difficult to follow.	- All commercials should communicate meaning- either denotative or connotative, explicitly or implicitly expressed. - A high score on confusion suggests that the commercial needs revisions aimed at clarification.	Interval scale

Concept	Conceptual Definition	Operational Component	Level of Measurement
Relevant News	The degree to which viewers feel that the commercial has told them something important and interesting about a brand or some useful information.	- Viewers relate what they learnt to their own needs and mentally rehearse buying and using the advertised product. - New-product commercials get higher relevant news ratings than advertisements for established brands.	Interval scale
Brand Reinforcement	The fit of a brand with its use by consumers that results in a positive attitude toward a brand.	- Commercials often score high on the reinforcement dimension when they show the product in a way that fits in with how consumers experience the brand.	Interval scale

Concept	Conceptual Definition	Operational Component	Level of Measurement
Empathy	The extent to which viewers participate vicariously in events, feeling, and behaviors that are shown in a commercial.	- Empathy may be positive or negative.	Interval scale
Familiarity	Viewers see certain commercials as unusual and different either from advertising in general or from current campaigns for the product category or brand.	- Viewers describe certain ads as "old hat". - High scores on familiarity may signal that a campaign is worn out in the sense that viewers are tired of it.	Interval scale
Alienation	Irrelevant or irritating feeling	- High alienation scores do not necessarily indicate ineffectiveness. - Certain commercials that are irritating or that generate "curious disbelief" can be very influential	Interval scale

CHAPTER 4
RESEARCH METHODOLOGY

This chapter includes the methods of research, target population, sampling unit and sample size, sampling procedures, research instruments and the collection of data. This chapter also summarizes the statistical treatment of data.

4.1 Method of Research Used

This study examined Viewer Response Profile (VRP) toward advertisements shown in cinema theatres. The researcher designed a clear specification of who, what, when, where, why of this study, including a clear statement of the problem and specific hypotheses. For these reasons, this research could be considered as a descriptive research, which is generally used to describe characteristics of a population or phenomenon (Zikmund, 2002).

Sample survey was selected as the major research technique by which to reveal the relationship between Viewer Response Profile (VRP) and Cinema Advertising. This type of method used because it provides a quick, inexpensive, and accurate means of assessing information about a population (Zikmund, 2002).

4.2 Respondents and Sampling Procedures

4.2.1 Target Population

Target population is a total group of people from whom the researcher might obtain information to meet the research objectives (McDaniel and Gates, 2001). In this survey, the target population was audiences in cinema theatres.

4.2.2 Sample Size

Sample size refers to a suitable number of respondents to be concluded in a study. As the population of cinema audience is unknown, the researcher chose Proportion technique to measure the sample size.

Therefore, based on the formula:

$$n = \frac{z^2 pq}{e^2}$$

where
- n = Number of items in sample
- p = the population proportion for the research calculated by the percentage of the respondent. Assuming that the highest number of sample size is 0.5 (50%) (Vanichbuncha, 2001).
- q = 1-p, or estimated proportion of failure
- z^2 = z score in a level of confidence that the researcher has set at 95%. Then, the number of standard of Z associated with the confidence level is equal to 1.96.
- e^2 = Square of the maximum allowance for error between the true proportion and the sample proportion or level of confidence. The allowance error is 0.05.

The pq ratio can never exceed 0.25. For example, if p = 0.5, then q = 0.5, and their product is 0.25. If either p or q is greater than 0.5, then their product is smaller than 0.25. Since the researcher has no information regarding the probable p value, the researcher can assume that p = 0.5 and solve the sample size (Cooper & Schindler, 2001). This research set a 95% confidence interval level (Z = 1.96). The level of precision is 0.05 (usually $\pm$ 5%).

So, the sample size of this research is equal to:

$$n = \frac{(1.96)^2 (0.5)(1-0.5)}{(0.05)^2}$$

$$n = 384$$

Therefore, 384 viewers were used as the sample size.

4.2.3 Sampling Method

A non-probability judgment sampling and convenience sampling plan was implemented in the study. Judgment sampling method is a sampling technique in which sampling units are selected on the basis of experienced individual judgments about some characteristics of the sample members (Zikmund, 2000). Convenience sampling refers to sampling by obtaining units or people who are most conveniently available (Zikmund, 2002). This method is chosen because it is believed that the samples are representative of the target population or they can offer researchers their needed information (Churchill, 1996).

The researcher distributed questionnaires at theaters located at Siam Square, Bangkok. The reasons for distributing the questionnaires at Siam Square were because Siam Square contains all the major movie theatres within a central location. In addition, these movie theatres are located close to the skytrain stations and the quality of the theaters are basically good (www.thaiwebsites.com). These theatres and the number of questionnaires distributed were as follows:

Table 4.1 Data collection

Theater	Location	Number of Questionnaire
1. Paragon Cineplex	Siam Paragon	80
2. EGV	Big C (Rachaprasong)	80
3. EGV	Siam Discovery	80
4. Major Cineplex	Central World Plaza	80
5. SFX Cinema	MBK Center	80
	Total	**400**

The researcher distributed questionnaires near the exit doors of each of the theaters. Movie theaters in Bangkok are located usually within a shopping center (www.thaiwebsites.com). The researcher began collecting the data on July 15, 2006, during 9.00am to 8.00 pm. Respondents were asked to answer all questions by themselves; the survey was completed on August 15, 2006 when respondents had filled out 400 questionnaires.

4.3 Research Instrument

A self-administered questionnaire is one in which respondents take responsibility for reading and answering the questions used to collect data for a study. It is considered as a superior mode for minimizing bias and improving response rates (Bell et al., 2004).

The questionnaire for this study included three parts. The first part of the questionnaire included 14 questions on independent variables. This part of the questionnaire was adapted from the work of Resnik and Stern (1977) and Polonsky et al. (2002). The respondents were asked to rate their perception toward cues in cinema advertisements. The second part contained 28 questions on the dependent variable. This part was adapted from the study conducted by Bearden et al. (1999). It was used to measure viewers' overall perception toward cinema advertisements. The 5-point Likert attitude scale was used to assess the correlation between independent variables and dependent variables. The 5-point Likert attitude scale has some advantaged, in that it is simple to construct and likely to produce a highly reliable scale (Neutens and Rubinson, 1997). The scale rates from the lowest level of dissatisfaction at 1 = "Strongly disagree" to the highest level of satisfaction at 5 = "Strongly agree". Finally, the third part of the

questionnaire consists of 5 questions. The respondents were asked to provide personal information in order to determine what kind of viewers they were, in terms of their gender, age and education.

4.4 Data Collection Procedure

Data can be grouped into two types: primary and secondary. In this study, the researcher used both of these sources.

Secondary data

Secondary data is data that have previously been gathered by someone other than the researcher and / or for some other purpose than the research project (Burns and Bush, 2005). In the research, secondary data were collected from external sources, such as books, journals and online databases via internet.

Primary data

Primary data is information that is developed or gathered by the researcher specifically for the research project at hand (Burns and Bush, 2005). In this research, primary data was collected through the questionnaire survey.

4.5 Pre-testing

Pretest refers to the testing on a small sample of respondents, varying from 15 to 30 questionnaires (Malhotra, 2004). For this study, the researcher distributed 30 questionnaires to respondents who had watched advertisements shown before the movie in cinema theatres. The researcher collected all questionnaires from the audiences exiting the SF Cinema, The Mall Bangkapi from 22nd to 28th May, 2006.

The researcher did a pretest in order to prove the reliability of the questions for each variable. This makes sure that measures are free from error and therefore yield consistent results (Zikmund, 2000). Moreover, the researcher needed to be sure that respondents can understand and answer correctly without misunderstanding the questions asked.

SPSS was used to analyze the reliability of each variable to find the Coefficient alpha (Cronbach's alpha). The results showed that all variables were over 0.6 in alpha value (See Table 4.2). Malhotra (2004) indicated a value of at least 0.6 is considered satisfactory internal consistency reliability. Therefore, all variables and questions in research questionnaire were of sufficient reliability to distribute to respondents.

Table 4.2: The Results of Pretest

Variables	Alpha	Standardized item alpha
Quality	0.7842	0.7852
Performance	0.6814	0.6847
Component or Content	0.7956	0.7933
Availability	0.8016	0.8108
Entertainment	0.7622	0.7799
Confusion	0.8197	0.8288
Relevant News	0.6806	0.6798
Brand Reinforcement	0.6370	0.6675
Empathy	0.6590	0.6770
Familiarity	0.6112	0.6165
Alienation	0.6120	0.6390

4.6 Statistical Instrument of Data

In order to analyze the data collected from the respondents, the Statistical Package for Social Science (SPSS) program was used. Descriptive analysis and Simple Correlation Coefficient were applied to test all hypotheses.

Descriptive Analysis

Descriptive analysis refers to the transformation of the raw data into a form that will make them easy to understand and interpret. Describing responses of observations is typically the first form of analysis. The calculation of the average, the frequency distribution, and the percentage distribution is the most common form of summarizing data (Zikmund, 2000).

Percentages

Whether the data are tabulated by computer or by hands, it is useful to have percentages and cumulative percentages as well as frequency distributions.

The Mean

The mean is an average of all number observations in the sample. The mean is simply the arithmetic average, and it is a very common measure of central tendency.

$$\text{Mean} = \overline{X} = \frac{\sum\limits_{i=1}^{n} X_i}{n}$$

where

n = number of observation in the sample

Variance

There is another means of eliminating the sign problem caused by the negative deviations canceling out the positive deviations. The procedure is to square the deviation scores. The measure is useful to describe the sample variability. This measure is called sample variance, and the formula is given below (Zikmund, 2000).

$$\text{Variance} \quad = \quad S^2 = \sqrt{\frac{\sum\limits_{i=1}^{n}(X_i - \overline{X})^2}{n-2}}$$

Standard Deviation

While the variance is frequency used in statistics, it does have on emajor drawback. The variance reflects a unit of measurement that has been squared. The square root of the variance for distribution is called the standard deviation. This eliminates the drawback of having the measure of dispersion in squared units rather than in the original measurement units. The formula for the standard deviation is given below (Zikmund, 2000).

$$\text{Standard Deviation} \quad = \quad S = \sqrt{s^2} = \sqrt{\frac{\sum\limits_{i=1}^{n}(X_i - \overline{X})^2}{n-1}}$$

Pearson's Product Moment Correlation Coefficient

       The correlation between two variables reflects the degree to which the variables are related. The most common meaure of correlation is the Pearsons Product Moment Correlation (called Pearson's correlation for short). The Pearsons Product Moment Correlation is measured in a population it is designed by the Greek letter rho (ρ). When computed in a sample, it is designated by the letter "r" and is sometines called " Pearson's r" (Hussey and Hussey, 1997).

       Zikmund (2000) claimed the formula for calculating this correlation coefficient (r) for two variables X and Y is:

$$r_{xy} = r_{yx} = \frac{(\sum_{i=1}^{n} X_i - \bar{X})(Y_i - \bar{Y})}{\sqrt{(X_i - \bar{X})^2 (Y_i - \bar{Y})^2}}$$

where:

r_{xy}, r_{yx}	=	The correlation coefficient between X and Y
X_i, Y_i	=	The individual's score on the X and Y variable
$\bar{X}$, $\bar{Y}$	=	Sample Means of X and Y

Table 4.3 shows the *r* value and measures the strength of association.

Table 4.3: Pearson Correlation Coefficient

Correlation (r)	Interpretation
1	Perfect positive Liner association
0	No liner association
-1	Perfect negative liner association
0.09 to 0.99	Very high (very strong) positive correlation
0.70 to 0.89	High (strong) positive correlation
0.4 to 0.69	Medium (moderate) positive correlation
0 to 0.39	Low (weak) positive correlation
0 to -0.39	Low (weak) negative correlation
-0.40 to -0.69	Medium (moderate) positive correlation
-0.70 to -0.89	High (strong) negative correlation
-0.90 to -0.99	Very high (very strong) negative correlation

Source: Hussey and Hussey (1997). *Business Research: A Practical Guide for Undergraduate and Postgraduate Students*. London: Macmillan Press, p. 227.

4.7 Hypothesis Testing Method

The researcher used t-statistic to test all hypotheses. Lind et al. (2005) claimed the formula for computing the t-statistic for Correlation Coefficient (t) is:

$$t = \frac{r\sqrt{n-2}}{\sqrt{1-r^2}}$$

where:

r = correlation coefficient

n = sample size; for this research, the sample size is equal to 384.

The researcher used two-tailed test for all hypotheses and the 0.05 levels of significance or 95 percent confidence intervals (c) was used. Hence, the null hypothesis is rejected if the computed t falls into the colors area or region of rejection as showed in figure 4.1. Besides the t-statistic, the researcher also used p-value to decide the hypothesis testing. It means that the null hypothesis would reject when the p-value is less than 0.05 levels of significance (p-value $\leq$ 0.05).

Figure 4.1: Regions of Nonrejection and Rejection for a Two-Tailed Test, 0.05 Levels of Significance
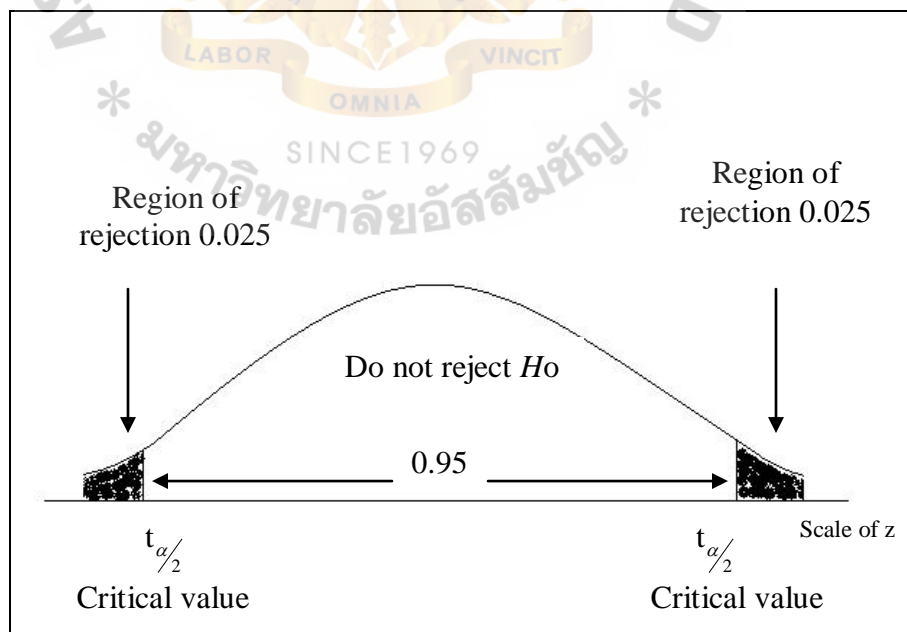
Source: Applied from Lind et al. (2005). Statistical Techniques in Business and Economics. New York: McGraw-Hill/Irwin, p.324.

Table 4.4: Summary of Hypotheses and Statistical Treatment Used

Hypotheses	Statistics Used
H1: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profiles in terms of Entertainment.	Pearson's Correlation Coefficient
H2: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profiles in terms of Confusion.	Pearson's Correlation Coefficient
H3: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profiles in terms of Relevant News.	Pearson's Correlation Coefficient
H4: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profiles in terms of Brand Reinforcement.	Pearson's Correlation Coefficient
H5: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profiles in terms of Empathy.	Pearson's Correlation Coefficient
H6: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profiles in terms of Familiarity.	Pearson's Correlation Coefficient
H7: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profiles in terms of Alienation.	Pearson's Correlation Coefficient
H8: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profiles in terms of Entertainment.	Pearson's Correlation Coefficient
H9: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profiles in terms of Confusion.	Pearson's Correlation Coefficient
H10: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profiles in terms of Relevant News.	Pearson's Correlation Coefficient
H11: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profiles in terms of Brand Reinforcement.	Pearson's Correlation Coefficient
H12: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profiles in terms of Empathy.	Pearson's Correlation Coefficient
H13: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profiles in terms of Familiarity.	Pearson's Correlation Coefficient
H14: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profiles in terms of Alienation.	Pearson's Correlation Coefficient

Hypotheses	Statistics Used
H15: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profiles in terms of Entertainment.	Pearson's Correlation Coefficient
H16: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profiles in terms of Confusion.	Pearson's Correlation Coefficient
H17: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profiles in terms of Relevant News.	Pearson's Correlation Coefficient
H18: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profiles in terms of Brand Reinforcement.	Pearson's Correlation Coefficient
H19: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profiles in terms of Empathy.	Pearson's Correlation Coefficient
H20: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profiles in terms of Familiarity.	Pearson's Correlation Coefficient
H21: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profiles in terms of Alienation.	Pearson's Correlation Coefficient
H22: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profiles in terms of Entertainment.	Pearson's Correlation Coefficient
H23: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profiles in terms of Confusion.	Pearson's Correlation Coefficient
H24: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profiles in terms of Relevant News.	Pearson's Correlation Coefficient
H25: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profiles in terms of Brand Reinforcement.	Pearson's Correlation Coefficient
H26: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profiles in terms of Empathy.	Pearson's Correlation Coefficient
H27: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profiles in terms of Familiarity.	Pearson's Correlation Coefficient
H28: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profiles in terms of Alienation.	Pearson's Correlation Coefficient

CHAPTER 5

PRESENTATION OF DATA AND CRITICAL DISCUSSION OF RESULTS

This chapter presents the results of the data analysis according to the procedure discussed in previous chapter. The analyses of results are based on the data collected from people who have watched advertisements before the commencement of movies at theatres. This chapter was separated into three sections. The first section contains data on questionnaires distributed and response rate. The second section shows the descriptive analysis of demographic data of respondents such as age, gender, education level, occupation, income, and frequency of watching ads before movies in theatres. This section presents the frequency and percentage of demographic variables. The last section is hypothesis testing which is to test the relationship between Viewer Response Profile (VRP) and the audio and visual cues component of in-cinema advertisements.

5.1 Population Break down Analysis

Table 5.1: Questionnaires Distributed and Returned

Questionnaires	Cases	Percentage (%)
Questionnaires distributed	400	100
Questionnaires returned	400	100
Invalid questionnaires	16	4
Total Valid Questionnaire	384	96

From table 5.1, 400 questionnaires were distributed to the target population (Audiences in Theatres) in Siam Square, Bangkok. While all responses returned questionnaires to the researcher, the invalid cases were 16, or 4 percent thus giving a response rate of 96 percent.

5.2 Descriptive Analysis of Demographic Characteristics

5.2.1 Age

Table 5.2: The Analysis of Age Levels by using Frequency and Percentage

Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	15-20 years old	83	21.6	21.6	21.6
	21-25 years old	139	36.2	36.2	57.8
	26-30 years old	87	22.7	22.7	80.5
	31-40 years old	61	15.9	15.9	96.4
	Over 41 years old	14	3.6	3.6	100.0
	Total	384	100.0	100.0	

Table 5.2 shows the age group of the respondents. It is composed of 83 respondents who are aged between 15 to 20 years old or 21.6 percent, 139 respondents who are aged between 21 to 25 years old or 36.2 percent, 87 respondents who are aged between 26 to 30 years old or 22.7 percent, 61 respondents who are aged between 31 to 40 years old or 15.9 percent and 14 respondents who are aged over 41 years old or 3.6 percent. The majority of respondents are aged between 21 to 25 years old.

5.2.2 Gender

Table 5.3: The Analysis of Gender by using Frequency and Percentage

Gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	149	38.8	38.8	38.8
	Female	235	61.2	61.2	100.0
	Total	384	100.0	100.0	

Table 5.3 shows the gender group of the respondents. It is composed of 149 respondents who are male or 38.8 percent and 235 respondents who are female or 61.2 percent. Thus, the majority of respondents are female.

5.2.3 Education Level

Table 5.4: The Analysis of Education Level by using Frequency and Percentage

Education Level

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	High School	39	10.2	10.2	10.2
	College	31	8.1	8.1	18.2
	Bachelor Degree	219	57.0	57.0	75.3
	Master Degree	82	21.4	21.4	96.6
	Doctoral Degree or higher	13	3.4	3.4	100.0
	Total	384	100.0	100.0	

Table 5.4 shows the Education level of the respondents. It is composed of 39 respondents or 10.2 percent, who finished High School, 31 respondents or 8.1 percent who have College education, 219 respondents or 57 percent who hold Bachelor's degrees, and 82 respondents or 21.4 percent who hold Master's degrees. A total of 13 respondents, accounting for 3.4 percent hold Doctoral degrees. The majority of respondents had Bachelor's degree as their level of education.

5.2.4 Occupation

Table 5.5: The Analysis of Occupation by using Frequency and Percentage

Occupation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Student	133	34.6	34.6	34.6
	Employee in private company	169	44.0	44.0	78.6
	Government Officials	50	13.0	13.0	91.7
	Own Businesses	32	8.3	8.3	100.0
	Total	384	100.0	100.0	

Table 5.5 shows the Occupation of the respondents. It is composed of 133 respondents or 34.6 percent who are students, 169 respondents or 44 percent who are employees in private companies, 50 respondents or 13 percent who are Government officials and 32 respondents or 8.3 percent who were self-employed. The majority of respondents are employees in private companies.

5.2.5 Income

Table 5.6: The Analysis of Income by using Frequency and Percentage

Income

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Below 10,000 baht	135	35.2	35.2	35.2
	10,001-20,000 baht	136	35.4	35.4	70.6
	20,001-30,000 baht	55	14.3	14.3	84.9
	Over 30,000 baht	58	15.1	15.1	100.0
	Total	384	100.0	100.0	

Table 5.6 shows the income of the respondents. It is composed of 135 respondents or 35.2 percent who have income below 10,000 baht, 136 respondents or 36.2 percent who have income between 10,001 to 20,000 baht, 55 respondents or 14.3 percent who have income between 20,001 to 30,000 baht, and 58 respondents or 15.1 percent who have income over 30,000 baht The majority of respondents have income between 10,001 to 20,000 baht.

5.2.6 Frequency of Visiting Movie Theatres per Month

Table 5.7: Analysis of Visiting Movie Theatres per Month by Frequency and Percentage

Frequency of Watching Movies at Theatre per Month

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 time/month	161	41.9	41.9	41.9
	2-3 times/month	167	43.5	43.5	85.4
	4-5 times/month	41	10.7	10.7	96.1
	More than 5 times/month	15	3.9	3.9	100.0
	Total	384	100.0	100.0	

Table 5.7 shows the frequency of visiting movie theatre per month of the respondents. It is composed of 161 respondents or 41.9 percents who watched movies at the theatre one time per month 167 respondents 43.5 percent who watched movies at theatres twice to three times per month, 41 respondents or 10.7 percent who watched movies at theatres four to five times per month and 15 respondents or 3.9 percent who watched movies at theatres more than five times per month The majority of respondents watched movies at theatres two to three times per month.

5.3 Hypothesis Testing

5.3.1 The Relationship between the Audio and Visual Cues Components of In-Cinema Advertisements and Viewer Response Profile

In this part, the researcher tests the relationship between the audio and visual cues component of In-cinema advertisements and viewer response profiles, including quality, performance, components or contents, and availability. The results of hypotheses testing are indicated as follows:

5.3.1.1 The Relationship between Quality of In-Cinema Advertisements and Viewer Response Profile

Hypothesis 1

Ho1: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Ha1: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Table 5.8: The Relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANQUL,MEANENT)	0.324
t - statistic	6.694
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.8 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (6.694>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment at 0.05 significance levels.

The value of 0.324 means that there is a weak positive correlation between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment at 0.324 or two variables are in the same direction. If marketers increase the quality of advertising, the Viewer Response Profile in terms of Entertainment will increase.

Hypothesis 2

Ho2: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Ha2: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Table 5.9: The Relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANQUL,MEANCON)	0.018
t - statistic	0.352
p - value	0.720
N	384

The analysis of Pearson correlation in Table 5.9 indicated that p-value is equal 0.720 which is greater than 0.05 (0.720>0.05) or absolute value of t-statistic is less than $t_{0.025}$ (0.352<1.960). It means that the null hypothesis was failed to reject. Then, there is no significant relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion at 0.05 significance levels.

Hypothesis 3

Ho3: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Ha3: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Table 5.10: The Relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) **(MEANQUL,MEANREL)**	0.371
t - statistic	7.808
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.10 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (7.808>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News at 0.05 significance levels.

The value of 0.371 means that there is a weak positive correlation between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News at 0.371 or two variables are in the same direction. If marketers increase the quality of advertising, the Viewer Response Profile in terms of Relevant News will increase.

Hypothesis 4

Ho4: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Ha4: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Table 5.11: The Relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANQUL,MEANBRR)	0.374
t - statistic	7.882
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.11 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (7.882>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement at 0.05 significance levels.

The value of 0.374 means that there is a weak positive correlation between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement at 0.374 or two variables are in the same direction. If marketers increase the quality of advertising, the Viewer Response Profile in terms of Brand Reinforcement will increase.

Hypothesis 5

Ho5: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Ha5: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Table 5.12: The Relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANQUL, MEANEMP)	0.320
t - statistic	6.601
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.12 indicated that p-value is equal 0.000 which is less than 0.05 ($0.000<0.05$) or absolute value of t-statistic is greater than $t_{0.025}$ ($6.601>1.960$) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy at 0.05 significance levels.

The value of 0.320 means that there is a weak positive correlation between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy at 0.320 or two variables are in the same direction. If marketers increase the quality of advertising, the Viewer Response Profile in terms of Empathy will increase.

Hypothesis 6

Ho6: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Ha6: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Table 5.13: The Relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANQUL, MEANFAM)	-0.012
t - statistic	-0.235
p - value	0.811
N	384

The analysis of Pearson correlation in Table 5.13 indicated that p-value is equal 0.811 which is less than 0.05 (0.811>0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (-0.235>-1.960). It means that the null hypothesis was failed to reject. Then, there is no significant relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity at 0.05 significance levels.

Hypothesis 7

Ho7: There is no relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Ha7: There is a relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Table 5.14: The Relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANQUL,MEANALN)	-0.131
t - statistic	-2.539
p - value	0.010
N	384

The analysis of Pearson correlation in Table 5.14 indicated that p-value is equal 0.010 which is less than 0.05 (0.010<0.05) or absolute value of t-statistic is less than $t_{0.025}$ (-2.539<-1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation at 0.05 significance levels.

The value of -0.131 means that there is a weak negative correlation between Quality of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation at -0.131 or two variables are not in the same direction. If marketers increase the quality in advertising, the Viewer Response Profile in terms of Alienation will decrease.

5.3.1.2 The Relationship between Performance of In-Cinema Advertisements and Viewer Response Profile

Hypothesis 8

Ho8: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Ha8: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Table 5.15: The Relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANPER,MEANENT)	0.375
t - statistic	7.906
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.15 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (7.906>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment at 0.05 significance levels.

The value of 0.375 means that there is a weak positive correlation between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment at 0.375 or two variables are in the same direction. If marketers increase the Performance of advertising, the Viewer Response Profile in terms of Entertainment will increase.

Hypothesis 9

Ho9: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Ha9: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Table 5.16: The Relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANPER,MEANCON)	-0.120
t - statistic	-2.329
p - value	0.019
N	384

The analysis of Pearson correlation in Table 5.16 indicated that p-value is equal 0.019 which is less than 0.05 (0.019<0.05) or absolute value of t-statistic is less than $t_{0.025}$ (-2.329<-1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion at 0.05 significance levels.

A value of -0.120 means that there is a weak negative correlation between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion at -0.120 or two variables are not in the same direction. If marketers increase the Performance of advertising, the Viewer Response Profile in terms of Confusion will decrease.

Hypothesis 10

Ho10: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Ha10: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Table 5.17: The Relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANPER,MEANREL)	0.507
t - statistic	11.496
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.17 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (11.496>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News at 0.05 significance levels.

The value of 0.507 means that there is a moderate positive correlation between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News at 0.507 or two variables are in the same direction. If marketers increase the Performance of advertising, the Viewer Response Profile in terms of Relevant News will increase.

Hypothesis 11

Ho11: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Ha11: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Table 5.18: The Relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANPER,MEANBRR)	0.424
t - statistic	9.150
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.18 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (9.150>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement at 0.05 significance levels.

The value of 0.424 means that there is a moderate positive correlation between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement at 0.424 or two variables are in the same direction. If marketers increase the Performance of advertising, the Viewer Response Profile in terms of Brand Reinforcement will increase.

Hypothesis 12

Ho12: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Ha12: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Table 5.19: The Relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANPER,MEANEMP)	0.322
t - statistic	6.647
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.19 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (6.647>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy at 0.05 significance levels.

The value of 0.322 means that there is a moderate positive correlation between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy at 0.322 or two variables are in the same direction. If marketers increase the Performance of advertising, the Viewer Response Profile in terms of Empathy will increase.

Hypothesis 13

Ho13: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Ha13: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Table 5.20: The Relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANPER,MEANFAM)	-0.056
t - statistic	-1.093
p - value	0.276
N	384

The analysis of Pearson correlation in Table 5.20 indicated that p-value is equal 0.276 which is greater than 0.05 (0.276>0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (-1.093>-1.960). It means that the null hypothesis was failed to reject. Then, there is no significant relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity at 0.05 significance level.

Hypothesis 14

Ho14: There is no relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Ha14: There is a relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Table 5.21: The Relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANPER,MEANALN)	-0.195
t - statistic	-3.741
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.21 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is less than $t_{0.025}$ (-3.741<-1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation at 0.05 significance levels.

The value of -0.195 means that there is a weak negative correlation between Performance of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation at -0.195 or two variables are not in the same direction. If marketers increase the Performance of advertising, the Viewer Response Profile in terms of Alienation will decrease.

5.3.1.3 The Relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile

Hypothesis 15

Ho15: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Ha15: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Table 5.22: The Relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANCOM,MEANENT)	0.289
t - statistic	5.900
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.22 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (5.900>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment at 0.05 significance levels.

The value of 0.289 means that there is a weak positive correlation between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment at 0.289 or two variables are in the same direction. If marketers increase the Components or Contents in advertising, the Viewer Response Profile in term of Entertainment will increase.

Hypothesis 16

Ho16: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Ha16: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Table 5.23: The Relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANCOM,MEANCON)	0.109
t - statistic	2.143
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.23 indicated that p-value is equal 0.032 which is less than 0.05 (0.032<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (2.143>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion at 0.05 significance levels.

The value of 0.109 means that there is a weak positive correlation between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion at 0.109 or two variables are in the same direction. If marketers increase the Components or Contents in advertising, the Viewer Response Profile in terms of Confusion will increase.

Hypothesis 17

Ho17: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Ha17: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Table 5.24: The Relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANCOM,MEANREL)	0.319
t - statistic	6.578
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.24 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (6.578>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News at 0.05 significance levels.

The value of 0.319 means that there is a weak positive correlation between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News at 0.319 or two variables are in the same direction. If marketers increase the Components or Contents in advertising, the Viewer Response Profile in terms of Relevant News will increase.

Hypothesis 18

Ho18: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Ha18: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Table 5.25: The Relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANCOM,MEANBRR)	0.307
t - statistic	6.305
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.25 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (6.305>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement at 0.05 significance levels.

The value of 0.307 means that there is a weak positive correlation between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement at 0.307 or two variables are in the same direction. If marketers increase the Components or Contents in advertising, the Viewer Response Profile in terms of Brand Reinforcement will increase.

Hypothesis 19

Ho19: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Ha19: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Table 5.26: The Relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANCOM,MEANEMP)	0.261
t - statistic	5.284
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.26 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (5.284>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy at 0.05 significance levels.

The value of 0.261 means that there is a weak positive correlation between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy at 0.261 or two variables are in the same direction. If marketers increase the Components or Contents in advertising, the Viewer Response Profile in terms of Empathy will increase.

Hypothesis 20

Ho20: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Ha20: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Table 5.27: The Relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANCOM,MEANFAM)	0.065
t - statistic	1.273
p - value	0.202
N	384

The analysis of Pearson correlation in Table 5.27 indicated that p-value is equal 0.202 which is greater than 0.05 (0.202>0.05) or absolute value of t-statistic is less than $t_{0.025}$ (1.273<1.960). It means that the null hypothesis failed to reject. Then, there is no significant relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profiles in terms of Familiarity at 0.05 significance levels.

Hypothesis 21

Ho21: There is no relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Ha21: There is a relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Table 5.28: The Relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANCOM,MEANALN)	0.010
t - statistic	0.195
p - value	0.852
N	384

The analysis of Pearson correlation in Table 5.28 indicated that the sig. is equal 0.852 which is less than 0.05 (0.852>0.05) or absolute value of t-statistic is less than $t_{0.025}$ (0.195<1.960). It means that the null hypothesis was failed to reject. Then, there is no significant relationship between Components or Contents of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation at 0.05 significance levels.

5.3.1.4 The Relationship between Availability of In-Cinema Advertisements and Viewer Response Profile

Hypothesis 22

Ho22: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Ha22: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment.

Table 5.29: The Relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANAVB,MEANENT)	0.237
t - statistic	4.768
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.29 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (4.768>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment at 0.05 significance levels.

The value of 0.237 means that there is a weak positive correlation between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Entertainment at 0.237 or two variables are in the same direction. If marketers increase the Availability of advertising, the Viewer Response Profile in terms of Entertainment will increase.

Hypothesis 23

Ho23: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Ha23: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion.

Table 5.30: The Relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Confusion using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANAVB,MEANCON)	0.027
t - statistic	0.528
p - value	0.593
N	384

The analysis of Pearson correlation in Table 5.30 indicated that p-value is equal 0.593 which is greater than 0.05 (0.593>0.05) or absolute value of t-statistic is less than $t_{0.025}$ (0.528<1.960). It means that the null hypothesis was failed to reject. Then, there is no significant relationship between Availability of In-Cinema Advertisements and Viewer Response Profiles in terms of Confusion at 0.05 significance levels.

Hypothesis 24

Ho24: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Ha24: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News.

Table 5.31: The Relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANAVB,MEANREL)	0.303
t - statistic	6.214
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.31 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (6.214>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News at 0.05 significance levels.

The value of 0.303 means that there is a weak positive correlation between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Relevant News at 0.303 or two variables are in the same direction. If marketers increase the Availability of advertising, the Viewer Response Profile in terms of Relevant News will increase.

Hypothesis 25

Ho25: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Ha25: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement.

Table 5.32: The Relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANAVB,MEANBRR)	0.352
t - statistic	7.350
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.32 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (7.350>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement at 0.05 significance levels.

The value of 0.352 means that there is a weak positive correlation between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Brand Reinforcement at 0.352 or two variables are in the same direction. If marketers increase the Availability of advertising, the Viewer Response Profile in terms of Brand Reinforcement will increase.

Hypothesis 26

Ho26: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Ha26: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy.

Table 5.33: The Relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANAVB,MEANEMP)	0.195
t - statistic	3.886
p - value	0.000
N	384

The analysis of Pearson correlation in Table 5.33 indicated that p-value is equal 0.000 which is less than 0.05 (0.000<0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (3.886>1.960) which falls into region of rejection. It means that the null hypothesis was rejected. Then, there is a significant relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy at 0.05 significance levels.

The value of 0.195 means that there is a weak positive correlation between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Empathy at 0.195 or two variables are in the same direction. If marketers increase the Availability of advertising, the Viewer Response Profile in terms of Empathy will increase.

Hypothesis 27

Ho27: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Ha27: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity.

Table 5.34: The Relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANAVB,MEANFAM)	0.092
t - statistic	1.806
p - value	0.072
N	384

The analysis of Pearson correlation in Table 5.34 indicated that p-value is equal 0.072 which is greater than 0.05 (0.072>0.05) or absolute value of t-statistic is less than $t_{0.025}$ (1.806<1.960). It means that the null hypothesis was failed to reject. Then, there is no significant relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Familiarity at 0.05 significance levels.

Hypothesis 28

Ho28: There is no relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Ha28: There is a relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation.

Table 5.35: The Relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation using Pearson Product Moment Correlation Coefficient (Bivariate)

Correlations (r) (MEANAVB,MEANALN)	-0.079
t - statistic	-1.539
p - value	0.122
N	384

The analysis of Pearson correlation in Table 5.35 indicated that p-value is equal 0.122 which is greater than 0.05 (0.122>0.05) or absolute value of t-statistic is greater than $t_{0.025}$ (-1.539>-1.960). It means that the null hypothesis was failed to reject. Then, there is no significant relationship between Availability of In-Cinema Advertisements and Viewer Response Profile in terms of Alienation at 0.05 significance levels.

Table 5.36: Summary of Relationships between Independent and Dependent Variables

Hypothesis	Statistics Used	Correlations (r)	Significant Value (p-value) (Two-tailed)	t-value	Result
Hypothesis 1	Pearson's Correlation Coefficient	0.324*	0.000	6.694	Rejected Ho
Hypothesis 2	Pearson's Correlation Coefficient	0.018	0.720	0.352	Failed to reject Ho
Hypothesis 3	Pearson's Correlation Coefficient	0.371*	0.000	7.808	Rejected Ho
Hypothesis 4	Pearson's Correlation Coefficient	0.374*	0.000	7.882	Rejected Ho
Hypothesis 5	Pearson's Correlation Coefficient	0.320*	0.000	6.601	Rejected Ho
Hypothesis 6	Pearson's Correlation Coefficient	-0.012	0.811	-0.235	Failed to reject Ho

Hypothesis	Statistics Used	Correlations (r)	Significant Value (p-value) (Two-tailed)	t-value	Result
Hypothesis 7	Pearson's Correlation Coefficient	-0.131	0.010	-2.539	Rejected Ho
Hypothesis 8	Pearson's Correlation Coefficient	0.375*	0.000	7.906	Rejected Ho
Hypothesis 9	Pearson's Correlation Coefficient	-0.120	0.019	-2.329	Rejected Ho
Hypothesis 10	Pearson's Correlation Coefficient	0.507*	0.000	11.496	Rejected Ho
Hypothesis 11	Pearson's Correlation Coefficient	0.424*	0.000	9.150	Rejected Ho
Hypothesis 12	Pearson's Correlation Coefficient	0.322*	0.000	6.647	Rejected Ho
Hypothesis 13	Pearson's Correlation Coefficient	-0.056	0.276	-1.093	Failed to reject Ho
Hypothesis 14	Pearson's Correlation Coefficient	-0.195*	0.000	-3.471	Rejected Ho
Hypothesis 15	Pearson's Correlation Coefficient	0.289*	0.000	5.900	Rejected Ho
Hypothesis 16	Pearson's Correlation Coefficient	0.109*	0.000	2.143	Rejected Ho

Hypothesis	Statistics Used	Correlations (r)	Significant Value (p-value) (Two-tailed)	t-value	Result
Hypothesis 17	Pearson's Correlation Coefficient	0.319*	0.000	6.556	Rejected Ho
Hypothesis 18	Pearson's Correlation Coefficient	0.307*	0.000	6.305	Rejected Ho
Hypothesis 19	Pearson's Correlation Coefficient	0.261*	0.000	5.284	Rejected Ho
Hypothesis 20	Pearson's Correlation Coefficient	0.065	0.202	1.273	Failed to reject Ho
Hypothesis 21	Pearson's Correlation Coefficient	0.010	0.852	0.195	Failed to reject Ho
Hypothesis 22	Pearson's Correlation Coefficient	0.237*	0.000	4.768	Rejected Ho
Hypothesis 23	Pearson's Correlation Coefficient	0.027	0.593	0.528	Failed to reject Ho
Hypothesis 24	Pearson's Correlation Coefficient	0.303*	0.000	6.124	Rejected Ho
Hypothesis 25	Pearson's Correlation Coefficient	0.352*	0.000	7.350	Rejected Ho
Hypothesis 26	Pearson's Correlation Coefficient	0.195*	0.000	3.886	Rejected Ho

Hypothesis	Statistics Used	Correlations (r)	Significant Value (p-value) (Two-tailed)	t-value	Result
Hypothesis 27	Pearson's Correlation Coefficient	0.092	0.072	1.806	Failed to reject Ho
Hypothesis 28	Pearson's Correlation Coefficient	-0.079	0.122	-1.539	Failed to reject Ho

CHAPTER 6

SUMMARY FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

This chapter is divided into four parts. The first part contains a summary of findings of the research, which includes demographic characteristics of the respondents, and hypotheses testing. The second part presents the conclusions and the third part offers recommendations. The last part presents suggestions for further research.

6.1 Summary of Findings

This study was designed with the expectation that the results would serve as a supporting tool for examining the relationship between the audio and visual cue components of In-cinema advertisement (Quality, Performance, Components and Contents, and Availability). The study had objective: to identify the relationship between the cinema advertising contents and each factor of the Viewer Response Profile (VRP)

To accomplish the research objective, a survey was conducted from15[th] July, 2006 to 15th August, 2006, by using questionnaires as a tool. A total of 400 questionnaires were distributed, however, only 384 questionnaires were deemed valid for data analysis. The respondents of this research were people who had seen advertisements before movies were screened in theatres in and around Siam Square, Bangkok. The summary of the research results were as follows:

6.1.1 Summary of Demographic Characteristics of Respondents

The largest group of respondents were female, aged between 21 to 25 years old, had a Bachelor's Degree, and worked for private companies. They also had incomes ranging from 10,001 – 20000 Baht. This group of respondents visited cinemas to watch movies (which included In-cinema ads) two or three times per month.

6.1.2 Summary of Hypotheses Tests

The table below concludes the results of the hypotheses tests. The variables that are cross-marked in the table show that there is a relationship between the Audio and Visual Cues Components of In-Cinema Advertisements with Viewer Response Profile (VRP).

Table 6.1: Summary of the Relationship between the Audio and Visual Cues Components of In-Cinema Advertisements with Viewer Response Profile (VRP)

Variables	There is a relationship with Viewer Response Profile (VRP)						
	Entertainment	Confusion	Relevant News	Brand Reinforcement	Empathy	Familiarity	Alienation
The Audio and Visual Cues Components of In-Cinema Advertisements Quality	X		X		X		X
Performance	X	X	X	X	X		X
Components or Contents	X	X	X	X	X		
Availability	X		X	X	X		

6.2 Conclusions

The Audio and Visual Cues Components of In-Cinema Advertising versus Viewer Response Profile (VRP)

From the results of hypothesis testing, the researcher found that all four cues components of In-cinema advertisements in terms of quality, performance, contents and components, and availability showed relationships with Viewer Response Profile (VRP).

Cues are important when creating the content of advertisement because the cues make people recall the brand. Cinema advertising has a higher rate of recall than other media--recall tests have measured up to 86 percent recall four weeks after exposure (Johnson, 1981).The emotional response of the viewer has been shown to influence attitude toward the advertising and the brand (Derbaix, 1995), increased attention to the advertising (Olney et al., 1991), and increased advertising, message, and brand recall (Stayman and Batra, 1991).

The findings in this study indicate that both the audio and visual components are important and that visual stimuli which supplement audio information allows the consumer to develop more inferences about brand attributes, or remember the advertisements/information longer. Young and Robinson(1992) examined a related issue and found that there was also a relationship between the "persuasiveness" of audio content and the visual content. They suggested that respondents who were shown more persuasive advertisements were able to process more visual information and as such there was more "connection" between the two components.

From previous research conducted in Thailand, Cherdkan (2000) found that teenagers in Chiang Mai have highly positive attitude toward understanding of the meaning of the message and have brand recognition of products presented in the cinema advertisements shown prior to movies. The cinema advertisements were more interesting to the respondents because of the way they were presented, special effects in production, and uniqueness compared to advertisement in other media.

6.3 Recommendations

This research proposed to study the relationship between the audio and visual cues components in In-cinema advertising and Viewer Response Profile (VRP).

Based on the results of this research, the following recommendation can be suggested for marketers and advertisers who creating advertising campaign:

First, because of the strong relationships between the audio and visual cues in In-cinema advertising, it might be beneficial for marketers to examine that both the cues are going in the same direction and not causing confusion in the minds of the audience. In fact, it has been suggested that a good combination of audio and visual cues might even be stronger within in-cinema advertising. As one Australian cinema agency suggests "the *combination* of visual and audio multi-media has two-and-a-half times the impact of print *or* radio media, and with the enormous screen and captive audience, cinema delivers more impact than a television advertisement" (Pearl and Dean, 1997).

Second, even though In-cinema advertising which is a medium that has the ability to reach large numbers of target audience at once, the marketers and advertisers should be careful to differentiate between the content used with other general advertising media and In-cinema advertisements. If there is too much clutter or overlaps between general and In-cinema advertisements, audiences will tend to feel bored and tune off or enter the theater after the advertisements have been screened. Therefore, the marketers and advertisers should design attractive In-cinema advertisements to catch viewers' attention. They should specify the content of advertisements to match with target audience and avoid negative emotional response such as confusion and alienation. Given that the audiences are in a different frame of mind when attending movies, they might actually be more receptive to these advertisements. The desire to get the advertiser's message across is not only limited to using a "new" media such as in-cinema advertising, it also relates to a range of strategies that enable the firm to better communicate with potential consumers.

Austin (1986) suggested that In-cinema advertisements should be audience tested on the usual criteria both prior to and after cinema exposure. Both quantitative and qualitative methods should be employed throughout the testing process, thereby increasing the likelihood of results that are robust, meaningful, instructive, and unambiguous.

In conclusion, In-cinema advertisements can be used effectively and efficiently when it has obvious objectives. The obvious objectives can be achieved when marketers and advertisers can clarify these following important factors. The first one is the products and services that cinema advertisements want to advertise. The second one is the objective of advertising. The third one, the target audience is the most important factor. Marketers and advertisers should know who is the potential target audiences and also know what the audiences want. That will lead to the most effective and efficient responses. Finally, the cost and budget is another important factor that marketers and advertisers should not overlook because the cost and budget control also lead to the success and failure of developing and using In-cinema advertising campaigns.

6.4 Further Research

Firstly, the fact that very little research exists in relation to In-cinema advertisements in Thailand might be considered to be a limitation, as audience numbers have increased over the past few years. Thus, further research might be conducted to throw more light on this media.

Secondly, this research did not attempt to examine the effectiveness of the In-cinema advertisements. Thus, future research might examine whether specific information cues are generally more effective, as well as whether there are combinations of specific categories of audio and visual cues that are more effective than others.

Thirdly, there also may be an opportunity to further examine this issue from the perspective of the marketer and advertiser, as most of the research on information cues examines the issue from a "consumer" perspective.

Finally, this research limited the scope of the study to Bangkok only. The data was collected from the target population at theatres in and around the Siam Square area in Bangkok. Future research should cover respondents in other important provinces such as Chiang Mai, Pattaya (Chonburi) or Phuket because these provinces not only have a large number of inhabitants but they are also provinces which have modernized department stores and theatres which are the important locations for one-stop shopping and entertainment for consumers. The findings of this research will be beneficial for marketers and advertisers who want to reach wider target audiences in upcountry areas.

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Appendix A: Questionnaires

QUESTIONNAIRE

A Study of Viewer Response Profile (VRP) towards Cinema Advertising

This questionnaire is belonging to Master Degree of Business Administration of Assumption University student. It was designed to obtain the information about advertsing components and viewer response profile(VRP). This questionnaire was developed

This questionnaire is composed of 3 main parts as follows:

Part I: The audio and visual components of In-cinema Advertisements

PartII: Viewer Response Profiles (VRP)

PartIII Personal Data

Please put only one mark (X) in the box which you agree with and which is closest to your opinion.

Part I: The audio and visual components of In-cinema Advertisements

CRITERIA	QUESTIONS	Mostly Disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	Mostly Agree (5)
Quality	Q1: The advertising demonstrates the quality of the product.					
	Q2: The advertising demonstrates the durability of the product.					
	Q3: The advertising demonstrates the excellence of materials of the product.					
	Q4: The advertising demonstrates the structural superiority of the product.					

CRITERIA	QUESTIONS	Mostly Disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	Mostly Agree (5)
Performance	Q5:The advertising demonstrates what the product does.					
	Q6: The advertising demonstrates how well does the product can do.					
	Q7: The advertising shows the product's benefit comparison to alternative purchase.					
Components or Contents	Q8: The advertising demonstrates what the product is composed of.					
	Q9: The advertising demonstrates what the ingredients does it contain.					
	Q10: The advertising demonstrates what the ancillary items are included with the product.					
Availability	Q11: The advertising demonstrates where you can purchase the product.					
	Q12: The advertising demonstrates when will the product be available for purchase					
	Q13: The advertising shows the contact number.					
	Q14: The advertising shows the company or product website.					

PartII: Viewer Response Profiles (VRP)

CRITERIA	QUESTIONS	Mostly Disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	Mostly Agree (5)
Entertainment	Q15: The commercial was lots of fun to watch and listen to.					
	Q16: The advertising wasn't just selling the product- it was entertaining me and I appreciate that.					
	Q17: The characters (or persons) in the commercial capture your attention.					
	Q18: It's the kind of commercial that keeps running through your mind after you've seen it.					
	Q19:I just laughed at it-I thought it was very funny and good.					
Confusion	Q20: It was distracting-trying to watch the screen and listen to the words at the same time.					
	Q21: It required a lot of effort to follow the commercial.					
	Q22: It was too complex. I wasn't sure of what was going on.					
	Q23: I was so busy watching the screen, I didn't listen to the talk.					
Relevant News	Q24: The commercial gave me a new idea.					
	Q25: The commercial reminded me that I'm dissatisfied with what I'm using now and I'm looking for some thing better.					
	Q26:I learned something from the commercial that I didn't know before.					
	Q27: The commercial told about a new product I think I'd like to try.					
	Q28: During the commercial, I thought how that product might be useful to me.					

CRITERIA	QUESTIONS	Mostly Disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	Mostly Agree (5)
Brand Reinforcement	Q29: That's a good brand and I wouldn't hesitate recommending it to others					
	Q30: I know that the advertised brand is a dependable.					
	Q31:I know that the advertised brand is a reliable.					
	Q32: I know that the advertised will increase the brand's image.					
Empathy	Q33: The commercial was very realistic-that is, true to life.					
	Q34: I felt as though I was right there in the commercial experiencing the same time.					
	Q35: I liked the commercial because it was personal and intimate.					
Familiarity	Q36: This kind of commercial has been done many times.					
	Q37: I have seen this commercial so many times.					
	Q38: The commercial is the same old thing.					
Alienation	Q39: The commercial didn't show me anything that would make me want to use their products.					
	Q40: The commercial made exaggerated claims.					
	Q41:The product would not live up to what they said or implied.					
	Q42:The commercial irritate me-it was annoying.					

Part III: Personal Data

1. Age: ( ) 15-20   ( ) 21-25

( ) 26-30   ( ) 31-40

( ) Over 41

2. Gender: ( ) Male

( ) Female

3. Education Level: ( ) High School

( ) College

( ) Undergraduate

( ) Master Degree

( ) Doctoral Degree or Higher

4. Marital Status: ( ) Single

( ) Married

( ) Seperated/ Divorce

( ) Others (Please Identify)…………………

5. Occupations: ( ) Student

( ) Employees at private company

( ) Government Officials

( ) Own Businesses

( ) Others (Please Identify)……………...

6. Income: ( ) Below 10,000 baht

( ) 10,001-20,000 baht

( ) 20,001-30,000 baht

( ) Over 30,000 baht

****THANK YOU VERY MUCH****

แบบสอบถาม

การศึกษาเกี่ยวกับการตอบสนองของผู้รับชม (Viewer Response Profiles) ที่มีต่อโฆษณาในโรงภาพยนตร์

แบบสอบถามฉบับนี้จัดทำขึ้นโดยนักศึกษาปริญญาโท ของมหาวิทยาลัยอัสสัมชัญ เพื่อเป็นส่วนหนึ่งของการทำวิทยานิพนธ์ เก็บข้อมูลเกี่ยวกับการตอบสนองของผู้รับชมกับโฆษณาในโรงภาพยนตร์

แบบสอบถามนี้แบ่งออกเป็น 3 ส่วน คือ

ส่วนที่1: ส่วนประกอบที่เป็นเสียงและภาพของโฆษณาในโรงภาพยนตร์ (The Audio and Visual components of In-Cinema Advertising)

ส่วนที่2: การตอบสนองของผู้ชม (Viewer Response Profile (VRP))

ส่วนที่3: ข้อมูลส่วนตัว (Personal Data)

กรุณาใส่เครื่องหมาย (X) ในช่องที่ใกล้เคียงกับความคิดของคุณมากที่สุด

ส่วนที่ 1: ส่วนประกอบที่เป็นเสียงและภาพของโฆษณาในโรงหนัง (The Audio and Visual components of In-cinema Advertisements)

ปัจจัย	คำถาม	ไม่เห็นด้วยอย่างยิ่ง (1)	ไม่เห็นด้วย (2)	ปานกลาง (3)	เห็นด้วย (4)	เห็นด้วยอย่างยิ่ง (5)
คุณภาพ(Quality)	Q1: โฆษณาแสดงให้คุณทราบถึงคุณถาพของสินค้า					
	Q2: โฆษณาแสดงให้เห็นถึงความทนทานของสินค้า					
	Q3: โฆษณาแสดงให้เห็นถึงคุณภาพที่ดีมากของวัตถุดิบที่ประกอบเป็นสินค้า					
	Q4: โฆษณาแสดงให้เห็นถึงความสมบูรณ์แบบของโครงสร้างของสินค้า					

ปัจจัย	คำถาม	ไม่เห็นด้วยอย่างยิ่ง (1)	ไม่เห็นด้วย (2)	ปานกลาง (3)	เห็นด้วย (4)	เห็นด้วยอย่างยิ่ง (5)
คุณสมบัติ (Performance)	Q5:โฆษณาแสดงให้เห็นถึงประโยชน์ของสินค้า					
	Q6: โฆษณาแสดงให้เห็นว่าสินค้ามีประสิทธิภาพดีเพียงใด					
	Q7:โฆษณาแสดงให้เห็นถึงประโยชน์ของสินค้าเมื่อเปรียบเทียบกับสินค้ายี่ห้ออื่น ๆ					
ส่วนประกอบ (Components or Contents)	Q8: โฆษณาแสดงให้เห็นว่าสินค้าถูกประกอบขึ้นจากอะไร					
	Q9:โฆษณาแสดงให้เห็นถึงส่วนผสมที่บรรจุอยู่ในสินค้า					
	Q10: โฆษณาแสดงให้เห็นถึงชิ้นส่วนที่รวมเป็นตัวสินค้า					
สถานที่จำหน่ายและข้อมูลเกี่ยวกับสินค้า (Availability)	Q11: โฆษณาบอกถึงสถานที่ที่คุณสามารถซื้อสินค้า					
	Q12: โฆษณาแสดงให้ท่านทราบว่า เมื่อไหร่ที่สินค้าจะออกวางจำหน่าย					
	Q13: โฆษณาแสดงถึงเบอร์โทรศัพท์ ที่สามารถติดต่อสอบถามเกี่ยวกับตัวผลิตภัณฑ์					
	Q14: โฆษณาแสดงถึง website ของสินค้าหรือผู้ผลิตสินค้า					

<u>**ส่วนที่ 2: การตอบสนองของผู้ชม (Viewer Response Profiles (VRP))**</u>

ปัจจัย	คำถาม	ไม่เห็นด้วยอย่างยิ่ง (1)	ไม่เห็นด้วย (2)	ปานกลาง (3)	เห็นด้วย (4)	เห็นด้วยอย่างยิ่ง (5)
ความบันเทิง (Entertainment)	Q15: โฆษณามีความสนุกสนานน่าติดตาม					
	Q16:โฆษณาไม่ได้มุ่งหวังแต่เพียงขายสินค้าแต่สร้างความสนุกสนานให้ผู้ชมและฉันพอใจ					
	Q17: ผู้แสดงในโฆษณาสามารถดึงดูดใจของคุณให้ติดตามชม					
	Q18:หลังจากที่ได้รับชมโฆษณาแล้ว ฉันสามารถจดจำโฆษณาได้เป็นระยะเวลานาน					
	Q19:ฉันคิดว่าโฆษณาทำให้ฉันหัวเราะและฉันชอบมัน					
ความสับสน (Confusion)	Q20: การชมและฟังโฆษณาในเวลาเดียวกันทำใฉันสับสน					
	Q21: การชมโฆษณาต้องใช้ความพยายามอย่างมากในการติดตามชม					
	Q22: โฆษณาค่อนข้างจะสับสนและฉันไม่ค่อยเข้าใจเกี่ยวกับโฆษณา					
	Q23: ฉันสนใจภาพในโฆษณา แต่ฉันไม่ได้สนใจว่าโฆษณากล่าวถึงอะไร					
ความรู้ใหม่(Relevant News)	Q24: โฆษณาให้แนวคิดใหม่ ๆ กับฉัน					
	Q25:โฆษณาย้ำเตือนให้ฉันเห็นถึงข้อเสียของสินค้าที่กำลังใช้อยู่ และทำให้ฉันมองหาสิ่งใหม่ ๆ ที่ดีกว่า					
	Q26:ฉันเรียนรู้บางสิ่งบางอย่างที่ฉันไม่เคยรู้มาก่อนจากโฆษณา					

ปัจจัย	คำถาม	ไม่เห็นด้วยอย่างยิ่ง (1)	ไม่เห็นด้วย (2)	ปานกลาง (3)	เห็นด้วย (4)	เห็นด้วยอย่างยิ่ง (5)
	Q27: โฆษณาทำให้ฉันรู้จักสินค้าใหม่ ๆ และทำให้ฉันอยากจะทดลองซื้อมาใช้					
	Q28: ระหว่างที่โฆษณากำลังฉาย ฉันคิดว่าสินค้านั้นอาจจะมีประโยชน์สำหรับฉัน					
การตอกย้ำตราสินค้า (Brand Reinforcement)	Q29: สินค้าที่โฆษณาอยู่เป็นยี่ห้อที่ดีและฉันไม่ลังเลที่จะแนะนำให้ผู้อื่นได้ใช้					
	Q30:ฉันรู้ว่ายี่ห้อของสินค้าที่โฆษณานั้น สามารถไว้วางใจได้					
	Q31:ฉันรู้ว่ายี่ห้อของสินค้าที่โฆษณานั้น สามารถเชื่อถือได้					
	Q32:ฉันรู้ว่าโฆษณาสามารถทำให้ภาพลักษณ์ของยี่ห้อสินค้านั้น ๆ ดูดีขึ้น					
ความรู้สึกเข้าถึง (Empathy)	Q33:โฆษณาทำให้ฉันรู้สึกว่ามันเป็นเรื่องที่เกิดขึ้นจริง					
	Q34: ฉันได้รับประสบการณ์จากการชมโฆษณาจนกระทั่งรู้สึกว่าฉันมีส่วนร่วมกับโฆษณานั้น ๆ					
	Q35:ฉันชอบโฆษณาในโรงภาพยนตร์เพราะว่าฉันสามารถเข้าใจและเข้าถึงโฆษณาได้ง่าย					
ความคุ้นเคย (Familiarity)	Q36:โฆษณาถูกทำซ้ำมาแล้วหลายครั้ง					
	Q37: ฉันเคยได้ชมโฆษณามาแล้วหลายครั้ง					
	Q38:โฆษณานำเสนอในสิ่งเก่า ๆ					

ปัจจัย	คำถาม	ไม่เห็นด้วยอย่างยิ่ง (1)	ไม่เห็นด้วย (2)	ปานกลาง (3)	เห็นด้วย (4)	เห็นด้วยอย่างยิ่ง (5)
ความรู้สึกแปลกแยก (Alienation)	Q39:โฆษณาไม่สามารถจูงใจให้ฉันซื้อสินค้า					
	Q40: โฆษณากล่าวอ้างเกินจริงเกี่ยวกับตัวสินค้า					
	Q41:สินค้าไม่ได้คุณภาพเหมือนที่ในโฆษณากล่าวอ้าง					
	Q42:ฉันไม่ชอบโฆษณาในโรงภาพยนต์เพราะมันรบกวนจนทำให้ฉันรู้สึกรำคาญ					

ส่วนที่ 3: ข้อมูลส่วนตัว (Personal Data)

1. อายุ:
( ) 15-20 ปี   ( ) 21-25 ปี
( ) 26-30 ปี   ( ) 31-40 ปี
( ) มากกว่า 41 ปีขึ้นไป

2. เพศ:
( ) ชาย
( ) หญิง

3. ระดับการศึกษา:
( ) มัธยมศึกษาตอนต้น
( ) มัธยมศึกษาตอนปลาย
( ) ปริญญาตรี
( ) ปริญญาโท
( ) ปริญญาเอกหรือสูงกว่า

4. อาชีพ: ( ) นักเรียน/นักศึกษา

( ) พนักงานบริษัทเอกชน

( ) ข้าราชการ/พนักงานรัฐวิสาหกิจ

( ) เจ้าของธุรกิจส่วนตัว

( ) อื่นๆ (โปรดระบุ)………………..

5. รายได้: ( ) ต่ำกว่า 10,000 บาท

( ) 10,001-20,000 บาท

( ) 20,001-30,000 บาท

( ) มากกว่า 30,000 บาท

6. ความถี่ในการชมภาพยนตร์ต่อเดือน

( ) 1 ครั้งต่อเดือน

( ) 2 - 3 ครั้งต่อเดือน

( ) 4 - 5 ครั้งต่อเดือน

( ) มากกว่า 5 ครั้งต่อเดือน

****ขอขอบคุณที่ให้ความร่วมมือในการตอบแบบสอบถาม****

Appendix B: Reliability Analysis

Reliability for Quality
 ****** Method 2 (covariance matrix) will be used for this analysis ******

‾R E L I A B I L I T Y   A N A L Y S I S   -   S C A L E   (A L P H A)

Correlation Matrix

	QUL1	QUL2	QUL3	QUL4
QUL1	1.0000			
QUL2	.5273	1.0000		
QUL3	.3773	.5769	1.0000	
QUL4	.2341	.6278	.5219	1.0000

        N of Cases =   30.0

Item Means	Mean	Minimum	Maximum	Range	Max/Min	Variance
	3.0000	2.6667	3.3333	.6667	1.2500	.0926

Item-total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Alpha if Item Deleted
QUL1	8.6667	4.0230	.4611	.3091	.7929
QUL2	9.1667	3.1092	.7465	.5797	.6433
QUL3	9.3333	3.2644	.6117	.3887	.7236
QUL4	8.8333	4.0747	.5758	.4507	.7447

Reliability Coefficients   4 items

Alpha =   .7842   Standardized item alpha =   .7852

Reliability for Performance

 ****** Method 2 (covariance matrix) will be used for this analysis ******

R E L I A B I L I T Y   A N A L Y S I S   -   S C A L E   (A L P H A)

Correlation Matrix

	PER1	PER2	PER3
PER1	1.0000		
PER2	.4562	1.0000	
PER3	.1822	.6213	1.0000

N of Cases =   30.0

Item Means	Mean	Minimum	Maximum	Range	Max/Min	Variance
	3.6889	3.5333	3.8667	.3333	1.0943	.0281

Item-total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Alpha if Item Deleted
PER1	7.2000	2.7862	.3407	.2248	.7591
PER2	7.4000	1.9034	.7106	.5077	.2995
PER3	7.5333	1.9126	.4815	.3990	.6250

R E L I A B I L I T Y   A N A L Y S I S   -   S C A L E   (A L P H A)

Reliability Coefficients   3 items

Alpha =   .6814   Standardized item alpha =   .6847

Reliability for Components and Contents
 ****** Method 2 (covariance matrix) will be used for this analysis ******
–

R E L I A B I L I T Y   A N A L Y S I S   -   S C A L E   (A L P H A)

Correlation Matrix

	COM1	COM2	COM3
COM1	1.0000		
COM2	.7116	1.0000	
COM3	.5252	.4469	1.0000

N of Cases =   30.0

Item Means	Mean	Minimum	Maximum	Range	Max/Min	Variance
	2.8778	2.8333	2.9333	.1000	1.0353	.0026

Item-total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Alpha if Item Deleted
COM1	5.8000	1.9586	.7327	.5600	.6150
COM2	5.7000	2.0793	.6720	.5138	.6855
COM3	5.7667	2.5989	.5255	.2866	.8315

Reliability Coefficients   3 items

Alpha =   .7956   Standardized item alpha =   .7933

Reliability for Availability
 ****** Method 2 (covariance matrix) will be used for this analysis ******
–

R E L I A B I L I T Y   A N A L Y S I S   -   S C A L E   (A L P H A)

Correlation Matrix

	AVB1	AVB2	AVB3	AVB4
AVB1	1.0000			
AVB2	.6066	1.0000		
AVB3	.5482	.5013	1.0000	
AVB4	.4194	.3144	.7130	1.0000

N of Cases =   30.0

Item Means	Mean	Minimum	Maximum	Range	Max/Min	Variance
	3.1417	3.0667	3.2000	.1333	1.0435	.0047

Item-total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Alpha if Item Deleted
AVB1	9.3667	7.2747	.6478	.4522	.7508
AVB2	9.3667	6.1023	.5508	.4152	.7934
AVB3	9.4667	5.5678	.7353	.6121	.6874
AVB4	9.5000	6.8103	.5796	.5149	.7686

Reliability Coefficients   4 items

Alpha =   .8016   Standardized item alpha =   .8108

Reliability for Entertainment

****** Method 2 (covariance matrix) will be used for this analysis ******

–

R E L I A B I L I T Y   A N A L Y S I S   -   S C A L E   (A L P H A)

Correlation Matrix

	ENT1	ENT2	ENT3	ENT4	ENT5
ENT1	1.0000				
ENT2	.5691	1.0000			
ENT3	.5451	.2191	1.0000		
ENT4	.2892	.4577	.1461	1.0000	
ENT5	.5004	.3340	.6024	.4845	1.0000

N of Cases =   30.0

Item Means	Mean	Minimum	Maximum	Range	Max/Min	Variance
	3.8600	3.6667	4.1000	.4333	1.1182	.0358

Item-total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Alpha if Item Deleted
ENT1	15.3667	5.8954	.6379	.5210	.6946
ENT2	15.6333	5.3437	.5287	.4292	.7216
ENT3	15.2000	6.1655	.4564	.4814	.7437
ENT4	15.6333	5.2057	.4611	.3714	.7584
ENT5	15.3667	5.4816	.6518	.5356	.6799

Reliability Coefficients   5 items

Alpha =   .7622   Standardized item alpha =   .7799

Reliability for Confusion

 ****** Method 2 (covariance matrix) will be used for this analysis ******

_

R E L I A B I L I T Y   A N A L Y S I S   -   S C A L E   (A L P H A)

Correlation Matrix

	CON1	CON2	CON3	CON4
CON1	1.0000			
CON2	.3935	1.0000		
CON3	.4427	.7495	1.0000	
CON4	.4711	.6516	.5772	1.0000

N of Cases =   30.0

Item Means	Mean	Minimum	Maximum	Range	Max/Min	Variance
	2.3250	2.1667	2.6000	.4333	1.2000	.0366

Item-total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Alpha if Item Deleted
CON1	7.0000	5.1034	.4969	.2659	.8439
CON2	7.1333	4.6713	.7178	.6338	.7375
CON3	7.0667	5.2368	.7149	.5927	.7526
CON4	6.7000	4.4241	.6839	.4855	.7537

Reliability Coefficients   4 items

Alpha =   .8197   Standardized item alpha =   .8288

Reliability for Relevant News

 ****** Method 2 (covariance matrix) will be used for this analysis ******

–

        R E L I A B I L I T Y   A N A L Y S I S   -   S C A L E   (A L P H A)

                Correlation Matrix

                 REL1   REL2   REL3   REL4   REL5

REL1   1.0000
REL2   .3717   1.0000
REL3   .4300   .4744   1.0000
REL4   .4585   .3052   .2477   1.0000
REL5   .1818   .1553   -.1076   .4633   1.0000

        N of Cases =   30.0

Item Means   Mean   Minimum   Maximum   Range   Max/Min   Variance
                  3.4933   3.1667   3.7333   .5667   1.1789   .0463

Item-total Statistics

                 Scale   Scale   Corrected
                 Mean   Variance   Item-   Squared   Alpha
                 if Item   if Item   Total   Multiple   if Item
                 Deleted   Deleted   Correlation   Correlation   Deleted

REL1   13.7333   3.3747   .5559   .3310   .5695
REL2   14.3000   4.2862   .5014   .2907   .6064
REL3   14.0000   3.9310   .4043   .3606   .6495
REL4   13.8333   4.1437   .5362   .3823   .5903
REL5   14.0000   5.1724   .2123   .2846   .7070

Reliability Coefficients   5 items

Alpha =   .6806   Standardized item alpha =   .6798

Reliability for Brand Reinforcement
 ****** Method 2 (covariance matrix) will be used for this analysis ******
–

R E L I A B I L I T Y   A N A L Y S I S - S C A L E   (A L P H A)

Correlation Matrix

	BRR1	BRR2	BRR3	BRR4
BRR1	1.0000			
BRR2	.2798	1.0000		
BRR3	.4295	.5871	1.0000	
BRR4	.1076	.3579	.2428	1.0000

N of Cases =   30.0

Item Means	Mean	Minimum	Maximum	Range	Max/Min	Variance
	3.3167	3.1000	3.8333	.7333	1.2366	.1226

Item-total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Alpha if Item Deleted
BRR1	10.1667	2.1437	.3296	.1857	.6257
BRR2	10.1667	1.9368	.5655	.3949	.4789
BRR3	10.0333	1.8954	.5626	.4221	.4748
BRR4	9.4333	1.8402	.2944	.1298	.6914

Reliability Coefficients   4 items

Alpha = .6370   Standardized item alpha =   .6675

Reliability for Empathy

Case Processing Summary

		N	%
Cases	Valid	30	100.0
	Excluded(a)	0	.0
	Total	30	100.0

a Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.659	.667	3

Summary Item Statistics

	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Inter-Item Correlations	.401	.320	.467	.147	1.459	.004	

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
emp1	7.23	1.357	.536	.296	.474
emp3	6.73	1.582	.461	.238	.581
emp4	6.63	1.275	.431	.192	.635

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
10.30	2.700	1.643	3

Reliability for Familiarity

****** Method 2 (covariance matrix) will be used for this analysis ******

R E L I A B I L I T Y   A N A L Y S I S   -   S C A L E   (A L P H A)

Correlation Matrix

	FAM1	FAM2	FAM3
FAM1	1.0000		
FAM2	.6934	1.0000	
FAM3	.2212	.1321	1.0000

N of Cases =   30.0

Statistics for	Mean	Variance	N of Std Dev	Variables
Scale	10.1000	5.4724	2.3393	3

Inter-item Correlations	Mean	Minimum	Maximum	Range	Max/Min	Variance
	.3489	.1321	.6934	.5613	5.2483	.0728

Item-total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Alpha if Item Deleted
FAM1	6.8667	2.6023	.6147	.4980	.2332
FAM2	6.3000	2.4931	.5144	.4813	.3615
FAM3	7.0333	3.6195	.1890	.0498	.8155

Reliability Coefficients   3 items

Alpha =   .6112   Standardized item alpha =   .6165

Reliability for Alienation

Case Processing Summary

		N	%
Cases	Valid	30	100.0
	Excluded(a)	0	.0
	Total	30	100.0

a Listwise deletion based on all variables in the procedure.

Reliability Statistics

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.612	.639	4

Summary Item Statistics

	Mean	Minimum	Maximum	Range	Maximum / Minimum	Variance	N of Items
Inter-Item Correlations	.307	.063	.527	.464	8.342	.027	

Item-Total Statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Squared Multiple Correlation	Cronbach's Alpha if Item Deleted
aln1	9.50	2.810	.364	.257	.568
aln2	8.77	3.495	.477	.322	.530
aln3	8.83	3.109	.310	.300	.602
aln4	9.50	2.397	.499	.290	.450

Scale Statistics

Mean	Variance	Std. Deviation	N of Items
12.20	4.648	2.156	4

Appendix C: The Results of Hypothesis Testing from SPSS
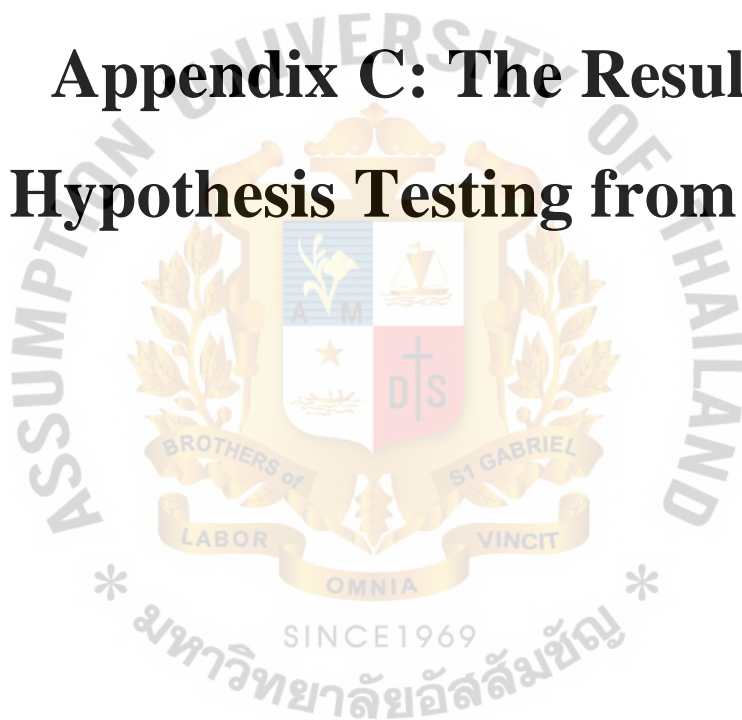
Hypothesis 1

Correlations

		MEANQUL	MEANENT
MEANQUL	Pearson Correlation	1.000	.324*
	Sig. (2-tailed)	.	.000
	N	384	384
MEANENT	Pearson Correlation	.324*	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 2

Correlations

		MEANQUL	MEANCON
MEANQUL	Pearson Correlation	1.000	.018
	Sig. (2-tailed)	.	.720
	N	384	384
MEANCON	Pearson Correlation	.018	1.000
	Sig. (2-tailed)	.720	.
	N	384	384

Hypothesis 3

Correlations

		MEANQUL	MEANREL
MEANQUL	Pearson Correlation	1.000	.371*
	Sig. (2-tailed)	.	.000
	N	384	384
MEANREL	Pearson Correlation	.371*	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 4

Correlations

		MEANQUL	MEANBRR
MEANQUL	Pearson Correlation	1.000	.374*
	Sig. (2-tailed)	.	.000
	N	384	384
MEANBRR	Pearson Correlation	.374*	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 5

Correlations

		MEANQUL	MEANEMP
MEANQUL	Pearson Correlation	1.000	.320*
	Sig. (2-tailed)	.	.000
	N	384	384
MEANEMP	Pearson Correlation	.320*	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 6

Correlations

		MEANQUL	MEANFAM
MEANQUL	Pearson Correlation	1.000	-.012
	Sig. (2-tailed)	.	.811
	N	384	384
MEANFAM	Pearson Correlation	-.012	1.000
	Sig. (2-tailed)	.811	.
	N	384	384

Hypothesis 7

Correlations

		MEANQUL	MEANALN
MEANQUL	Pearson Correlation	1.000	-.131*
	Sig. (2-tailed)	.	.010
	N	384	384
MEANALN	Pearson Correlation	-.131*	1.000
	Sig. (2-tailed)	.010	.
	N	384	384

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

Hypothesis 8

Correlations

		MEANPER	MEANENT
MEANPER	Pearson Correlation	1.000	.375*
	Sig. (2-tailed)	.	.000
	N	384	384
MEANENT	Pearson Correlation	.375*	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 9

Correlations

		MEANPER	MEANCON
MEANPER	Pearson Correlation	1.000	-.120*
	Sig. (2-tailed)	.	.019
	N	384	384
MEANCON	Pearson Correlation	-.120*	1.000
	Sig. (2-tailed)	.019	.
	N	384	384

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

Hypothesis 10

Correlations

		MEANPER	MEANREL
MEANPER	Pearson Correlation	1.000	.507**
	Sig. (2-tailed)	.	.000
	N	384	384
MEANREL	Pearson Correlation	.507**	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 11

Correlations

		MEANPER	MEANBRR
MEANPER	Pearson Correlation	1.000	.424**
	Sig. (2-tailed)	.	.000
	N	384	384
MEANBRR	Pearson Correlation	.424**	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 12

Correlations

		MEANPER	MEANEMP
MEANPER	Pearson Correlation	1.000	.322**
	Sig. (2-tailed)	.	.000
	N	384	384
MEANEMP	Pearson Correlation	.322**	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 13

Correlations

		MEANPER	MEANFAM
MEANPER	Pearson Correlation	1.000	-.056
	Sig. (2-tailed)	.	.276
	N	384	384
MEANFAM	Pearson Correlation	-.056	1.000
	Sig. (2-tailed)	.276	.
	N	384	384

Hypothesis 14

Correlations

		MEANPER	MEANALN
MEANPER	Pearson Correlation	1.000	-.195*
	Sig. (2-tailed)	.	.000
	N	384	384
MEANALN	Pearson Correlation	-.195*	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 15

Correlations

		MEANCOM	MEANENT
MEANCOM	Pearson Correlation	1.000	.289*
	Sig. (2-tailed)	.	.000
	N	384	384
MEANENT	Pearson Correlation	.289*	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 16

Correlations

		MEANCOM	MEANCON
MEANCOM	Pearson Correlation	1.000	.109*
	Sig. (2-tailed)	.	.032
	N	384	384
MEANCON	Pearson Correlation	.109*	1.000
	Sig. (2-tailed)	.032	.
	N	384	384

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

Hypothesis 17

Correlations

		MEANCOM	MEANREL
MEANCOM	Pearson Correlation	1.000	.319*
	Sig. (2-tailed)	.	.000
	N	384	384
MEANREL	Pearson Correlation	.319*¹	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 18

Correlations

		MEANCOM	MEANBRR
MEANCOM	Pearson Correlation	1.000	.307*
	Sig. (2-tailed)	.	.000
	N	384	384
MEANBRR	Pearson Correlation	.307*¹	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 19

Correlations

		MEANCOM	MEANEMP
MEANCOM	Pearson Correlation	1.000	.261*
	Sig. (2-tailed)	.	.000
	N	384	384
MEANEMP	Pearson Correlation	.261*¹	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 20

Correlations

		MEANCOM	MEANFAM
MEANCOM	Pearson Correlation	1.000	.065
	Sig. (2-tailed)	.	.202
	N	384	384
MEANFAM	Pearson Correlation	.065	1.000
	Sig. (2-tailed)	.202	.
	N	384	384

Hypothesis 21

Correlations

		MEANCOM	MEANALN
MEANCOM	Pearson Correlation	1.000	.010
	Sig. (2-tailed)	.	.852
	N	384	384
MEANALN	Pearson Correlation	.010	1.000
	Sig. (2-tailed)	.852	.
	N	384	384

Hypothesis 22

Correlations

		MEANAVB	MEANENT
MEANAVB	Pearson Correlation	1.000	.237*
	Sig. (2-tailed)	.	.000
	N	384	384
MEANENT	Pearson Correlation	.237*	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 23

Correlations

		MEANAVB	MEANCON
MEANAVB	Pearson Correlation	1.000	.027
	Sig. (2-tailed)	.	.593
	N	384	384
MEANCON	Pearson Correlation	.027	1.000
	Sig. (2-tailed)	.593	.
	N	384	384

Hypothesis 24

Correlations

		MEANAVB	MEANREL
MEANAVB	Pearson Correlation	1.000	.303*
	Sig. (2-tailed)	.	.000
	N	384	384
MEANREL	Pearson Correlation	.303*	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 25

Correlations

		MEANAVB	MEANBRR
MEANAVB	Pearson Correlation	1.000	.352*'
	Sig. (2-tailed)	.	.000
	N	384	384
MEANBRR	Pearson Correlation	.352*'	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 26

Correlations

		MEANAVB	MEANEMP
MEANAVB	Pearson Correlation	1.000	.195*'
	Sig. (2-tailed)	.	.000
	N	384	384
MEANEMP	Pearson Correlation	.195*'	1.000
	Sig. (2-tailed)	.000	.
	N	384	384

**. Correlation is significant at the 0.01 level

Hypothesis 27

Correlations

		MEANAVB	MEANFAM
MEANAVB	Pearson Correlation	1.000	.092
	Sig. (2-tailed)	.	.072
	N	384	384
MEANFAM	Pearson Correlation	.092	1.000
	Sig. (2-tailed)	.072	.
	N	384	384

Hypothesis 28

Correlations

		MEANAVB	MEANALN
MEANAVB	Pearson Correlation	1.000	-.079
	Sig. (2-tailed)	.	.122
	N	384	384
MEANALN	Pearson Correlation	-.079	1.000
	Sig. (2-tailed)	.122	.
	N	384	384