

THE EFFECTIVENESS OF WOM BY USING FACEBOOK AS AN
IMPLEMENTATION IN MOVIE INDUSTRY

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THE EFFECTIVENESS OF WOM BY USING FACEBOOK AS AN
IMPLEMENTATION IN MOVIE INDUSTRY

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Abstract
of
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The entertainment industry plays an important role in the promotion of movies. We encounter film advertising nearly everywhere we look, including on television, in magazines, and on bulletin boards. Film studios create campaigns and hold advance screenings to promote their upcoming features. Within this competitive environment, film marketers are faced with the question of how to generate significant box office revenue for their products. In recent years, movie marketers have added the recently-developed technology known as the social network site to their film promotion toolkit.

With 400 million users, Facebook is the second popular website, trailing only google.com. Facebook acts not only as a popular social network site but also as a film marketing tool. The purpose of this study is to examine the effectiveness of word-of-mouth advertising as implemented on Facebook by the movie industry. To test the hypotheses, surveys were distributed in online and paper versions. 452 surveys were collected and the inclusive data were analyzed via an appropriate statistical program (viz. SPSS). The implications will be discussed in order to find these strategies' applications to future movies or products.

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Chapter 1

INTRODUCTION

Background

Today, the entertainment industry plays an important role in the promotion of movie going. People go to the movies to relax, and they use various websites to talk about upcoming releases. We encounter film advertising nearly everywhere we look, including on television, in magazines, and on bulletin boards. Film studios create campaigns and hold advance screenings to promote their upcoming features. Within this competitive environment, wherein potential consumers encounter many film options, film marketers are faced with the question of how to generate significant box office revenue for their products.

The appearance of the Internet has changed our lifestyle dramatically. People are able to receive information in nearly any place at nearly any time, and they are able to communicate that information with others all over the globe. The emergence of the Internet has facilitated the effectiveness of movie promotion. Film marketers can put trailers, plot synopses, and promotional photography on the Internet to reach potential audiences at a relatively low advertising cost. By using online tools to generate advance interest, or “buzz,” film marketers gain the ability to positively affect a film’s box office performance. The challenge confronting these marketers is how to develop a creative campaign that arouses audiences’ attention quickly and effectively.

Each year, film studios release numerous feature films in the United States. Marketers are employed to promote those features, but their application of various strategic tools (e.g., advertising campaigns, movie trailers, advance screenings, etc.) is

no guarantee that every movie will be successful and profitable. Therefore, film marketers create various marketing plans to provoke moviegoers to discuss and generate a buzz around future releases. Marich (2005) shows that arousing audiences' curiosity is a vital strategy in the fulfillment of that goal. The development of Internet technology facilitates our social interaction and thus alters how we approach communication situations such as film marketing.

Statement of the Problem

Several studies (e.g., Duan, Gu, & Whinston, 2008; Huizingh, 2002; Liu, 2006; Mohr, 2007; Telotte, 2001) have shown that there is a strong correlation between online word-of-mouth (WOM) communication and retailer sales. Taylor (2003) found that 67% of product sales are based on WOM communication or buzz marketing. Taylor adds that WOM communication is an informal method for marketers to interact with consumers, as consumers spread product information amongst themselves freely, absent marketer coercion. An example of how to generate WOM communication is the advance screening, subsequent to which viewers will share information with peers.

Other research (e.g., Dellarocas, 2003; Mohr, 2007) suggests that consumers tend to accept or trust their acquaintances' opinions; therefore, there is a higher probability that they will purchase a product or sample a service if they have been informed about that product or service from a family member or friend than if they have been informed merely by advertising (see also Duan, Gu, & Whinston, 2008; Marich, 2005). WOM communication builds awareness for consumers seeking information on an unfamiliar product. Information distributed through WOM communication is important to marketers because it is frequently perceived as credible and trustworthy

among consumers (Liu, 2006). In light of these data, movie studios are applying online WOM to promote their industry, in particular targeting popular social network sites such as Facebook, MySpace, and Twitter.

Dellarocas (2003) suggests that the online WOM strategy could be successful because, relative to more traditional marketing tools, it is cheaper, faster, and potentially more influential. Currently, several marketing companies hire people to apply the online WOM strategy to the promotion of other (external) enterprises. Alternatively, they provide the formal training that allows people to become “buzz agents” (BzzAgent.com, 2010). Basically, buzz agents are well-trained people who ambush potential consumers with product information. A buzz agent may operate by beginning a conversation with a consumer wherein the agent will introduce a product or brand to the consumer. Buzz agents also spread information online, oftentimes by posting positive comments or exposing related product information on social network sites.

Duan, Gu, and Whinston (2008) report that online buzz marketing has been utilized in movie industry for a period of time, and the results reveal a positive correlation between online WOM on traditional movie promotion websites and significant box office sales. If people discuss upcoming movies on related websites, it may arouse audiences’ interests before the release date. If the buzz generated is sufficiently large, it will probably positively affect box office performance (Liu, 2006).

Liu (2006) examines WOM on movie promotion sites on two measures: valence and volume. Valence refers to the content of postings, and it is reflective of audiences’ attitudes and thoughts. Therefore, valence stands for audiences’ insight

about a movie. Volume refers to the quantity of postings rather than to their relative quality. In their separate investigations on movie-related posts, Duan, Gu, and Whinston (2008) and Liu (2006) reveal the usefulness of the valence/volume binary measure. They coded positive and negative posts as valence data and the total number of posts as volume data. The researchers then correlated these data to determine which factor was most important in the determination of box office performance. Liu (2006) finds that the volume of WOM, rather than valence, correlates significantly with consumer behavior and marketing performance. The results suggest that a higher volume of WOM communication in the pre-release period may improve a movie's opening weekend performance at the box office.

However, the effectiveness of WOM is short-lived for some movies because message board and blog comments and discussions become more critical and subjective once a film is released to the general public. A hypothetical model for gauging a movie's generated interest may appear as follows: potential moviegoers, out of curiosity and interest, post information on a social network site that addresses or discusses an upcoming film. Upon consuming this information, their friends share the information with other friends. In this way, we see the development of a web of communication, hosted and directed by potential moviegoers (i.e., people who have yet to see the movie), dedicated to discussing a film prior to its general release. One can expect the discussion threads and comments generated by contributors to this web to be of tones generally speculative and positive in nature. Once the film is released, the threads and comments take on a more critical character. If the movie is not of the expected quality, negative critics affect the film's continued box office performance.

Duan, Gu and Whinston (2008) investigate whether online reviews have an

effect on box office performance. They found that such ratings do not affect movies' box office directly, but there is a correlation between the number of review postings and a movie's ticket sales. The researchers suggest that "business shall therefore focus more on the mechanisms that facilitate dispersion of underlying word-of-mouth exchange rather than trying to influence online ratings" (p. 1015).

Purpose of the Study

The academic discussion of movie marketing is not new (see e.g., Duan, Gu, & Whinston, 2008; Graham, 2001; Lane & Husemann, 2004; Liu, 2006; Mohr, 2007). However, the emergence of the Internet has recently changed movie marketing strategies in significant ways. Several studies (e.g., Duan, Gu, & Whinston, 2008; Lane & Husemann, 2004; Liu, 2006; Mohr, 2007) point out that buzz marketing and WOM communication can be successfully applied on the Internet in the interest of satisfying movie promotion goals. In fact, the Internet may amplify WOM (Duan, Gu, Whinston, 2008). Wu, Mahajan and Balasubramanian (2003) shed light on how marketers use the Internet in general and weblogs (blogs) in particular to promote products and services, finding that these tools grant online businesses significant access to and influence on targeted markets. Marketers are able to collect data online, such as electronic survey or track consumers Internet usage. By doing so, they are able to understand their markets better and also reach their consumers more easily.

Several studies (e.g., Allen, 2008; Duan, Gu, & Whinston, 2008; Liu, 2006; Westerman, 2008) analyze the correlation between WOM and various traditional movie websites (e.g., Yahoo! Movie, Variety.com, and BoxOfficeMojo.com). Liu (2006) reports that movie studios use varied pre-release marketing efforts to stimulate

buzz so that moviegoers may increase their attention and expectations. Duan, Gu, & Whinston (2008) demonstrate why this buzz is important by pointing out that every movie has a short theatrical cycle. In fact, most movies are shown in theaters for 6-10 weeks. That is why it is vital for film marketers to promote their upcoming movies effectively. Ideally, they will be able to generate a strong box office showing at low advertising costs.

To date, however, no study has examined the effectiveness of online WOM implemented through Facebook for movie promotion. Facebook is a popular social network site, featuring more than 400 million users worldwide (Facebook.com, 2010). Compared to other social network sites, Facebook contains more functions, such as better privacy settings and a stronger social-interaction system. For example, users can modify their privacy settings such that they are able to maintain certain information as confidential. Moreover, users can post photos, weblogs, and short clips on Facebook. They can share information with their friends on “the Wall.” The “Newsfeed” function allows users to view updates in friends’ actions. In short, Facebook is not only a social network site but also a place for users to exchange information.

Consequently, the present study seeks to identify movie marketing mechanisms specifically related to Facebook and buzz marketing (in the form of WOM communication), and attempts to explore whether Facebook is a more effective film marketing tool than traditional movie promotion websites (e.g., Yahoo! Movie, BoxOfficeMojo.com, and The Internet Movie Database) and other social networking sites (e.g., MySpace and Twitter). Implications will be discussed. Specifically, we will examine how these strategies apply to future film campaigns and ticket sales.

Chapter 2

LITERATURE REVIEW

Before ascertaining the effectiveness of online WOM communication in general by examining Facebook as an instrument in movie promotion in particular, it is vital that we review certain concepts, including media effects, social network websites, WOM, buzz marketing, movie marketing, and consumer behavior.

Media Effects

The development of communication technologies has granted people multiple information media, such as the newspaper, the magazine, radio, television, and the Internet. Each medium carries a particular function, and the effects of the myriad media are varied.

For example, Lane (2000) indicates that advertising repetition can magnify simple associative learning, or peripheral processes. Repeated exposure arouses consumers' awareness of products, and this exposure is highly enjoyable. Therefore, repeated exposure to advertising causes consumers to increase their interest in products (this, by extension, influences their decision-making process).

In the movie industry, film marketers post links, trailers, and publicity stills on the Internet so that moviegoers across the globe gain awareness of upcoming movies. They create official websites so that potential moviegoers can receive online information about upcoming movie releases. Moreover, they play trailers on television and on the Internet repeatedly in order to arouse the attention of potential film audience members.

After film marketers arouse people's interest, potential moviegoers may begin to create a buzz. They talk with friends and family members about upcoming movies.

Furthermore, they comment on Internet forums such as blogs and message boards on films prior to their general release dates. Concurrently, entertainment magazines and television shows invite famous participants in the films' production (e.g., actors, directors) to discuss those upcoming films. Distributors promote movies through various media concurrently.

Media effects studies (e.g., Douglas, 2006; Hansen and Christensen, 2005; Laroche, Cleveland, and Maravelakis, 2006) reveal that the degree of influence exerted by any one medium is not constant because the relative societal power of the disparate media changes over time in tandem with technological and social developments. Simply put, from oral communication through to the age of the Internet, people have changed how they communicate with each other and how they view the world. Before the Internet gained its present foothold in our lives, people sought information primarily from newspapers, books, and magazines. Limitations to the gathering of information were many, including those geographic and technological in nature. Today, people get resources from literally across the globe and through various media, allowing us to receive news updates conveniently and rapidly. Geographic limitations to information-sharing have all but eroded completely. Technological limitations are reduced daily.

According to the most recent statistics (Internet World States, 2009), as of the year 2000 there were 360,985,492 Internet users worldwide. Today, the population of the Internet users has risen to 1,733,993,741. There can be no doubt, then, why marketers view the Internet as a potentially powerful medium for promotion. But to harness the full power of the Internet, marketers need to know more than the influence of media effects.

Social Network Sites (SNSs)

Social network sites (SNSs), such as Cyworld, Bebo, MySpace and Facebook, have become increasingly popular in recent years. While every SNS has a different “culture,” each is primarily dedicated to facilitating the act of social interaction. Academics have started to examine the functions of these SNSs because of their dramatically-increasing societal presence and effects. One Study (Marken, 2006) indicates that social network blogs are increasingly-popular communication tools. Marken (2006) adds that new blogs are launched every second of every day. Compared to traditional media, SNSs are multifunctional. People can use SNSs to not only communicate with friends, but also to build whole online communities. For evidence of this fact, consider the various types of group web pages on Facebook, such as those dedicated to religious or political views, entertainment, or education. Previously, scholars believed the Internet would increase the isolation of people. However, recent studies (e.g., Boyd & Ellison, 2008; Pempek, Yermolayeva, & Calvert, 2009; Valenzuela, Park, & Lee, 2008) counter that SNSs actually facilitate human interaction. In their examination of how college students use Facebook, Pempek, Yermolayeva and Calvert (2009) found that friends use SNSs to maintain contact with each other. In some instances, friends reconnect after a significant lapse in interaction via SNSs. Since Internet access is largely unrestrained by national borders, friends can connect from within different countries. Hence, SNSs may bring people closer to one another.

Perhaps the most noteworthy characteristic of social network sites is the size of their respective user populations. Pempek, Yermolayeva, and Calvert (2009) remark that “recent reports on the prevalence of online activities indicate that the majority of

U.S. adolescents and young adults utilize social networking sites and that the number of memberships increases with age” (p. 228). SNSs are becoming increasingly popular in this society. What is the scope of their functions? Marketers advertise on SNSs and movie studios post links to Facebook and MySpace so that audiences are able to follow upcoming release schedules. The population of SNSs users is like a giant database for marketers (Lewis, Kaufman, Gonzalez, Wimmer & Christakis, 2008), and they can locate their target audience members easily by categorizing users based on gender, age, background, interest, or religious views. Once they separate users into distinct categories, marketers are able to post related advertising to those websites frequented by targeted audience blocs. For example, the advertising that appears on Facebook’s side pages is targeted based upon the user’s self-supplied personal data. If, for example, the user is a 20-year-old college student who likes online video games, then the advertising on his pages will reflect that interest and feature product information for online video games. Such targeted measures increase the possibility that web users will notice and act upon the advertising.

Other studies (e.g., Boyd & Ellison, 2008; Lewis, Kaufman, Gonzalez, Wimmer, & Christakis, 2008; Pempek, Yermolayeva, & Calvert, 2009) indicate that some people, particularly adolescents and young adults, use social network sites to show or establish their self-esteem or identity. They find in SNSs the means to express personal insights and to self-disclose. Researchers (e.g., Boyd & Ellison, 2008; Lewis, Kaufman, Gonzalez, Wimmer, & Christakis, 2008; Pempek, Yermolayeva, & Calvert, 2009) investigate the content on college students’ SNSs and found out that they prefer to post personal information to their profiles (e.g., relationship status, interests, educational background, personal religious view) in anticipation of

receiving comments or feedback from peers. Pempek, Yermolayeva, and Calvert (2009) report that the main reason why youths use SNSs is to establish their self-esteem by their peers (as opposed to making new friends). They post personal information to demonstrate their identity. SNSs influence adolescents and young adults' daily life deeply (Pempek, Yermolayeva, & Calvert, 2009) because they not only suggest what peers think about them but also reveal what their peers are currently in the act of doing and consuming (e.g., information about pop music, celebrity news, movie criticism, etc.).

Movie studios are not oblivious to this phenomenon. Typically, they invite college students to advance screenings (Marich, 2005) so that those students will post comments or talk about the film screened on various SNSs. And, short of hosting advance screenings, film marketers apply various strategies to SNS marketing. For instance, the marketers for the 2010 release *Percy Jackson and the Olympians* published an online test on Facebook that allowed users to determine which Greek Gods they were. Upon completing the test, users were asked to submit personal contact information in order to view their test results. This strategy works for movie promotion (Marich, 2005).

Word-of-mouth Communication and Buzz Marketing

Word-of-mouth (WOM) communication and buzz marketing has become a new marketing strategy in many industries. WOM communication strategies are especially appealing because WOM not only reduces consumers' resistance to receiving product information but it also significantly lowers a company's advertising costs (Trusov, Bucklin, & Pauwels, 2009). WOM, though informal as a method of communicating with consumers, is more influential than traditional marketing

strategies such as advertising. Mohr (2007) points out that at “the core of buzz marketing is the phenomenon of word of mouth (WOM), the process by which an individual influences the actions or attitudes of others” (p. 396). We are going to discuss this strategy in terms of its different characteristics, including its capacity to reach the public strongly, as well as its low-cost and rapid delivery.

Most existing research (Dellarocas, 2003; Duan, Gu, & Whinston, 2008; Elberse & Eliashberg, 2003; Liu, 2006; Moon, Bergey, & Iacobucci, 2010) reports that there is a strong connection between online WOM and marketing sales. Successful WOM communication can improve sales performance because consumers believe in a certain product or brand’s reputation. Once this happens, they may start to develop a strong loyalty to the product or brand in question. From there, they will share information or experience with others.

One study (Trusov, Bucklin, & Pauwels, 2009) indicates that, at times, WOM communication and buzz marketing is more influential than traditional advertising because it is easier for people to accept acquaintances’ opinions. People talk about their understanding based on their experiences and thus find WOM communication, compared to traditional advertising, more trustworthy as well as more practical and sensible.

Since the time that enterprises have come to understand the power of WOM communication, they have applied it to their respective industries. Studies (e.g., Dellarocas, 2003; Duan, Gu, & Whinston, 2008; Elberse & Eliashberg, 2003; Lane & Husemann, 2004; Liu, 2006; Marich, 2005; Mohr, 2007; Moon, Bergey, & Iacobucci, 2010) have examined the dynamics and impact of online WOM communication on movie box office revenue, and their results show the existence of a positive

correlation among these variables. Elberse and Eliashberg (2003) investigated daily box office and the volume of the buzz, and reported that WOM communication is a crucial forecaster of revenues in the following weeks. If a large buzz has been generated prior to release, it arouses more people's attention. Therefore, there will be a higher probability that the movie in question will become successful.

Later, Liu (2006) investigate the relationship between movie box office revenue and online WOM along two measures: valence and volume. Valence stands for consumers' attitude or endogenous judgment, and volume indicates quantity of their opinions. The findings showed that volume of WOM interdependent with box office performance is more significant than valence. This finding could eliminate certain limitations because researchers are able to retrieve data from the Internet. However, they are unable to determine whether those comments are genuine or not. Duan, Gu, and Whinston (2008) indicate that the ratings on traditional movie promotion sites do not influence box office performance directly, but the number of the posts is significantly related to movie sales. All of these studies (Dellarocas, 2003; Duan, Gu, & Whinston, 2008; Elberse & Eliashberg, 2003; Liu, 2003) show that the volume of WOM communication strongly influences box office performance.

Second, compared to traditional marketing, WOM communication and buzz marketing is less expensive, prompter, and easier to distribute widely. The Internet amplifies the import and effectiveness of WOM because it is low-cost and faster than traditional marketing tools (Duan, Gu, & Whinston, 2008; Kozinets, 2002; Mohr, 2007; Trusov, Bucklin, & Pauwels, 2009; Wu, Mahajan, & Balasubramanian, 2003; Xifra & Huertas, 2008). Trusov, Bucklin, and Pauwels (2009) examined one famous social networking website and compared its WOM effects with those of traditional

marketing. They pointed out that “the elasticity for WOM is approximately 20 times higher than that for marketing events and 30 times that of media appearances.” (p. 98)

In previous years, marketers spent copious amounts of money on advertising campaigns, posters, and other traditional materials. Today, marketers create official websites and post information related to the product online, allowing users the world over to receive or retrieve information immediately. Doing so saves their budgets and allows for relative marketing ease. Film marketers can post trailers, photos, plots, and other information online. Take the example of *Paranormal Activity*. Marketers petitioned moviegoers to “demand it” online such that local exhibitors would show the film. This brilliant strategy contributed to the film’s unprecedented success.

At present, online WOM communication and buzz marketing has been applied by studios such as Paramount Pictures, DreamWorks Animation, Sony Pictures, and Walt Disney Pictures. Additionally, every movie has its own fan page or official website.

Marketing for Movies

Current Situation.

Marketing research plays an important role in our lives because every enterprise wants to know how to promote its products successfully (Wu, Mahajan, & Balasubramanian, 2003). Experts investigate this field from different perspectives, including consumer behavior, consumers’ attention, and consumers’ decision-making (Keller, 2008). This study will focus on the marketing strategies employed commonly in the movie industry.

Some recent examples of successful movie promotion include *The Blair Witch*

Project, The Dark Knight, and Paranormal Activity. In 1999, the independently-produced *The Blair Witch Project* performed astoundingly well in the U. S. box office. As Telotte (2001) observes, the film showed that “a cheaply produced, independent horror film made by a couple of film school graduates from the low-profit University of Central Florida grossed nearly \$150 million with approximately \$ 35,000 in production costs” (p. 32). In 2008, *The Dark Knight* grossed nearly \$160 million on its opening weekend. Some scholars and critics (e.g., Liu, 2006; Marich, 2005) attribute the film’s success to the buzz generated by the death of one of its stars (Heath Ledger passed away on January 22nd; the film was released in the U. S. on July 18th). While it is true that Ledger’s death caught the public’s attention, it is equally true that the film garnered significant attention in advance of Ledger’s passing. Finally, in 2009, a brilliant marketing team helped *Paranormal Activity* break box office records for an independently-produced feature. Working from a meager (\$15,000) budget from his own house, director Oren Peli completed principal photography on the film in only seven days. Released on September 25, 2009 to 12 theaters, *Paranormal Activity* gained averaging \$6,489 per venue. As of November 4, 2009, *Paranormal Activity* had grossed approximately \$87 million in the United States and Canada, making it the most profitable independent film ever (Germain, 2009; Windish, 2009; Warren, 2009). These otherwise-disparate movies are linked by at least one common factor: each garnered significant Internet buzz prior to general release, arousing audiences’ attention in a low-cost way. The films owe their box office success not so much to expensive promotional campaigns as they do to generating pre-release word-of-mouth. From these examples, we see that the emergence of the Internet has potentially lowered

movie marketers' budgeting requirements and also provided those marketers with promotional tools that may surpass the traditional advertising ways in terms of speed and scope.

Telotte (2001) examines the marketing strategies of *The Blair Witch Project* and concludes that the film's marketers were able to generate positive pre-release audience interest by effectively using myth. Before the film's release, its marketers claimed that "the story unfolds through their (the characters') own footage, accidentally discovered by student anthropologists a year after their disappearance and then pieced together by Artisan" (Telotte, 2001, p. 35). They posted related information (e.g., film footage and clips) that was easily accessed online. The marketers charged with promoting *Paranormal Activity* took a different tactic. Rather than producing many trailers built from film clips, they instead produced trailers edited together from audience reaction shots to the movie. The marketers also created the slogans "What happens when you sleep?" and "Don't see it alone" (*Paranormal Activity*, 2009), which proved to be highly effective. *Paranormal Activity* broke the box office record for an independently-produced film in a relatively short period of time because its marketers successfully combined online WOM communication with buzz marketing and advertising on other social networking websites well in advance of its release.

People now put great emphasis on entertainment activities, so the market has become more competitive than ever before. Multiple movies are released during the same weekend, so the question of how to trigger audiences' attention becomes the crucial goal for film marketers. Their task is complicated by various difficulties that confront film studios: a generation gap among industry figures, the short lifecycle of

movies, and market fluctuation.

Researchers (e.g., Duan, Gu, & Whinston, 2008; Elberse & Eliashberg, 2003; Lane, & Husemann, 2004; Liu, 2006; Marich, 2005; Mohr, 2007) have demonstrated that the lifecycle of every movie is short (approximately six to ten weeks), a characteristic that distinguishes them from other products and limits the timeframe in which film marketers have to work. Promoting movies is complicated because movies are more complex than other products; film marketers cannot rely upon the same strategy repeatedly.

Thus, gaining a better handle on market research can assist film companies generate better box office revenue.

Strategic Brand Management Process for Movies.

As mentioned before, promoting a movie is similar to selling a product (Marich, 2005), so the principles behind both goals are similar. It should be noted, however, that, relative to many other products, the lifecycle for a movie is very short. For that reason, a film's title—often the first impression the film makes on potential audience members—is of vital importance. Promoting a movie, like promoting other products, requires the identification and establishment of brand positioning and values, the planning and implementation of brand marketing programs, and the measurement and interpretation of brand performance (Keller, 2008).

Establishing brand positioning and values is important. Once a company has classified the position of a product or brand, it is able to identify strategies to promote a product. Marketers need to know the core values of a brand or product so that they can impart to consumers a certain brand impression. For example, when we think of NIKE, we conjure up images of sports and athletic products. We might also feel

NIKE's products to be dependable and comfortable.

In the movie industry, film titles are like product brands (Marich, 2005).

Naming a movie is not an easy task, but it is an important one because it is the first impression that grabs moviegoers. Film studios must come up with a short name to stand for the movie in the public eye. Marich (2005) points out that "the objective of positioning studies is to identify the best elements to promote, which immediately gives a focus to advertising and promotional efforts for a movie" (p. 33). Thus, branding a movie is a critical first step.

Once a film studio has decided upon a title for a movie, film marketers begin the process of enacting marketing activities. They produce trailers, press kits (e.g. product information, cast and credits, long biographies, clips, photo log and video clips), and other promotional materials. Next, they send these materials to various distributors, such as television networks, magazine offices, and web hosts. Film marketers used to take this action approximately six months before a movie's release date (Marich, 2005) and held test screenings (or preview screenings) two to three weeks before the release. The Internet has enabled online WOM advertising strategies (Duan, Gu, & Whinston, 2008; Elberse & Eliashberg, 2003; Lane, & Husemann, 2004; Liu, 2006; Marich, 2005; Mohr, 2007). Moviegoers search for movie information on traditional movie sites as well as through discussions found on social network sites (Boyd & Ellison, 2008; Pempek, Yermolayeva, & Calvert, 2009). Recently, SNSs such as Facebook, MySpace, and Twitter have come to play an important role in society. People rely on SNSs to communicate, share, and receive information with each other. Moreover, those messages appearing on SNSs are perceived as credible and persuasive. If a SNS user posts comments about a movie,

her/his friends may add messages, creating a discussion. If the volume of the discussion is significant enough, we may witness the creation of online movie buzz (Mohr, 2009).

The last step in this process would be to measure and interpret product performance. This step can help film marketers gain an understanding of consumers' intentions. Typically, film marketers distribute surveys after test screenings so that they are able to determine whether there is a demand for the film shown. If the test audiences' comments are generally negative, the film marketers might advise against releasing the movie widely. This is particularly true of independent movies (Marich, 2005).

Online Movie Promotion.

Major movie studios rely heavily on online marketing strategies because they recognize the advantages of using the Internet to promote movies. Those advantages include convenience, effectiveness, the ability to reach consumers directly, and buzz marketing (Duan, Gu, & Whinston, 2008; Elberse & Eliashberg, 2003; Lane, & Husemann, 2004; Liu, 2006; Marich, 2005; Mohr, 2007).

Online marketing not only lowers movie studios' advertising budget but also enhances their promotional effectiveness. It is common for the movie industry to divide filmgoing audiences into four groups, based upon gender (male or female) and age (over or under 25) (Marich, 2005). Marich (2005) indicates that "film industry executives are particularly attuned to results in the two quads for ages under 25 because the youth demographic dominates the cinema-going audience" (p. 27). Further, adolescents and young adults constitute the majority of Internet users (Pempek, Yermolayeva, & Calvert, 2009). As a result, using online marketing

strategies is advantageous to the movie industry.

Buzz marketing through the Internet has become a trend across various enterprises (Duan, Gu, Whinston, 2008; Elberse & Eliashberg, 2003; Marich, 2005; Mohr, 2007). Film marketers now apply WOM communication in movie promotion prior to the release date. This type of marketing strategy is also called the peer-to-peer snowball effect (i.e., people discuss movies with their friends) (Marich, 2005). The message will then spread spontaneously, without the need for a marketer's "push." Studies (e.g., Duan, Gu, Whinston, 2008; Marich, 2005; Elberse & Eliashberg, 2003; Liu, 2006; Mohr, 2007) also indicate that publicity sometimes occurs outside of the official movie websites. Though movie studios usually set up official movie websites, most comments or buzz related to that movie appeared on other sites, such as Yahoo! Movie, BoxOfficeMojo.com.com or social network sites. These sites increase the influence of the buzz (Marken, 2006; Pempek, Yermolayeva, & Calvert, 2009). Compared to traditional advertising and external marketing plans, it is easier for consumers to accept their friends' recommendations. People who seek movie information on traditional movie sites will likely not rely heavily on those comments in their decision-making process because they are not able to confirm the objectivity of the messages. Conversely, they may regard friends' comments as more credible (Trusov, Bucklin, & Koen, 2009).

A great number of young adults now use Facebook, and some of them perform frequent status updates. Other users may not perform frequent status updates, but they "lurk," consuming others' information and posting on Facebook threads (Pempek, Yermolayeva, & Calvert, 2009). This type of action constitutes a kind of interaction. Consider this hypothetical example: a Facebook user posts on *Paranormal Activity*

that “Oh my God, this is the scariest movie I’ve ever seen!!” Her/his friends may see that comment and reply with comments such as “Really? I want to see it as well.” In this manner, buzz is generated.

Film marketers utilize phenomenon by promoting movies through Facebook. To date, research has investigated the interplay between online WOM and movie marketing. However, no study has examined the effectiveness of online WOM for movie promotion, particularly in the instance of relying on Facebook as an instrument. Therefore, this study seeks to investigate this unexplored field.

Consumer Behavior

Promoting a movie is analogous to selling a product (Marich, 2005). Therefore, understanding consumers’ behaviors and purchasing intentions is likely of great import to film marketers. Researchers (e.g., Cox & Cox, 2002; Elberse & Eliashberg 2003; Elliott, Auty, & Eccles, 2001; Oropesa, 1995; Tian, Bearden, & Hunter, 2001) have attempted to explore the relationship between purchase intentions and consumer behavior; however, it is not easy to determine what consumers’ ultimate decision making process entails precisely. Marketers are able to apply different strategies to promote their products, but they cannot control outcomes. Consequently, they observe consumers’ behaviors and attempt to learn from them.

There are different stages that constitute product promotion. The first step is the introduction of that product (or brand). Marketers introduce a new product (or brand) to consumers by using various promotional strategies (Chandon, Morwitz, & Reinartz, 2005; Elliott, Auty, & Eccles, 2001; Oropesa, 1995). If they arouse consumers’ attention, there is the increased probability that these target audiences will buy their products. The first impression is important to the entire marketing process

(Cox & Cox, 2002; Stroud, 2007). Most studies (e.g., Cox & Cox, 2002; Stroud, 2007; Tian, Bearden, & Hunter, 2001) emphasize the importance of external effects (e.g., advertising and media exposure) on consumers' purchasing behaviors. However, it may be that consumers' inner effects are of greater purchasing influence (Chandon, Morwitz, & Reinartz, 2005). For example, sometimes consumers purchase a product because they prefer that product's type or brand. In this instance, established credibility and personal experience exceed advertising in terms of influence. Therefore, information disseminated via the WOM communication strategy is likely to be considered more trustworthy.

After the product's positioning stage, companies begin to consider strategies to stimulate sales performance. Marketers might take this opportunity to distribute samples or coupons to target consumers. At the same time, marketers work establish or reaffirm consumers' brand loyalty (Cox & Cox, 2002; Stroud, 2007; Tian, Bearden, & Hunter, 2001). The reason should be clear: once an enterprise establishes its reputation, consumers will be more loyal to its products (Keller, 2008). Maintaining consumer loyalty is not an easy task, but it is crucial. We can adapt this concept to the movie industry by scrutinizing sequels. If an original feature film garners substantial box office business, producers expect sequels to perform similarly well.

In the movie industry, if film marketers want to create a strong box office performance for their product, they need to know about consumers' purchase intention (Lane & Husemann, 2004; Marich, 2005). Selling movies is like promoting any other product, but movies are more complicated than many product. Film marketers respond to that complexity by first creating trailers, posters and other related materials to establish audiences' attention. Next, they hold campaigns or screenings to attract

more audience members. With the aid of the Internet, film marketers' reach has expanded considerably.

A Brief Description of Facebook

Facebook.com launched in 2004 to facilitate social interaction among college students. Initially, only educational organizations were permitted to join the site. Over time, however, Facebook has come to include more than 400 million active users and more than 70 translations. Globally, it is the second most popular site on the web (Alexa.com, 2010; Facebook.com, 2010).

Recent studies (e.g., Adamic, Buyukkokten, & Adar, 2003; Boyd & Ellison, 2008; Lewis, Kaufman, Gonzalez, Wimmer, & Christakis, 2008; Pempek, Yermolayeva, & Calvert, 2009) investigate the functions of social networking sites (SNSs) and their influences on society. Pempek, Yermolayeva, and Calvert (2009) report that college students spend an average of 10 to 30 minutes per day on Facebook. Clearly, young adults use Facebook to interact with peers.

Facebook is a social interaction site with various functions, the overarching one being the facilitation of social interaction. Facebook is comprised of four main sections, including personal information, the friends section, status updates, and the newsfeed.

In the personal information section, users can post pictures and are granted the opportunity to publish or withhold personal information (e.g., network memberships, relationship status, birth date, current city of residence, political/religious views, etc.). Users can make choices about what data they wish to appear on their profile. They may also manipulate privacy settings to determine precisely who is able to view personal information. Studies (e.g., Lewis, Kaufman,

Gonzalez, & Christakis, 2008; Valenzuela, Park, & Lee, 2008) show that people reveal their identities by posting selective information about themselves; that is, they engage in calculated impression management.

Since Facebook is a social networking site, there is a section displaying how many friends a user has. Once different users become friends, they can use the other's friends section to gain more Facebook friends. In the friends section, a user is able to see friends' status updates and posts. Even a user who does not post any information can view others' information and postings.

The "What's on your mind?" section grants users the ability to type anything they want to share with their friends. Additionally, there is a function called "Like it" which allows a user to indicate that she/he "likes" what a friend has posted on her/his status. This function enables users to update or spread information rapidly. For example, somebody out of the country who sees friend's status message that "Gosh...there was an earthquake!!" may be the recipient of this information ten minutes before the news appears in television or radio reports.

Finally, the "News feed" function presents top news and recent news. Users who click on the news feed function can update their friends' status, photos, or anything their friends post. If users click "top news," the most popular updates will show up on the user's page. If they click "recent news," the most recent updates will appear on the page. Facebook users are able to follow news or information in this section.

Hypotheses of This Study

From the literature review, we know that there is a strong and positive correlation between online WOM and movie sales performance. Telotte (2001), Marich, (2005),

and Liu (2006) indicate that if movie marketers are able to generate a buzz in the period prior to a film's release, then there is a greater likelihood that they will perform well at the box office. Duan, Gu, and Whinston (2008) report that the factor most likely to influence box office performance is the number of the postings about a movie, rather than the content or ratings contained within those posts. From these data, it should be clear that using WOM communication may have a direct influence on movie sales.

Pempek, Yermolayeva, and Calvert (2009) indicate that there is a great number of young adults who spend at least 10-30 minutes using SNSs in their daily lives. This is critical because young adults are movie marketers' primary target audience members. If film marketers wish to reach their target audiences, they should consider using social network sites as promotional instrument.

The primary goals of this study were twofold: 1) to explore whether the application of online WOM to Facebook is more influential than relying on traditional movie promotion sites (e.g., Yahoo! Movie and BoxOfficeMojo.com.com), 2) to explore whether there is a stronger correlation between online WOM on Facebook and movie-going than exists between online WOM on other social network sites (e.g. MySpace and Twitter) and movie-going. Based on previous research, the following hypotheses were proposed:

- H1.** Exchanging information on Facebook (WOM) regarding a movie is positively related to the likelihood of seeing the movie.
- H2.** Facebook is relied on as a platform for exchanging or obtaining movie information more than traditional movie promotion sties.
- H3.** Facebook is relied on as a platform for exchanging or obtaining movie

information more than other popular social network sites.

Chapter 3 METHODOLOGY

To test these hypotheses, quantitative research was conducted. A Likert-style scale questionnaire was designed (See Appendix A), and all collected data were analyzed using an appropriate statistical program (SPSS).

Participants

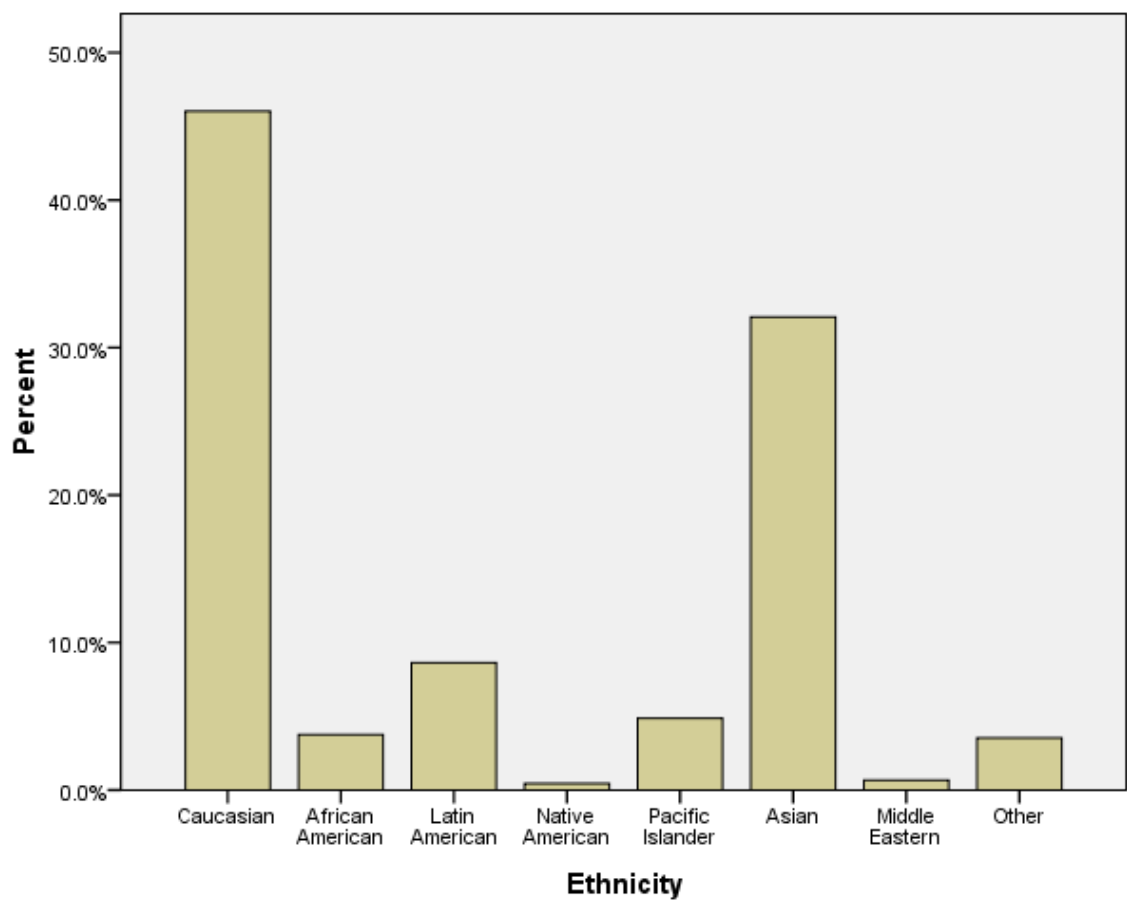


Figure 1. The ethnicity among the participants.

To test these hypotheses, 452 participants were surveyed. Two hundred and twelve were male (46.9 %) and two hundred and forty were female (53.1%). The mean age of the participants was 23 years ($SD = 5.35$). 46 percent of the participants reported being Caucasian, 3.8 % reported being African American, 8.6% reported

being Latin American, 0.4% reported being Native American, 4.9 % reported being Pacific Islander, 32.1 % reported being Asian, 0.7 % reported being Middle Eastern, and 3.5 % reported being in non-listed ethnic or racial groups or did not respond to this question (see Figure 1).

Questionnaires were distributed both in a hard copy and in an electronic version (Google Doc.). Questions appearing on both questionnaires were identical. The paper-and-pencil surveys were distributed at Sacramento State University, and the electronic surveys were dispersed on various websites and via e-mail. Participants were given 10 to 15 minutes to finish the whole survey, and the questions were answered anonymously. Response data were kept confidential.

Brief Introduction to the Movies in This Study

Shutter Island is a Martin Scorsese-directed thriller adapted from Dennis Lehane's novel of the same name and starring Leonardo DiCaprio, Mark Ruffalo and Sir Ben Kingsley. The movie was released nationwide on February 19th, 2010 and, to date, has drawn approximately \$75.5M in box office receipts.

The Allen Coulter-helmed *Remember Me* is a romance starring Robert Pattinson (famous for his role in *Twilight: New Moon*) which opened nationwide on March 12th, 2010. Its current box office takes stands at \$17M.

Tim Burton's *Alice in Wonderland* is a science fiction/fantasy hybrid featuring a well-known cadre of leading actors and actresses, including Johnny Depp, Mia Wasikowska, Helena Bonham Carter, Anne Hathaway, and Crispin Glover. The movie opened nationally on March 5th, 2010. As of this writing, it has garnered approximately \$310M in box revenue.

Instruments

Movie: Shutter Island.

The usage of searching movie information regarding *Shutter Island* on Facebook was measured by two items (Cronbach's $\alpha = .83$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning frequently. Sample questions were (a) To what extent, would you search for information regarding *Shutter Island* on Facebook? and (b) How possible would you click advertisements regarding *Shutter Island* appear on Facebook?

The WOM communication of exchanging movie information regarding *Shutter Island* on Facebook was measured by five items (Cronbach's $\alpha = .79$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen your friends' posting regarding *Shutter Island* on the wall or status of your Facebook during these two weeks? and (b) How possible would you share/ post positive comments regarding *Shutter Island* on your Facebook after you see it? (If you've posted it, please circle 7)

The usage of movie fan pages regarding *Shutter Island* on Facebook was measured by five items (Cronbach's $\alpha = .69$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) To what extent, would you become a "fan" of *Shutter Island* on Facebook movie pages, if you like the movie? (If you've become a fan, please circle 7) and (b) How often did you post comments on official webpage on Facebook regarding *Shutter Island*?

The usage of searching movie information regarding *Shutter Island* on MySpace was measured by two items (Cronbach's $\alpha = .89$). All items were measured on a

Likert-type scale ranging from 1, meaning never, to 7, meaning frequently. Sample questions were (a) How possible would you click advertisings regarding *Shutter Island* appears on MySpace? and (b) To what extent, would you search for information regarding *Shutter Island* on MySpace?

The WOM communication of exchanging movie information regarding *Shutter Island* on MySpace was measured by four items (Cronbach's $\alpha = .76$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen your friends' posting regarding *Shutter Island* on your MySpace during these two weeks? and (b) How possible would you share/ post positive comments regarding *Shutter Island* on your MySpace after you see it?

The WOM communication of exchanging movie information regarding *Shutter Island* on Twitter was measured by four items (Cronbach's $\alpha = .80$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen your friends' posting regarding *Shutter Island* on their Twitter during these two weeks? and (b) How possible would you share/ post negative comments regarding *Shutter Island* on your Twitter after you see it?

The usage of searching movie information regarding *Shutter Island* on Yahoo! Movie was measured by two items (Cronbach's $\alpha = .83$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning frequently. Sample questions were (a) How possible would you click advertisings regarding *Shutter Island* appear on Yahoo! Movie? and (b) To what extent, would you search for information regarding *Shutter Island* on Yahoo! Movie?

The WOM communication of exchanging movie information regarding *Shutter Island* on Yahoo! Movie was measured by three items (Cronbach's $\alpha = .81$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen other people's postings regarding *Shutter Island* on Yahoo! Movie during these two weeks? and (b) How possible would you share/ post positive comments regarding *Shutter Island* on Yahoo! Movie after you see it?

The usage of searching movie information regarding *Shutter Island* on BoxOfficeMojo.com was measured by two items (Cronbach's $\alpha = .86$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning frequently. Sample questions were (a) How possible would you click advertisings regarding *Shutter Island* appear on BoxOfficeMojo.com? and (b) To what extent, would you search for information regarding *Shutter Island* on BoxOfficeMojo.com?

The WOM communication of exchanging movie information regarding *Shutter Island* on BoxOfficeMojo.com was measured by three items (Cronbach's $\alpha = .84$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen other people's postings regarding *Shutter Island* on BoxOfficeMojo.com during these two weeks? and (b) How possible would you share/ post positive comments regarding *Shutter Island* on BoxOfficeMojo.com after you see it?

Movie: Remember Me.

The usage of searching movie information regarding *Remember Me* on Facebook was measured by two items (Cronbach's $\alpha = .87$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning frequently. Sample

questions were (a) To what extent, would you search for information regarding *Remember Me* on Facebook? and (b) How possible would you click advertisings regarding *Remember Me* appear on Facebook?

The WOM communication of exchanging movie information regarding *Remember Me* on Facebook was measured by five items (Cronbach's $\alpha = .84$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen your friends' posting regarding *Remember Me* on the wall or status of your Facebook during these two weeks? and (b) How possible would you share/ post positive comments regarding *Remember Me* on your Facebook after you see it? (If you've posted it, please circle 7)

The usage of movie fan pages regarding *Remember Me* on Facebook was measured by five items (Cronbach's $\alpha = .71$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) To what extent, would you become a "fan" of *Remember Me* on Facebook movie pages, if you like the movie? (If you've become a fan, please circle 7) and (b) How often did you post comments on official webpage on Facebook regarding *Remember Me*?

The usage of searching movie information regarding *Remember Me* on MySpace was measured by two items (Cronbach's $\alpha = .84$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning frequently. Sample questions were (a) How possible would you click advertisings regarding *Remember Me* appears on MySpace? and (b) To what extent, would you search for information regarding *Remember Me* on MySpace?

The WOM communication of exchanging movie information regarding *Remember Me* on MySpace was measured by four items (Cronbach's $\alpha = .82$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen your friends' posting regarding *Remember Me* on your MySpace during these two weeks? and (b) How possible would you share/ post positive comments regarding *Remember Me* on your MySpace after you see it?

The WOM communication of exchanging movie information regarding *Remember Me* on Twitter was measured by four items (Cronbach's $\alpha = .83$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen your friends' posting regarding *Remember Me* on their Twitter during these two weeks? and (b) How possible would you share/ post negative comments regarding *Remember Me* on your Twitter after you see it?

The usage of searching movie information regarding *Remember Me* on Yahoo! Movie was measured by two items (Cronbach's $\alpha = .86$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning frequently. Sample questions were (a) How possible would you click advertisings regarding *Remember Me* appear on Yahoo! Movie? and (b) To what extent, would you search for information regarding *Remember Me* on Yahoo! Movie?

The WOM communication of exchanging movie information regarding *Remember Me* on Yahoo! Movie was measured by three items (Cronbach's $\alpha = .88$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen other

people's postings regarding *Remember Me* on Yahoo! Movie during these two weeks? and (b) How possible would you share/ post positive comments regarding *Remember Me* on Yahoo! Movie after you see it?

The usage of searching movie information regarding *Remember Me* on BoxOfficeMojo.com was measured by two items (Cronbach's $\alpha = .90$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning frequently. Sample questions were (a) How possible would you click advertisings regarding *Remember me* appear on BoxOfficeMojo.com? and (b) To what extent, would you search for information regarding *Remember Me* on BoxOfficeMojo.com?

The WOM communication of exchanging movie information regarding *Remember Me* on BoxOfficeMojo.com was measured by three items (Cronbach's $\alpha = .84$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen other people's postings regarding *Remember Me* on BoxOfficeMojo.com during these two weeks? and (b) How possible would you share/ post positive comments regarding *Remember Me* on BoxOfficeMojo.com after you see it?

Movie: Alice in Wonderland.

The usage of searching movie information regarding *Alice in Wonderland* on Facebook was measured by two items (Cronbach's $\alpha = .90$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning frequently. Sample questions were (a) To what extent, would you search for information regarding *Alice in Wonderland* on Facebook? and (b) How possible would you click advertisings regarding *Alice in Wonderland* appear on Facebook?

The WOM communication of exchanging movie information regarding *Alice in*

Wonderland on Facebook was measured by five items (Cronbach's $\alpha = .84$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen your friends' posting regarding *Alice in Wonderland* on the wall or status of your Facebook during these two weeks? and (b) How possible would you share/ post positive comments regarding *Alice in Wonderland* on your Facebook after you see it? (If you've posted it, please circle 7)

The usage of movie fan pages regarding *Alice in Wonderland* on Facebook was measured by five items (Cronbach's $\alpha = .83$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) To what extent, would you become a "fan" of *Alice in Wonderland* on Facebook movie pages, if you like the movie? (If you've become a fan, please circle 7) and (b) How often did you post comments on official webpage on Facebook regarding *Alice in Wonderland*?

The usage of searching movie information regarding *Alice in Wonderland* on MySpace was measured by two items (Cronbach's $\alpha = .90$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning frequently. Sample questions were (a) How possible would you click advertisements regarding *Alice in Wonderland* appears on MySpace? and (b) To what extent, would you search for information regarding *Alice in Wonderland* on MySpace?

The WOM communication of exchanging movie information regarding *Alice in Wonderland* on MySpace was measured by four items (Cronbach's $\alpha = .83$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen your

friends' posting regarding *Alice in Wonderland* on your MySpace during these two weeks? and (b) How possible would you share/ post positive comments regarding *Alice in Wonderland* on your MySpace after you see it?

The WOM communication of exchanging movie information regarding *Alice in Wonderland* on Twitter was measured by four items (Cronbach's $\alpha = .84$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen your friends' posting regarding *Alice in Wonderland* on their Twitter during these two weeks? and (b) How possible would you share/ post negative comments regarding *Alice in Wonderland* on your Twitter after you see it?

The usage of searching movie information regarding *Alice in Wonderland* on Yahoo! Movie was measured by two items (Cronbach's $\alpha = .88$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning frequently. Sample questions were (a) How possible would you click advertisings regarding *Alice in Wonderland* appear on Yahoo! Movie? and (b) To what extent, would you search for information regarding *Alice in Wonderland* on Yahoo! Movie?

The WOM communication of exchanging movie information regarding *Alice in Wonderland* on Yahoo! Movie was measured by three items (Cronbach's $\alpha = .87$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen other people's postings regarding *Alice in Wonderland* on Yahoo! Movie during these two weeks? and (b) How possible would you share/ post positive comments regarding *Alice in Wonderland* on Yahoo! Movie after you see it?

The usage of searching movie information regarding *Alice in Wonderland* on

BoxOfficeMojo.com was measured by two items (Cronbach's $\alpha = .92$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning frequently. Sample questions were (a) How possible would you click advertisements regarding *Alice in Wonderland* appear on BoxOfficeMojo.com? and (b) To what extent, would you search for information regarding *Alice in Wonderland* on BoxOfficeMojo.com?

The WOM communication of exchanging movie information regarding *Alice in Wonderland* on BoxOfficeMojo.com was measured by three items (Cronbach's $\alpha = .83$). All items were measured on a Likert-type scale ranging from 1, meaning never, to 7, meaning definitely will. Sample questions were (a) How often have you seen other people's postings regarding *Alice in Wonderland* on BoxOfficeMojo.com during these two weeks? and (b) How possible would you share/ post positive comments regarding *Alice in Wonderland* on BoxOfficeMojo.com after you see it?

Data Analysis

To determine whether gender and survey version factor into the analysis, two tests were conducted. Prior to data analysis, an independent-sample t test was conducted in order to examine whether gender and survey version had induced a difference in the measurements.

An independent-sample t test was conducted to test the relationship between gender and WOM on each website. For the films *Shutter Island* and *Alice in Wonderland*, the p value among all groups was found to be larger than .05, meaning the t value is insignificant and that gender induced no measurement difference. However, in the case of the movie *Remember Me*, it was discovered that the relationship between gender and the act of searching for movie information on

Facebook fan pages is significant because the p value was smaller than .05 (i.e., the t value is significant). Hence, gender could have affected the measurement.

Next, an independent-sample t test was conducted to test the survey version and WOM on each website. For all the three movies, the p value among most groups was discovered to be greater than .05, meaning the t value is statistically insignificant. Thus, survey version did not create a difference in the measurement. However, for *Shutter Island* and *Alice in Wonderland*, the p value turned out to be smaller than .05 on Yahoo! Movie. In that instance, then, the survey version may have created a difference in the measurement.

Finally, the data was sorted into two samples based upon survey version (i.e., paper vs. online) and then tested each hypothesis separately for both independent data samples. All the hypotheses were found to be supported for both samples. For that reason, it was determined that it would be useful to re-combine the two data sets and use the resultant sum to test all the hypotheses.

WOM communication was operationalized by measuring the frequency of movie information exchanges on different websites and a correlation analysis was conducted to test the first hypothesis. Specifically, the volume of exchanging movie information (WOM) on Facebook was correlated with the likelihood of seeing a movie to check the significance of the relationship.

A paired-sample t test was conducted to test the second hypothesis. From this, it is able to determine whether different levels of exchanging and obtaining movie information were reported on Facebook as compared to traditional movie promotion sites (e.g., Yahoo! Movie and BoxOfficeMojo.com).

Finally, a paired-sample t test was conducted to test the third hypothesis. This

allows us to examine whether different levels of exchanging and obtaining movie information were reported on Facebook as compared to other social network sites (MySpace and Twitter).

Results

H1. Exchanging information on Facebook (WOM) regarding a movie is positively related to the likelihood of seeing the movie

A correlation analysis was conducted to test the first hypothesis. Regarding *Shutter Island*, the Pearson correlation coefficient equals .28, $p < .01$. This means that, in the sample of 452 participants, there is a positive linear relationship between the volume of WOM on Facebook regarding *Shutter Island* ($M = 2.45$, $SD = 1.20$) and the likelihood of going to see the film ($M = 4.20$, $SD = 2.09$). The relationship is significant.

The relationship between searching movie information regarding *Shutter Island* on Facebook and the likelihood of going to see *Shutter Island* was examined. The Pearson correlation coefficient equals .25, $p < .01$. This means there is a positive linear relationship between searching movie information on Facebook ($M = 2.05$, $SD = 1.32$) and the likelihood of going to see *Shutter Island* ($M = 4.20$, $SD = 2.09$) in the sample of 452 participants and that the relationship is significant.

Further, the correlation between the usage of movie fan page regarding *Shutter Island* on Facebook and the likelihood of going to see *Shutter Island* was examined. The Pearson correlation coefficient equals .21, $p < .01$. This means there is positive linear relationship between the usage of movie fan page regarding *Shutter Island* on Facebook ($M = 1.88$, $SD = 1.13$) and the likelihood of going to see *Shutter*

Island ($M = 4.20$, $SD = 2.09$) in the sample of 452 participants and that the relationship is significant

Regarding *Remember Me*, the Pearson correlation coefficient equals $.46$, $p < .01$. This means there is a positive linear relationship between the volume of WOM on Facebook regarding *Remember Me* ($M = 1.85$, $SD = 1.08$) and the likelihood of going to see *Remember Me* ($M = 2.58$, $SD = 1.91$) in the sample. The relationship is significant.

The relationship between searching movie information regarding *Remember Me* on Facebook and the likelihood of going to see *Remember Me* was examined. The Pearson correlation coefficient equals $.56$, $p < .01$. This means there is a positive linear relationship between searching movie information regarding *Remember Me* on Facebook ($M = 1.81$, $SD = 1.23$) and the likelihood of going to see *Remember Me* ($M = 2.58$, $SD = 1.91$) in the sample. Also, the relationship is significant.

Further, the correlation between the usage of movie fan page regarding *Remember Me* on Facebook and the likelihood of going to see *Remember Me* was examined. The Pearson correlation coefficient equals $.36$, $p < .01$. This means there is a positive linear relationship between the usage of movie fan page regarding *Remember Me* on Facebook ($M = 1.58$, $SD = 0.96$) and the likelihood of going to see *Remember Me* ($M = 2.58$, $SD = 1.91$) in the sample of 452 participants and that the relationship is significant.

Regarding *Alice in Wonderland*, the Pearson correlation coefficient equals $.39$, $p < .01$. This means there is a positive linear relationship between the volume of WOM on Facebook regarding *Alice in Wonderland* ($M = 3.22$, $SD = 1.58$) and the likelihood of going to see *Alice in Wonderland* ($M = 5.08$, $SD = 2.03$) in the sample of

452 participants. The relationship is significant. Therefore, the hypothesis that exchanging information on Facebook (WOM) regarding a movie is positively related to the likelihood of seeing the movie was supported.

The relationship between searching movie information on Facebook and the likelihood of going to see *Alice in Wonderland* was examined. The Pearson correlation coefficient equals .42, $p < .01$. This means there is a positive linear relationship between searching movie information regarding *Alice in Wonderland* on Facebook ($M = 3.16$, $SD = 1.94$) and the likelihood of going to see *Alice in Wonderland* ($M = 5.08$, $SD = 2.03$) in the sample of 452 participants and that the relationship is significant.

Further, the correlation between the usage of movie fan page regarding *Alice in Wonderland* on Facebook and the likelihood of going to see *Alice in Wonderland* was examined. The Pearson correlation coefficient equals .28, $p < .01$. This means there is a positive linear relationship between the usage of movie fan page regarding *Alice in Wonderland* on Facebook ($M = 2.29$, $SD = 1.59$) and the likelihood of going to see *Alice in Wonderland* ($M = 5.08$, $SD = 2.03$) in the sample of 452 participants and that the relationship is significant.

The result showed that there is a positive relationship between each variable and the likelihood of going to see the movie; therefore, the first hypothesis that exchanging information on Facebook (WOM) regarding a movie is positively related to the likelihood of seeing the movie was supported.

H2. Facebook is relied on as a platform for exchanging or obtaining movie information more than traditional movie promotion sties

Paired-sample t test was conducted to test the second hypothesis that Facebook is relied on as a determining factor for exchanging movie information more than traditional movie promotion sites.

Yahoo! Movie:

Regarding *Shutter Island*, the results showed that exchanging movie information (WOM) is greater on Facebook ($M = 2.45$; $SD = 1.20$) than on Yahoo! Movie ($M = 1.67$; $SD = 1.15$; $t(373) = 10.19$, $p < .01$) of the independent variable. The relationship is significant.

Next, the exchange of information related to *Remember Me* on Facebook pages was compared to the exchange of similar content (i.e., that addressing *Remember Me*) on Yahoo! Movie pages. Paired-sample t test was conducted to test the relationship. The results showed that exchanging movie information (WOM) is greater on Facebook ($M = 1.85$; $SD = 1.08$) than on Yahoo! Movie ($M = 1.46$; $SD = 1.07$; $t(369) = 6.69$, $p < .01$). The relationship is significant.

Finally, the exchange of *Alice in Wonderland*-related content on Facebook pages was compared to the exchange of comparable information on Yahoo! Movie pages. Paired-sample t test was conducted to test the relationship. The results showed that exchanging movie information (WOM) is greater on Facebook ($M = 3.22$; $SD = 1.58$) than on Yahoo! Movie ($M = 1.89$; $SD = 1.43$; $t(362) = 15.60$, $p < .01$). The relationship is significant, which means that the hypothesis, Facebook is relied on as a platform for exchanging movie information than traditional movie promotion sites (Yahoo! Movie), was supported.

BoxOfficeMojo.com:

Regarding *Shutter Island*, the results showed that exchanging movie information (WOM) is greater on Facebook ($M = 2.45$; $SD = 1.20$) than on BoxOfficeMojo.com ($M = 1.21$; $SD = 0.67$; $t(373) = 19.08$, $p < .01$) of the independent variable. The relationship is significant.

Next, the exchange of information related to *Remember Me* as it appears on Facebook pages was compared to like information appearing on BoxOfficeMojo.com. Paired-sample t test was conducted to test the relationship. The results showed that exchanging movie information (WOM) is greater on Facebook ($M = 1.85$; $SD = 1.08$) than on BoxOfficeMojo.com ($M = 1.20$; $SD = 0.68$; $t(369) = 11.96$, $p < .01$). The relationship is significant.

Finally, the exchange of *Alice in Wonderland*-related content on Facebook pages was compared to the exchange of comparable information on BoxOfficeMojo.com. Paired-sample t test was conducted to test the relationship. The results showed that exchanging movie information (WOM) is greater on Facebook ($M = 3.22$; $SD = 1.58$) than on BoxOfficeMojo.com ($M = 1.29$; $SD = 0.90$; $t(362) = 22.11$, $p < .01$). The relationship is significant, which means that the hypothesis, Facebook is relied on as a platform exchanging movie information than traditional movie promotion sites (BoxOfficeMojo.com), was supported.

H3. Facebook is relied on as a platform for exchanging or obtaining movie information more than other popular social network sites

Paired-sample t test was conducted to test the third hypothesis that Facebook is relied on as a determining factor for exchanging movie information than other popular social network sites.

MySpace:

Regarding *Shutter Island*, the results showed that exchanging movie information (WOM) is greater on Facebook ($M = 2.48$; $SD = 1.09$) than on MySpace ($M = 1.60$; $SD = 0.96$; $t(154) = 9.79$, $p < .01$) of the independent variable. The relationship is significant.

Next, the exchange of information related to *Remember Me* on Facebook pages was compared to the exchange of similar content (i.e., that addressing *Remember Me*) on MySpace pages. Paired-sample t test was conducted to test the relationship. The results showed that exchanging movie information (WOM) is greater on Facebook ($M = 1.89$; $SD = 1.13$) than on MySpace ($M = 1.42$; $SD = 0.83$; $t(150) = 5.63$, $p < .01$). The relationship is significant.

Finally, the exchange of information related to *Alice in Wonderland* on Facebook pages was compared to the exchange of similar content on MySpace. Paired-sample t test was conducted to test the relationship. The results showed that exchanging movie information (WOM) is greater on Facebook ($M = 3.19$; $SD = 1.45$) than on MySpace ($M = 1.76$; $SD = 1.16$; $t(146) = 11.82$, $p < .01$). The relationship is significant, which means that the hypothesis, Facebook is relied on as a determining factor for exchanging movie information than other popular social network sites (MySpace), was supported.

Twitter:

Regarding *Shutter Island*, the results showed that exchanging movie information (WOM) is greater on Facebook ($M = 2.71$; $SD = 1.27$) than on Twitter ($M = 1.90$; $SD = 1.25$; $t(48) = 3.84$, $p < .01$) of the independent variable. The relationship is significant.

Next, the exchange of information regarding *Remember Me* appearing on Facebook pages was compared to its exchange on Twitter. Paired-sample t test was conducted to test the relationship. The results showed that exchanging movie information (WOM) is greater on Facebook ($M = 1.96$; $SD = 1.14$) than on Twitter ($M = 1.57$; $SD = 1.10$; $t(50) = 2.85$, $p < .01$). The relationship is significant.

Finally, the exchange of information regarding *Alice in Wonderland* was isolated into its Facebook and Twitter appearances. Those two samples were then compared. Paired-sample t test was conducted to test the relationship. The results showed that exchanging movie information (WOM) is greater on Facebook ($M = 3.44$; $SD = 1.66$) than on Twitter ($M = 2.12$; $SD = 1.57$; $t(48) = 5.89$, $p < .01$). The relationship is significant, which means that the hypothesis, Facebook is relied on as a platform for exchanging movie information than other popular social network sites (Twitter), was supported (see Table 4-1).

Table 4-1

The correlation between WOM on website and likelihood of movie going.

	<i>r</i> value	<i>p</i> value (sig.)
<i>Movie: Shutter Island</i>		
Facebook	.28**	.00
MySpace	.23**	.00
Twitter	.13	.33
Yahoo! Movie	.14**	.00
BoxOfficeMojo.com	.18**	.00
<i>Movie: Remember Me</i>		
Facebook	.46**	.00
MySpace	.27**	.00
Twitter	.42**	.00
Yahoo! Movie	.23**	.00
BoxOfficeMojo.com	.15**	.00
<i>Movie: Alice in Wonderland</i>		
Facebook	.39**	.00
MySpace	.31**	.00
Twitter	.31*	.02
Yahoo! Movie	.21**	.00
BoxOfficeMojo.com	.09*	.04

Note. * Correlation is significant at the .05 level.

** Correlation is significant at the .01 level.

Chapter 4

DISCUSSION

Findings

First, the results show that participants using Facebook as an instrument for online WOM—as well as the searching, sharing, and receiving of movie information—is significantly correlated with their likelihood of going to see the movie. In addition, Facebook was used more frequently than other SNSs for searching, sharing and receiving movie information. This implies that movie studios should consider using Facebook as a marketing tool for movie promotion.

Moviegoers may be affected by the volume of movie information exchange on Facebook. This means that they may become interested in a movie if they receive frequent movie information on Facebook. This hypothesis was examined by studying three activities undertaken by Facebook users: the searching of movie information on Facebook, the exchanging and obtaining movie information on Facebook, and the usage of movie fan pages on Facebook. All the data and analyses indicate that there is a positive correlation between these three actions and the likelihood of going to see the movie.

Second, the results show that participants may use Facebook as an instrument for online WOM—as well as the searching, sharing, and receiving of movie information—more frequently than other traditional movie websites and popular social network sites. What this signifies is that Facebook, for its information exchange capacity, particularly peer-to-peer, is, to many moviegoers, an important factor in the decision to see a movie or not. Facebook users may perceive comments posted to the site as information of greater credibility than that presented via other

“official” channels. For that reason, movie studios should consider placing greater emphasis on Facebook as a marketing tool. This means, for example, posting links and comments to Facebook pages and news feeds. Marketing effectiveness may be increased for the reasons alluded to above: namely, that information posted by one user may be accessed by all of his or her friends, that the messages may be spread quickly, and that those messages are perceived by their consumers as trustworthy.

Third, the results show that participants use official movie fan pages for the searching, sharing and receiving of movie information. Moviegoers may watch trailers, photos, or any related information on Facebook official movie fan pages. Additionally, a user can become a “fan,” constantly receiving any information regarding an upcoming movie. Once a user becomes a “fan,” his or her friends will be alerted, via the newsfeed function, to that status alteration. In this way, one can arouse the attention of many peers to a film’s opening. This indicates that movie marketers should continue to utilize such pages for movie marketing.

Compared to traditional movie promotion sites (e.g. Yahoo! Movie and BoxOfficeMojo.com) and popular social network sites (e.g. MySpace and Twitter), users tend to search or exchange movie information on Facebook more frequently than on other sites. Often, after seeing a movie, they will post positive or negative comments to Facebook regarding that movie. The data indicated that there is a higher probability that people follow Facebook movie fan pages than following “tweets” on Twitter. Overall, Facebook is more effective than competitive sites, particularly in its capacity to host WOM communication and fan pages.

It should be observed that the mean value for WOM on Facebook is not high with respect to the cases of *Shutter Island* and *Remember Me*. There are two

potential explanations for this statistic. One is that there exists a higher likelihood for Facebook users to share/post either positive or negative comments to their pages than for those same users to consume others' postings. This could explain the low mean value. Another explanation is that the survey was not appropriately timely with respect to the movies' respective release dates. Namely, the survey was distributed within two weeks of the films' openings. This may have limited the participants' knowledge and awareness of the movies. Either or both of these possibilities may have contributed to the WOM mean on Facebook.

In conclusion, this study suggests that film marketers should consider placing increased emphasis on Facebook as a new marketing tool because moviegoers may rely on Facebook for movie-related information more so than on other sites. The WOM communication on Facebook may be considered more reliable and trustworthy because it comes from users' friends and other acquaintances. With the increase of the Facebook population, the import of the website to film promotion should be increasingly clear to film marketers.

Limitations

One limitation of this study is that we cannot retrieve actual box office revenue data from the movie studios; hence, we cannot examine the correlation between online WOM on Facebook and precise box office performance. To determine box office performance, we hypothesized that an increased likelihood of seeing a movie increases the possibility that a moviegoer will see that movie in a theater.

Second, hypotheses 2 and 3 are not correlated to the likelihood of going to see a movie directly. However, the results show that there is a positive correlation between exchanging information and the act of moviegoing for all websites.

Therefore, these hypotheses are still highly significant.

Third, it was found that the variables of gender and survey version may have influenced the data measurement. However, the correlation between these factors and the act of moviegoing was not examined. For future study, researchers could conclude more questions to examine this research gap.

Directions for Further Research

This study suggests directions for future study, including different types of WOM, E-mail vs. Online WOM on SNSs, fan pages, and different variables (e.g. gender and genre) for movies.

First, the only kind of WOM communication discussed in this study is the online variety. In recognition of that, it might be useful to compare the effectiveness of online WOM against interpersonal WOM. Future scholars may find it useful to design questions that further explore and map the distinctions between online and personal WOM communication. Such data would prove immeasurable invaluable in the determination of whether people rely more or less on interpersonal WOM than online WOM for the exchange of information.

Second, e-mail is still the most common tool for information exchange. In this study, data revealed that people who post/share information with fellow Facebook users do not necessarily consume the information posted/shared by those fellow users. Therefore, it could be useful to examine whether people rely more or less on e-mail for exchanging or obtaining information relative to SNSs.

Third, while official movie fan pages have been discussed, this study has not explicitly scrutinized the relationship between identifying oneself as a movie's "fan" and the act of sharing information about a movie. Future studies should examine

how a person becomes a fan of a movie, and how that in turn affects the probability that the person will follow and distribute information about that movie.

Finally, different variables, such as gender and genre, could be considered in a future study. For example, researchers could take gender as a contributing factor to movie preference. It may be that females are more interested in discussing certain type of genre (e.g. romance) than are males, and vice versa. This study examined movies taken from three genre types: the thriller, the romance, and the fantasy. The data tentatively suggest that there exists a higher possibility for females to seek out and share information on a romance such as *Remember Me*. Conversely, males and females sought out and shared information equally in the case of the fantasy (viz. *Alice in Wonderland*) and the thriller (viz. *Shutter Island*). However, with only one representative text from each genre type, nothing can be drawn conclusively from the data in this study on this particular line of study. Thus, future studies could treat gender as an independent variable and genre sought/consumed as a dependent variable. Alternatively, future research could consider genre as an important variable. For example, there might be a relationship between the use of SNSs as a marketing tool and certain types of movie genres. If there are a higher effectiveness of using WOM on Facebook for certain types of genres, then film marketers could apply different strategies to promote various types of movies.

APPENDICES

APPENDIX A

Survey

The Usage of Searching Movie Information on Various Websites

Thank you for taking this survey. This survey was developed by Juo-Ping Lo to gather information for graduation thesis at the Sacramento State University. All information gathered by this survey will be used for academic purposes only. Please fill out the survey to the best of your ability and feel free to leave comments and suggestions.

Thanks again!

Demographic Information

1. I am _____ years old.
2. I am FEMALE / MALE
3. Which city/ country do you currently stay? (ex. CA/ US) _____
4. What is your occupation? (ex. Student) _____
5. Please indicate your ethnicity:

(Please circle one; if you circle other, please fill out the answer)

Caucasian African American Latin American Native American

Pacific Islander Asian Middle Eastern Other _____

Next Page

Please answer the following questions regarding the movie *Shutter Island*.

Shutter Island

Q: How possible would you go to see *Shutter Island*?

(If you've seen it, please circle 7)

Never 1 2 3 4 5 6 7 Definitely will

A. Facebook

1. Do you currently have a Facebook account? Yes No

(If no, skip to Section **B**)

2. How possible would you click advertisings regarding *Shutter Island* appears on Facebook? (1=never; 7=frequently)

1 2 3 4 5 6 7

3. To what extent, would you search for information regarding *Shutter Island* on Facebook? (1=never; 7=definitely will)

1 2 3 4 5 6 7

4. How often have you seen your friends' posting regarding *Shutter Island* on the wall or status of **your** Facebook during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

5. How often have you seen your friends' posting regarding *Shutter Island* on the wall of **their** Facebook during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

6. How often have you already posted comments regarding *Shutter Island* on your Facebook recently? (1=never; 7=frequently)

1 2 3 4 5 6 7

7. How possible would you share/ post **positive** comments regarding *Shutter Island* on your Facebook after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

8. How possible would you share/ post **negative** comments regarding *Shutter Island* on your Facebook after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

9. To what extent, would you become a "fan" of *Shutter Island* on Facebook movie pages if you like the movie?

(1=never; 7=definitely will; If you've become a fan, please circle 7)

1 2 3 4 5 6 7

10. How often did you check **official webpage** on Facebook regarding *Shutter Island*?

(1=never; 7=frequently)

1 2 3 4 5 6 7

11. How often did you post comments on **official webpage** on Facebook regarding *Shutter Island*? (1=never; 7=frequently)

1 2 3 4 5 6 7

B. MySpace

1. Do you currently have a MySpace account? Yes No

(If no, skip to Section C)

2. How possible would you click advertisings regarding *Shutter Island* appears on MySpace? (1=never; 7=frequently)

1 2 3 4 5 6 7

3. To what extent, would you search for information regarding *Shutter Island* on MySpace? (1=never; 7=definitely will)

1 2 3 4 5 6 7

4. How often have you seen your friends' posting regarding *Shutter Island* on **your** MySpace during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

5. How often have you seen your friends' posting regarding *Shutter Island* on **their** MySpace during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

Next Page

6. How possible would you share/ post **positive** comments regarding *Shutter Island* on your MySpace after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

7. How possible would you share/ post **negative** comments regarding *Shutter Island* on your MySpace after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

C. Twitter

1. Do you currently have a Twitter account? Yes No (If no, skip to Section D)

2. To what extent, would you search for information regarding *Shutter Island* on Twitter? (1=never; 7=definitely will)

1 2 3 4 5 6 7

3. How often have you seen your friends' posting regarding *Shutter Island* on **your** Twitter during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

4. How often have you seen your friends' posting regarding *Shutter Island* on **their** Twitter during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

5. How possible would you share/ post **positive** comments regarding *Shutter Island* on your Twitter after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

6. How possible would you share/ post **negative** comments regarding *Shutter Island* on your Twitter after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

7. To what extent, would you follow the Tweet of *Shutter Island* if you like the movie? (1=never; 7=definitely will; If you've followed the Tweet, please circle 7)

1 2 3 4 5 6 7

D. Yahoo! Movie

1. How possible would you click advertisings regarding *Shutter Island* appear on Yahoo! Movie? (1=never; 7=frequently)

1 2 3 4 5 6 7

2. To what extent, would you search for information regarding *Shutter Island* on Yahoo! Movie? (1=never; 7=definitely will)

1 2 3 4 5 6 7

3. How often have you seen other people's postings regarding *Shutter Island* on Yahoo! Movie during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

4. How possible would you share/ post **positive** comments regarding *Shutter Island* on Yahoo! Movie after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

5. How possible would you share/ post **negative** comments regarding *Shutter Island* on Yahoo! Movie after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

E. Box Office Mojo

1. How possible would you click advertisings regarding *Shutter Island* appear on BoxOfficeMojo.com? (1=never; 7=frequently)

1 2 3 4 5 6 7

2. To what extent, would you search for information regarding *Shutter Island* on BoxOfficeMojo.com? (1=never; 7=definitely will)
- 1 2 3 4 5 6 7
3. How often have you seen other people's postings regarding *Shutter Island* on BoxOfficeMojo.com during these two weeks? (1=never; 7=frequently)
- 1 2 3 4 5 6 7
4. How possible would you share/ post **positive** comments regarding *Shutter Island* on BoxOfficeMojo.com after you see it? (1=never; 7=definitely will)
- 1 2 3 4 5 6 7
5. How possible would you share/ post **negative** comments regarding *Shutter Island* on BoxOfficeMojo.com after you see it? (1=never; 7=definitely will)
- 1 2 3 4 5 6 7

Please Continue to the Next Page

Please answer the following questions regarding the movie *Remember Me*.

Remember Me

Q: How possible would you go to see *Remember Me*?

(If you've seen it, please circle 7)

Never 1 2 3 4 5 6 7 Definitely will

F. Facebook

1. Do you currently have a Facebook account? Yes No

(If no, skip to Section G)

2. How possible would you click advertisings regarding *Remember Me* appears on Facebook? (1=never; 7=frequently)

1 2 3 4 5 6 7

3. To what extent, would you search for information regarding *Remember Me* on Facebook? (1=never; 7=definitely will)

1 2 3 4 5 6 7

4. How often have you seen your friends' posting regarding *Remember Me* on the wall or status of **your** Facebook during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

5. How often have you seen your friends' posting regarding *Remember Me* on the wall of **their** Facebook during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

6. How often have you already posted comments regarding *Remember Me* on your Facebook recently? (1=never; 7=frequently)

1 2 3 4 5 6 7

7. How possible would you share/ post **positive** comments regarding *Remember Me* on your Facebook after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

8. How possible would you share/ post **negative** comments regarding *Remember Me* on your Facebook after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

9. To what extent, would you become a "fan" of *Remember Me* on Facebook movie pages, if you like the movie?

(1=never; 7=definitely will; If you've become a fan, please circle 7)

1 2 3 4 5 6 7

10. How often did you check **official webpage** on Facebook regarding *Remember Me*?

(1=never; 7=frequently)

1 2 3 4 5 6 7

11. How often did you post comments on **official webpage** on Facebook regarding *Remember Me*? (1=never; 7=frequently)

1 2 3 4 5 6 7

G. MySpace

1. Do you currently have a MySpace account? Yes No

(If no, skip to Section H)

2. How possible would you click advertisings regarding *Remember Me* appear on MySpace? (1=never; 7=frequently)

1 2 3 4 5 6 7

3. To what extent, would you search for information regarding *Remember Me* on MySpace? (1=never; 7=definitely will)

1 2 3 4 5 6 7

4. How often have you seen your friends' posting regarding *Remember Me* on **your** MySpace during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

5. How often have you seen your friends' posting regarding *Remember Me* on **their** MySpace during these two weeks? (1=never; 7=frequently)
- 1 2 3 4 5 6 7
6. How possible would you share/ post **positive** comments regarding *Remember Me* on your MySpace **after** you see it?
(1=never; 7=definitely will; If you've posted it, please circle 7)
- 1 2 3 4 5 6 7
7. How possible would you share/ post **negative** comments regarding *Remember Me* on your MySpace **after** you see it?
(1=never; 7=definitely will; If you've posted it, please circle 7)
- 1 2 3 4 5 6 7

H. Twitter

1. Do you currently have a Twitter account? Yes No (If no, skip to Section I)
2. To what extent, would you search for information regarding *Remember Me* on Twitter? (1=never; 7=definitely will)
- 1 2 3 4 5 6 7
3. How often have you seen your friends' posting regarding *Remember Me* on **your** Twitter during these two weeks? (1=never; 7=frequently)
- 1 2 3 4 5 6 7
4. How often have you seen your friends' posting regarding *Remember Me* on **their** Twitter during these two weeks? (1=never; 7=frequently)
- 1 2 3 4 5 6 7
5. How possible would you share/ post **positive** comments regarding *Remember Me* on your Twitter **after** you see it?
(1=never; 7=definitely will; If you've posted it, please circle 7)
- 1 2 3 4 5 6 7

6. How possible would you share/ post **negative** comments regarding *Remember Me* on your Twitter after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

7. To what extent, would you follow the Tweet of *Remember Me* if you like the movie? (1=never; 7=definitely will; If you've followed the Tweet, please circle 7)

1 2 3 4 5 6 7

I. Yahoo! Movie

1. How possible would you click advertisings regarding *Remember Me* appear on Yahoo! Movie? (1=never; 7=frequently)

1 2 3 4 5 6 7

2. To what extent, would you search for information regarding *Remember Me* on Yahoo! Movie? (1=never; 7=definitely will)

1 2 3 4 5 6 7

3. How often have you seen other people's postings regarding *Remember Me* on Yahoo! Movie during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

4. How possible would you share/ post **positive** comments regarding *Remember Me* on Yahoo! Movie after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

5. How possible would you share/ post **negative** comments regarding *Remember Me* on Yahoo! Movie after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

J. Box Office Mojo

1. How possible would you click advertisings regarding *Remember Me* appear on BoxOfficeMojo.com? (1=never; 7=frequently)

1 2 3 4 5 6 7

2. To what extent, would you search for information regarding *Remember Me* on BoxOfficeMojo.com? (1=never; 7=definitely will)
- 1 2 3 4 5 6 7
3. How often have you seen other people's postings regarding *Remember Me* on BoxOfficeMojo.com during these two weeks? (1=never; 7=frequently)
- 1 2 3 4 5 6 7
4. How possible would you share/ post **positive** comments regarding *Remember Me* on BoxOfficeMojo.com after you see it? (1=never; 7=definitely will)
- 1 2 3 4 5 6 7
5. How possible would you share/ post **negative** comments regarding *Remember Me* on BoxOfficeMojo.com after you see it? (1=never; 7=definitely will)
- 1 2 3 4 5 6 7

Please Continue to the Next Page

Please answer the following questions regarding the movie *Alice in Wonderland*.

Alice in Wonderland

Q: How possible would you go to see *Alice in Wonderland*?

Never 1 2 3 4 5 6 7 Definitely will

K. Facebook

1. Do you currently have a Facebook account? Yes No

(If no, skip to Section L)

2. How possible would you click advertisings regarding *Alice in Wonderland* appears on Facebook? (1=never; 7=frequently)

1 2 3 4 5 6 7

3. To what extent, would you search for information regarding *Alice in Wonderland* on Facebook? (1=never; 7=definitely will)

1 2 3 4 5 6 7

4. How often have you seen your friends' posting regarding *Alice in Wonderland* on the wall or status of **your** Facebook during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

5. How often have you seen your friends' posting regarding *Alice in Wonderland* on the wall of **their** Facebook during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

6. How often have you already posted comments regarding *Alice in Wonderland* on your Facebook recently? (1=never; 7=frequently)

1 2 3 4 5 6 7

7. How possible would you share/ post **positive** comments regarding *Alice in Wonderland* on your Facebook after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

8. How possible would you share/ post **negative** comments regarding *Alice in Wonderland* on your Facebook after you see it?
(1=never; 7=definitely will; If you've posted it, please circle 7)
1 2 3 4 5 6 7
9. To what extent, would you become a "fan" of *Alice in Wonderland* on Facebook movie pages, if you like the movie?
(1=never; 7=definitely will; If you've become a fan, please circle 7)
1 2 3 4 5 6 7
10. How often did you check **official webpage** on Facebook regarding *Alice in Wonderland*?
(1=never; 7=frequently)
1 2 3 4 5 6 7
11. How often did you post comments on **official webpage** on Facebook regarding *Alice in Wonderland*? (1=never; 7=frequently)
1 2 3 4 5 6 7

L. MySpace

1. Do you currently have a MySpace account? Yes No
(If no, skip to Section M)
2. How possible would you click advertisings regarding *Alice in Wonderland* appear on MySpace? (1=never; 7=frequently)
1 2 3 4 5 6 7
3. To what extent, would you search for information regarding *Alice in Wonderland* on MySpace? (1=never; 7=definitely will)
1 2 3 4 5 6 7
4. How often have you seen your friends' posting regarding *Alice in Wonderland* on your MySpace during these two weeks? (1=never; 7=frequently)
1 2 3 4 5 6 7

5. How often have you seen your friends' posting regarding *Alice in Wonderland* on **their** MySpace during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

6. How possible would you share/ post **positive** comments regarding *Alice in Wonderland* on your MySpace after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

7. How possible would you share/ post **negative** comments regarding *Alice in Wonderland* on your MySpace after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

M. Twitter

1. Do you currently have a Twitter account? Yes No (If no, skip to Section N)

2. To what extent, would you search for information regarding *Alice in Wonderland* on Twitter? (1=never; 7=definitely will)

1 2 3 4 5 6 7

3. How often have you seen your friends' posting regarding *Alice in Wonderland* on **your** Twitter during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

4. How often have you seen your friends' posting regarding *Alice in Wonderland* on **their** Twitter during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

5. How possible would you share/ post **positive** comments regarding *Alice in Wonderland* on your Twitter after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

6. How possible would you share/ post **negative** comments regarding *Alice in Wonderland* on your Twitter after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

7. To what extent, would you follow the Tweet of *Alice in Wonderland* if you like the movie? (1=never; 7=definitely will; If you've followed the Tweet, please circle 7)

1 2 3 4 5 6 7

N. Yahoo! Movie

1. How possible would you click advertisings regarding *Alice in Wonderland* appear on Yahoo! Movie? (1=never; 7=frequently)

1 2 3 4 5 6 7

2. To what extent, would you search for information regarding *Alice in Wonderland* on Yahoo! Movie? (1=never; 7=definitely will)

1 2 3 4 5 6 7

3. How often have you seen other people's postings regarding *Alice in Wonderland* on Yahoo! Movie during these two weeks? (1=never; 7=frequently)

1 2 3 4 5 6 7

4. How possible would you share/ post **positive** comments regarding *Alice in Wonderland* on Yahoo! Movie after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

5. How possible would you share/ post **negative** comments regarding *Alice in Wonderland* on Yahoo! Movie after you see it?

(1=never; 7=definitely will; If you've posted it, please circle 7)

1 2 3 4 5 6 7

O. Box Office Mojo

1. How possible would you click advertisings regarding *Alice in Wonderland* appear on BoxOfficeMojo.com? (1=never; 7=frequently)

1 2 3 4 5 6 7

2. To what extent, would you search for information regarding *Alice in Wonderland* on BoxOfficeMojo.com? (1=never; 7=definitely will)
- 1 2 3 4 5 6 7
3. How often have you seen other people's postings regarding *Alice in Wonderland* on BoxOfficeMojo.com during these two weeks? (1=never; 7=frequently)
- 1 2 3 4 5 6 7
4. How possible would you share/ post **positive** comments regarding *Alice in Wonderland* on BoxOfficeMojo.com after you see it? (1=never; 7=definitely will)
- 1 2 3 4 5 6 7
5. How possible would you share/ post **negative** comments regarding *Alice in Wonderland* on BoxOfficeMojo.com after you see it? (1=never; 7=definitely will)
- 1 2 3 4 5 6 7

General Questions

1. How often do you go to see a movie?
- Less than once a month Once or twice a month
 Three or four times a month More than four times a month
2. How often do you spend time on the Internet per day?
- Less than an hour 1-3 hours 3-5 hours More than 5 hours
3. Do you usually research a new movie before you decide to see it? Yes No
4. If you research a movie which of the following resource do you use?
(Please choose the most frequent option)
- Internet sites and message boards
 Critical Reviews
 Newspaper or magazine articles
 TV entertainment programs
 Others _____

APPENDIX B

Consent to Participate As a Research Subject

I hereby agree to participate in research which will be conducted by Juo-Ping Lo and which will involve filling out a survey.

The research will take place from March 15th through March 22^{ed} at Sacramento State University and will require approximately five to ten minutes of my time.

The purpose of this research project is to examine whether there is any positive correlation between online word-of-mouth communications by using Facebook as an implement and movie promotion.

I understand that the research procedures do not involve any risks or discomforts and they will benefit academic research in this subject area. I understand that the questions will be answered anonymously and that data will be kept confidential. Only the researcher has access to the data.

This information was explained to me by Juo-Ping Lo and her phone number is (415)438-0796. I understand that she or he will answer any questions I may have now or later about this research.

I understand that my participation in this research is entirely voluntary. I may decline to participate now, or I may discontinue my participation at any time in the future without risk. I understand that the investigator may terminate my participation at any time.

I understand that I will not receive any compensation for participating in this study.

Signature

Date

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