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## DO YOU WANT TO WATCH THAT MOVIE?

Experimental Study  
on the Effects of Music  
of Movie Trailers

Master Thesis

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## **Abstract**

Movie industry is a serious business as the profits from movie sales can reach billions of dollars each year. To get high income in ticket sales, movies need promotional media that can attract many consumers. The most effective element media campaign for a movie is a movie trailer. As advertisement tools for movies, the purpose of movie trailers is to attract moviegoers and other viewers. Music is one of the elements in movie trailers that has not received much attention from researchers. Music is commonly used by marketers to enhance the effectiveness of the advertisement. Prior research shows that music can make advertisements more memorable and shape a viewer's response to the ad. This study experimentally explores the impact of two characteristics of music—familiarity and congruency—on people's trailer evaluation and their intention to watch the movies. Music congruency is the perceived suitability of the music for the movie trailer. Music familiarity is the extent to which viewers think they know the music or have heard it before. In movie trailers, music congruency can support the viewers' information processing, while familiarity may draw the attention to the movie trailer. In three movie trailers from different genres, music congruency and music familiarity were manipulated. Music likeability and genre preference were used as covariates. The results showed that trailer evaluation has a strong relationship with watching intention. Furthermore, music congruency has positive effects on people's evaluation of movie trailers and their intention to watch the movie, while music familiarity does not have such effect. This leads to the conclusion that music can influence the response towards movie trailer. The study found that music congruency has a greater impact than music familiarity towards the movie trailers.

**Keywords:** advertising, movie trailers, music congruency, music familiarity

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## **1. Introduction**

Since the emergence of motion pictures, the movie industry has experienced amazing developments (Manley, 2011). Movies are not only a very popular form of entertainment, but also an industry with commercial importance. The complicated processes of pre-production, production, and post-production urge movie marketers to focus on good promotion (Biancofiore & Ramponi, 2016). Movie promotion teams do whatever possible to get high sales figures, one of which is by making persuasive movie trailers (Jerrick, 2013).

In the development of the entertainment industry today, the relationship between movies and music is increasingly closely related (Brownrigg, 2003). Therefore, the music selection in the movie trailer making must be well-considered. As one of the elements in a movie trailer, music has a degree of congruency and popularity which will affect the viewer's response. Music congruency can strengthen the emotions conveyed by the content (Lipscomb & Tolchinsky, 2005). By enhancing the emotion of the content, the congruency of the music may intrigue more viewer for movie trailer. Music familiarity can create a better recall of the promoted content (Allan, 2008).

Music congruency occurred when the music is suitable with the displayed content (Blecha, 2015). The similarities between the music's emotion and displayed content create a congruent message, which can enhance the message of a content that can trigger more positive response from the consumers (Alpert, Alpert, & Maltz, 2005). In the context of movie, the congruency of music can build more narration of the story through the emotion, melody, and lyrics of the music (Lipscomb & Tolchinsky, 2005). The message and value of images in movie conveyed better with the suitability of the component in the music because music can create more emotional engagement on the viewers.

The use of familiar music on advertisement has been discussed several times. Alpert et al. (2005) found that by using familiar music in a promotion, the attractiveness of the advertisement will be increased and will create more attention towards the product which in turn would create more positive response on the product. Consumers tend to look at the whole advertisement if the music used is familiar and recognizable (Allan, 2006). Music familiarity was also studied on a few studies about movie and music. The combination of familiar music and story of movie would enhance the communicated message of the movie and movie trailer (Gillick & Bamman, 2018). Smeaton, Lehane, O'Connor, Brady, & Craig (2006) found that



the use of familiar music in action movie trailer influences the attractiveness of particular scene in the trailer.

Music can also be a significant influence on consumer's expectations for a movie. Since the emergence of MTV in the 1980s which gave rise to a lot of new music, most of movie trailers began to use particular music to enhance the emotional part of the trailer (Flanagan, 2012). Music can also touch consumers by emphasizing the theme of the film, for example, soft and warm music for romantic movies (Brownrigg, 2003; Finsterwalder, Kuppelwieser, & de Villiers, 2012a). However, incompatibilities between the audio and the images in movie trailers may confuse consumers because the messages cannot be appropriately conveyed (Leigh, 1991). Gorn (1982) stated that people who like music that is used in an advertisement, could be spontaneously affected by the promoted product. If consumers dislike the music of an advertisement, a negative feeling about the advertised product will emerge unconsciously. As a result, a movie studio must use a particular style of music that can deliver the message in a movie trailer so that the movie trailer gets a positive response from viewers (Finsterwalder et al., 2012a).

As a promotional element for a product, music is often used in advertising because of its ability to subconsciously influence consumer's behaviour towards the advertised product. The use of music in advertisements is based on marketers' belief that music can attract the attention of buyers (Allan, 2008), increase attractiveness of the messages, and stimulate the interest of listeners (Hecker, 1984). Music is also used to convey the meaning of an advertisement (Scott, 1990) and helps consumers to more easily memorize the messages of advertisements (Yalch, 1991). Overall, music is one of advertisement's key elements that have a sound dimension (Galan, 2009). However, the congruency between music and movie trailer has never been done before. As a form of movie advertisement, the correlation between music congruency and movie trailer needs to be analyzed so that the extent of the influence from music congruency can be known; more study about the role of music familiarity in movie trailer needs to be done.. Therefore, this study aims to observe the role of music congruency and music familiarity on movie trailers and to answer the question:

**RQ: What is the role of music congruency and music familiarity in movie trailer towards the intention to watch?**

## **2. Theoretical Framework**

This section explains the proposed foundation of the research idea, relationships, and hypotheses, together with the conceptual framework. At first, the relationship between movie trailer and consumers is introduced. Then, the role of movie trailer as marketing tools is presented to underlie the relation between movie trailers and the intention to watch. Afterwards, music congruency in advertisement and in the movie itself is discussed, followed by discussion on music familiarity. Music congruence and music familiarity are discussed and hypothesized. Then, the role of and possible influence of genre preference and music likeability are also discussed. In the last part of this section, the interactions between all variables are presented in a figure.

### **2.1. Movie Trailer and The Consumers**

Movie viewers always need new movies. (Lamb, Hair, & McDaniel, 2009) stated that movie consumers are accustomed to find information about upcoming movies out of curiosity, which encourages them to be interested and to seek any information about new movies. Therefore, marketers must understand the information sources that are most suitable for consumers to influence their decision to watch a movie. After being exposed to some information about upcoming movies, consumers will use it as one of the factor to decide whether they will watch or skip a movie (Haw, Ho, Lim, & Wong, 2013).

The expectations consumers have of a movie can be influenced in many ways, including by their prior knowledge and personal experiences (Haw et al., 2013). Prior knowledge about actors, studio, directors, and writers sometimes can influence the response of consumers towards movie trailer (Finsterwalder, Kuppelwieser, & de Villiers, 2012; Johnston, 2008). Consumers usually have their own preference about a favorite actor they used to see in a movie. Consumers also have their preference in movie studios that produced movies they loved. Some directors also have some fans because of their movies which makes them as consumer's favorite directors. Most consumers form their expectations after comparing information from movie advertisements with their previous knowledge and watching experiences (Oh, Ahn, & Baek, 2015). However, the information of movie trailer might be hampered if it did not meet the consumers's prior knowledge (Finsterwalder et al., 2012a). Therefore, movie marketers should consider creating a movie trailer that can attract anyone without experiencing too much intervention from the consumers's prior knowledge (Moul, 2007).

Movie trailer is regarded as one of the most important promotion material of a movie, for it can raise topics to discuss and to spread by word of mouth for movie studios and as a medium to criticize for movie-goers (Haw et al., 2013). By giving them something to talk about, curiosity about a movie will increase. The more conversations about movies and the more curiosity, the higher the popularity of a movie will be (Jerrick, 2013).

However, prior research found that some aspects like experiences and genre preference may influence the perceptions of potential viewers toward a movie before they decide to watch it in the theater or at home (Hixson, 2006). At the same time, previous research shows that among all movie advertisements such as posters, which only consist of visual information, and radio advertisement, as the audio information, movie trailers is the one that has the ability to combine audio and visual elements into one narration; it is still the best promotion media to attract audiences (Jerrick, 2013).

## **2.2. Movie Trailers as Advertisement**

*“Film trailers, also known as “coming attractions” or “previews”, are generally considered as advertisements that provide viewers with a glimpse into what the promoted movie entails”* (Jerrick, 2013, p. 1). Movie is a hedonic product that affects the consumers’s emotion which can trigger the love, hate, and curiosity after buying the product (Ahtola, 1985; Higgins, 2006; Karray & Debernitz, 2017a). Movie is a product that can fulfill the needs of fantasy, captivating story and imagination of consumers that can give them the satisfaction after watching the movie. As a hedonic product, a movie should be advertised with a movie trailer that can generate affective and emotional response such as pleasure, enjoyment, excitement, and fun (Karray & Debernitz, 2017).

Just like other advertisement, the purpose of movie trailer is to attract the consumers to watch the promoted movie by purchasing the theater tickets or the copy of the movie. The promotion of a movie should be interesting enough to attract the consumers’s emotional appeal (Janiszewski, 1998). The charm of a movie trailer is related to the creativity of trailer makers who can put some elements to make it attractive. As the promotion of an audiovisual product, movie trailer also has the ability to convey the storyline of a movie by combining audio and visual elements (Karray & Debernitz, 2017a).

Study by Karray & Debernitz, (2017) also found that the way of how a movie trailer conveyed the plot will determine the movie sales. The study focused on which creative element of a movie trailer that has the most impact on movie sales. The study stated that a movie trailer

should not reveal too much plots of the storyline so the consumers's will be more curious and keep updating themselves with information about the movie. This is because too many movie scenes can increase the complexity and hinder the consumers's memory of the movie. Rather than leaking too much plots in the movie trailer, combination of creative elements such as editing and music will have more impact on movie sales because it can capture consumers's attention and create an affective response that can encourage theaters visits.

The study by (Jerrick, 2013) found that well crafted movie trailers will increase the intention to watch. Well crafted movie trailer is the one made with elements that are related to the story of the movie trailer and that matches the consumers' preferences. The consumers's personal preference has a great influence in their purchase decision for a movie. The liking for a certain genre, type of story, actors, and music can intrigue consumers's curiosity on a movie trailer. Movie genre is regarded as the most influencing factor in deciding whether to watch or skip a movie, as it will attract consumers's attention, who have personal interest in a particular genre. Then, movie genre is followed by plot, actors, and music as the triggers for purchase intention of the promoted movie trailer. However, a personal preference is something that cannot be changed by the marketers, but it can be triggered (Allan, 2006). Hence, by triggering personal preference, movie advertisement can motivate the consumers to watch the promoted movie.

As discussed before, expectations generated from movie trailers can be formed by several aspects, such as genre of the movie (Haw et al., 2013), award nominations (Simonton, 2009) and music used (Finsterwalder et al., 2012). However, the intention to watch is not only based on consumers's expectation, but also depends on the effectiveness of movie trailer to trigger consumers's emotional engagement towards the movie (Redfern, 2012). By emotionally triggering the consumers, a movie trailer will get a more positive and preferred response (Finsterwalder et al., 2012).

As a whole, a movie trailer is a promotional tool that will determine whether the advertised movie will succeed or fail in the market (Karray & Debernitz, 2017a). Various elements such as consumers's expectations, genres preference, prior knowledge, and the music used will determine consumers's trailer evaluation, which leads to the following hypothesis:

***H1: A positive evaluation of a movie trailer increases potential viewers' watching intention toward the movie.***

### **2.3. Congruency between Music and Trailer**

Music congruency can be defined as the perceived suitability of a music with a content displayed together with music (Blecha, 2015). Music congruency is a subjective concept that can be evaluated by individual's belief on whether the music is appropriate for or disrupt the advertisement's content (Galan, 2009). In advertising, congruency is connected to two indicators, namely relevance and expectancy (Heckler & Childers, 1992). Relevance shows the extent to which stimulus directly affects the message in advertisement and its contribution to clarity so that the advertisement can be better understood. Expectancy is the expected outcome of stimulus that indicates the extent of influences produced by the content of the message.

Tom (1990) found that greater congruency between music and the main message in an advertisement improves the quality of information received by consumers. The suitability between music and advertisement can intrigue the emotional evaluation of the consumers's. By triggering the emotional engagement of consumers's, an advertisement will get more attention therefore the whole message will be perceived completely (Tom, 1990). A well-perceived message can deliver more information to the consumers's so that the promoted product will be remembered better (Tom, 1990). This research found that the emotional engagement created by music congruency and displayed advertisement can raise the positive attitude towards the promoted product.

Macinnis & Park (1991) found that music congruency and advertising will create positive emotions towards advertising, regardless of the involvement level. Whether the consumers are familiar or not with a product, as long as the congruency between advertisement and music goes well, the response that appear will also be good; the higher the congruency, the higher the memorization (Kellaris, Cox, & Cox, 1993; Macinnis & Park, 1991). Music congruency attracts more attention by triggering the hearing sense that can strengthen the information on advertisement.

Study conducted by Boltz (2004) found that the use of congruent and incongruent music in movies had an impact on consumers's memories on certain scenes. When a scene appears with congruent music that matches the mood of the scene, consumers can follow the scene's emotions and have a better understanding. In situations where the scene is displayed with incongruent music, consumers cannot follow the mood of the story, they cannot understand the scene's emotions, and they do not remember the scene (Boltz, 2004). Similar finding also

mentioned by Kellaris & Mantel (1996) which stated that displayed content with elements that are not aligned is more difficult to process, to understand, and to remember. So the incompatibility between scenes and music may disrupt the storytelling process of a movie and movie trailer.

Movie trailers's music can increase the sensory effects of the video displayed. Movie trailers's music can strengthen messages by adding meaning to each scene displayed. Furthermore, the choice of genres of music, songs, and artists can substantially affect the movie trailer evaluation because of the different musical tastes of each consumer which create different response to movie trailer (Jerrick, 2013). If the music is considered to be compatible with the movie trailer, preference for the movie trailer will arise which led to consumers's intention to watch.

Johnston, Vollans, & Greene (2016) conducted a survey of music evaluation in movie trailers that was explained using various identifications by respondents such as 'epic music', 'catchy music', 'dramatic music', 'great music', 'great song', 'right track', while others explained their impressions with music genres such as rock, hip-hop, blues, jazz, salsa, RnB, these music genres were identified based on their congruency with the displayed movie trailer. The result showed that consumers tended to describe the music based on the perceived mood by the movie trailer. Music congruency on movie trailer help the respondents to understand the movie trailer's emotion (Johnston et al., 2016).

The study of Brownrigg (2003), focused on the congruency of several movie genre with the music that can convey the mood and emotion of certain genres. Music suitability of a movie can be conveyed by tempo of music, mood of music and movie scene, and movie genre. In some research, tempo is associated with the term of beat per minute (BPM) which is used to classify the tempo of music (fast or slow). Randel (2003) stated that slow and majestic (glorious) music tempo falls within range of 66-76 BPM, whereas fast and bright (march tempo) music tempo falls within range of 120-168 BPM. Brownrigg (2003) stated high BPM is associated with high-energy music and lower BPM with lower energy. The energy perceived by the music can intrigue the viewers's emotion of the movie. Tempo could build up the emotions of particular scenes in a movie. Fast tempo usually used to convey the mood of movie that attracts viewers's adrenaline, e.g., action, horror, western, war, adventure. Mid-range tempo usually is used to enhance the comedy, family, and educational storytelling of a movie. Slow tempo is usually used to enhance the emotion of specific movie genre such as romantic and drama.

In his study, Brownrigg (2003) connected the mood of music and movie genre. Some certain genres can be matched with several music moods to create more emotions on the displayed scenes. The study found that music congruency of a particular genre can create a greater impact on the attitude towards the movie. The consumers's attitude will remain positive as long as the music is aligned with the movie's genre and emotion. Nevertheless, Brownrigg did not present them in a clear order, but discussed movie genres and the mood of music that should be matched with.

Based on the findings of Brownrigg (2003), Ciccarelli (2009) classified movie genres and the mood of music or sounds that should be matched with the trailer:

- “1. **Action:** fast, adrenaline, pumped, strong, angry, hard-hitting*
  - 2. **Adventure:** exciting, heroic, thrilling, stimulating, adventurous*
  - 3. **Comedy:** funny, happy, entertaining, sarcastic, comical, witty*
  - 4. **Fantasy:** funny, romantic, energetic, comical, orchestral*
  - 5. **Crime and gangster:** dangerous, dark, mobster, sinister, villain*
  - 6. **Drama:** mysterious, attractive, suspenseful, intimate, brooding*
  - 7. **Epics / historical:** authoritative, warm, authentic, wise, trustworthy*
  - 8. **Horror:** frightening, scary, ominous, eerie, shocking*
  - 9. **Musicals:** fun-loving, cheery, lyrical, vivacious, theatrical*
  - 10. **Science fiction:** otherworldly, alien, transient, futuristic, smooth*
  - 11. **War / anti-war:** weathered, broad, experienced, factual,*
  - 12. **Westerns:** cowboy, wrangler, wild, free spirited, energetic“*
- (Ciccarelli 2009, p. 8)

The list above does not instantly indicate which music to use in a particular movie trailer, it merely suggests pairs of movie genre and background music that results in high congruency scores (Ciccarelli, 2009).

The mood of music also influences the congruency between music and displayed scenes. Mood of music is the emotion that is triggered when a person heard a piece of music (Bhat, Amith, Prasad, & Mohan, 2014; Brownrigg, 2003). The study of Bhat et al. (2014) found that although the mood perceived is different in every person, it is possible to classify the general mood of the music. The mood of music can be classified by the *intensity*, *timbre*, *pitch*, and *rhythm*. The *intensity* of music refers to the degree of loudness and calmness. The degree of loudness can be the indicator of the music's energy. The more loud the music, the more energy that will be

conveyed (Bhat et al., 2014; Thayer, 1990). The music's energy is also influenced by its *timbre* which is the tonal quality that indicates the harmonic component of a music (Bhat et al., 2014). Higher timber creates more energy that intrigues mood such as happy, angry, and excited, and lower energy would fall into the moods of sad, peaceful, calm and relaxed (Bhat et al., 2014; Brownrigg, 2003; Thayer, 1990). *Pitch* is the frequency of music which can be used as the indicator of valence or amount of stress in music (Bhat et al., 2014; Thayer, 1990). Music with higher valence can intrigue positive moods such as happy, exuberant, or energetic, while lower valence music fall into the moods of anxious/sad, calm or depressed (Bhat et al., 2014; Brownrigg, 2003; Thayer, 1990). *Rhythm* is the tempo of music. Bhat et al., (2014) indicated that music's BPM has a strong connection with perceived energy level of music which is also mentioned by (Bhat et al., 2014; Brownrigg, 2003).

The relationship between energy and valence in classifying the mood of music is described in Figure. 1. Thayer's mood model (1990) displays several moods that can be derived from the interaction of music's energy and valence. These moods can have a negative valence such as sad or happy, or a positive valence such as calm or excited. The energy level distinguishes the different moods from calm and quiet behaviour at the bottom, to intense and powerful at the top of the figure.

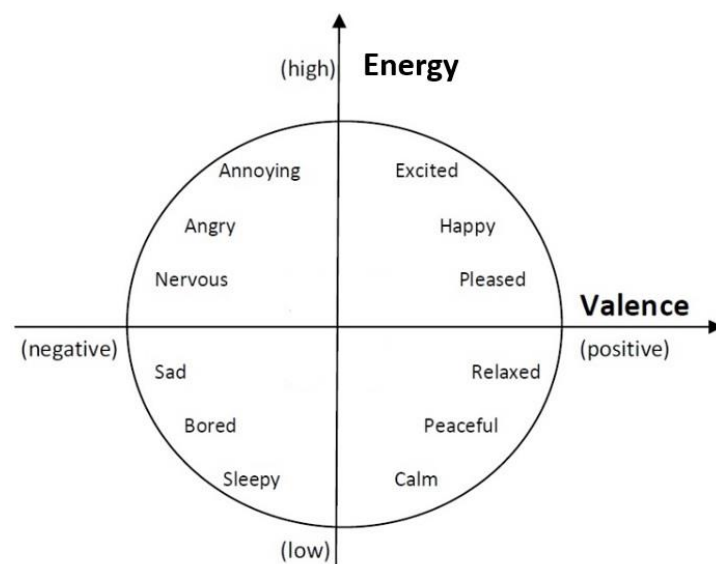


Figure 1. Thayer's mood model

By using congruent music, movie and movie trailer can get better understanding, memory, and great response from consumers (Boltz, 2004; Brownrigg, 2003; Finsterwalder et al., 2012;



Jerrick, 2013). Music congruency of movie trailer will strengthen the emotions of stories conveyed in a movie (Lipscomb & Tolchinsky, 2005). Music congruency of movie advertisement will intrigue the consumer's intention to watch (Jerrick, 2013; Johnston et al., 2016). The findings of previous study lead to following hypotheses:

*H2a: Music congruency will create a more positive trailer evaluation.*

*H2b: Music congruency will create higher intention to watch movie.*

## **2.4. Music familiarity**

Music familiarity is the personal engagement that aroused when a person becoming more familiar with a particular piece of music which increase the liking for that music (Pereira et al., 2011). By experiencing familiarity of a certain music, a person will easily attracted to the content displayed with that music, who therefore can perceive the content more better than without music (Allan, 2006).

Music familiarity actually brings a great influence on music effectiveness in advertising (Allan, 2008). In his study, Allan (2008) hypothesized that music familiarity would increase the consumers's attention to the product. The result showed that music familiarity can create consumers's attention to advertisement while being exposed to it. Allan also assumed that compared to the remix version, the original version of familiar music will be more acceptable because it have higher memory degree. The study found that familiar music will give more positive attention to the promoted product.

Roehm (2001) did a study about music familiarity focusing on the specific topic on lyrics of familiar and unfamiliar songs and their influence on the memorization of brand messages. He stated that the use of lyrics in unfamiliar songs would lead to a better recall than unfamiliar songs without lyrics, because vocals will help listeners to understand the meaning of an unfamiliar song in advertisement. However, listeners who are familiar with a song significantly have more chance to recall information from an advertisement than those who are not, no matter if the song is with lyrics and vocals or the instrumental version. Nevertheless, Roehm suggested that too much music familiarity might end up failing the message delivery because viewers are paying all of their attention to the music. In the end, Roehm's study also suggested that unfamiliar songs might have a chance to distract the recalling process of an advertisement.

The use of familiar music in movie industry has started since familiar music such as rock n roll and pop music made its way into the line of movie soundtrack (Gillick & Bamman, 2018). Rodman (2017) mentioned that since the rise of popular music and rock n roll, movie directors

started to put their attention to the use of familiar music into their movie. Familiar music is regarded as the attractive element that can draw consumers's attention. Music familiarity can trigger consumers's memory to recall the music they knew (Rodman, 2017). By knowing the music, the attention for the movie would arise so the story would be conveyed much better (Rodman, 2017). Therefore, the use of music in movie has been combined to enhance the communicated message of the movie and movie trailer.

Study of (Smeaton et al., 2006) connected the creation of movie trailer for an action movie with the use of music. In this study, movie trailer was recreated by adding different degrees of familiar music to several movie trailers to see the effect of music on the movie trailer. The study used familiar and less familiar music to see respondents's reaction on particular scenes of the recreated movie trailer. The study found that by adding familiar music to trailer, the attention and impression toward movie trailer would arise. However, if the music appears being too familiar, the attention on movie trailer will decrease because the respondents were more interested to the music than the movie. He suggested that the use of familiar music might increase the impression toward the movie trailer and it depends on how music is perceived by the audience.

Study of Romiti (2008) found that the use of familiar music on movie clip increased the recalling of the movie. The study used different quality of familiar music; low quality and remastered ones, which have a better quality. The respondent who was asked to evaluate the movie clips with high quality music showed better response than response from respondents with low quality music. The study also found that high quality music was regarded as more familiar than low quality ones. At the same time, familiar music was regarded as being more attractive because it intrigued the respondent's emotion. Hence, the findings of the study showed that the quality of familiar music also determines the response towards the movie clips.

Due to the scarcity of research that focuses on the familiarity of music and movie trailers, the present study will use the finding of prior study to see role of music familiarity on movie trailer. Prior research on music familiarity has focused primarily on the response of consumers to advertisements (Allan, 2008; Fraser, 2014; Roehm, 2001). The studies found that the familiarity of music can increase the positive response on promoted product. The use familiarity music on the movie also found similar effect (Romiti, 2008; Smeaton et al., 2006). Therefore, this research will extend the results of previous research by examining the impact

of familiarity on responses to movie trailers. The findings of previous study leads to following hypotheses:

*H3a: Familiar music will create a more positive trailer evaluation.*

*H3b: Familiar music will create higher positive intention to watch movie.*

## **2.5. Genre Preference**

Movie genre has an important role as a link between potential viewers and producers. By providing information about the movie genre, producers can tell potential viewers about the movie outline (Finsterwalder et al., 2012a). The movie genre is a first reference point for potential viewers (Redfern, 2012) and is one of the critical factors in decision making for potential viewers on whether they are going to see a particular movie or not (Wilson & Till, 2013). Genres provide clues for potential viewers about a movie, without having to see it in its entirety in advance (Hennig-Thurau, Wruck, & Walsh, 2001). Information about the movie genre allows potential viewers to know what the movie will be like (Ellis, 2002) and form expectations about it (Jerrick, 2013). The genre is an essential identity characteristic of a movie, which can provide a narrative description of a movie (Neale, 2000), as features such as genre labels, actors, producers, production houses, and directors are often connected with a particular genre (Redfern, 2012). Information about genres is usually found on promotional media for movies such as posters and movie trailers (Redfern, 2012).

Consumers tend to store information about the genre they like because it is more personal than following trend of favorite movies that are developing in the community (Redfern, 2012). Each genre has its style and manner of conveying the story to consumers (Hennig-Thurau et al., 2001). Therefore, consumers form their own favorable genre preference within themselves, based on their own experiences and taste (Redfern, 2012). With information on the genre, producers provide clues about what consumers can get when watching a particular movie. Therefore, genre preference is a crucial factor in film industry where consumers will form a relationship between themselves and the genre that matches their preferences and desires. This means that research on the effects of movie trailer characteristics should take genre's influence into account.

## **2.6. Music likeability**

Research on the influence of music on consumers was introduced by (Gorn, 1982) who framed this idea in classical conditioning, which shown that the relationship between music and advertised products can promote a positive attitude for the product, which will then create a

positive response. He found that likable music can create significant reactions to advertisement. Alpert, Alpert, and Maltz (2005) make use of classical conditioning by studying the affective response to music. Using a classical conditioning framework, they found that music can produce affective responses that lead to product evaluation without necessarily involving cognitive processes. This process will be more likely to occur when the subject has a low involvement in movie trailer (Alpert et al., 2005). This perspective assumes that music can directly help the process of transferring information related to a movie to a subject.

Study of Galan (2009) found that music likeability can create a positive response and attitude towards advertisement and the promoted product. The effect occurred because music likeability can trigger consumers's memory, which makes consumers stay longer to see the advertisement. The presence of music likeability in advertisement increase the possibility to attract more people to pay more attention, to see the whole advertisement, so the message will be transferred correctly. More appreciation for the music will create more positive attitude and create more favorable response which led to greater intention to buy the product. However, positive effect of music likeability only appears if the consumers appreciate the music.

The influence of music preferences on responses to movie trailers may be highly personal. Musical taste is a thing that is formed throughout the years by experiences and environment (Zander, 2006). When consumers are exposed to an advertisement with music matching their preferences, their interest in the advertisement will appear spontaneously (Gorn, 1982). The main idea from previous research is that the more preferred music is involved, the more positive the attitude that emerges from the advertisement will be. Research conducted by Stewart & Furse (1986) also showed that music likeability can improve a person's memory of an advertisement or a product. As a result, it is also important to take the role of individual musical preferences into account in research about the effects of movie trailers. Music likability may play a crucial role since consumers's personal preference can influence the response towards movie trailer (Finsterwalder et al., 2012)

## 2.7. Research Model

The conceptual model of this study is as follows:

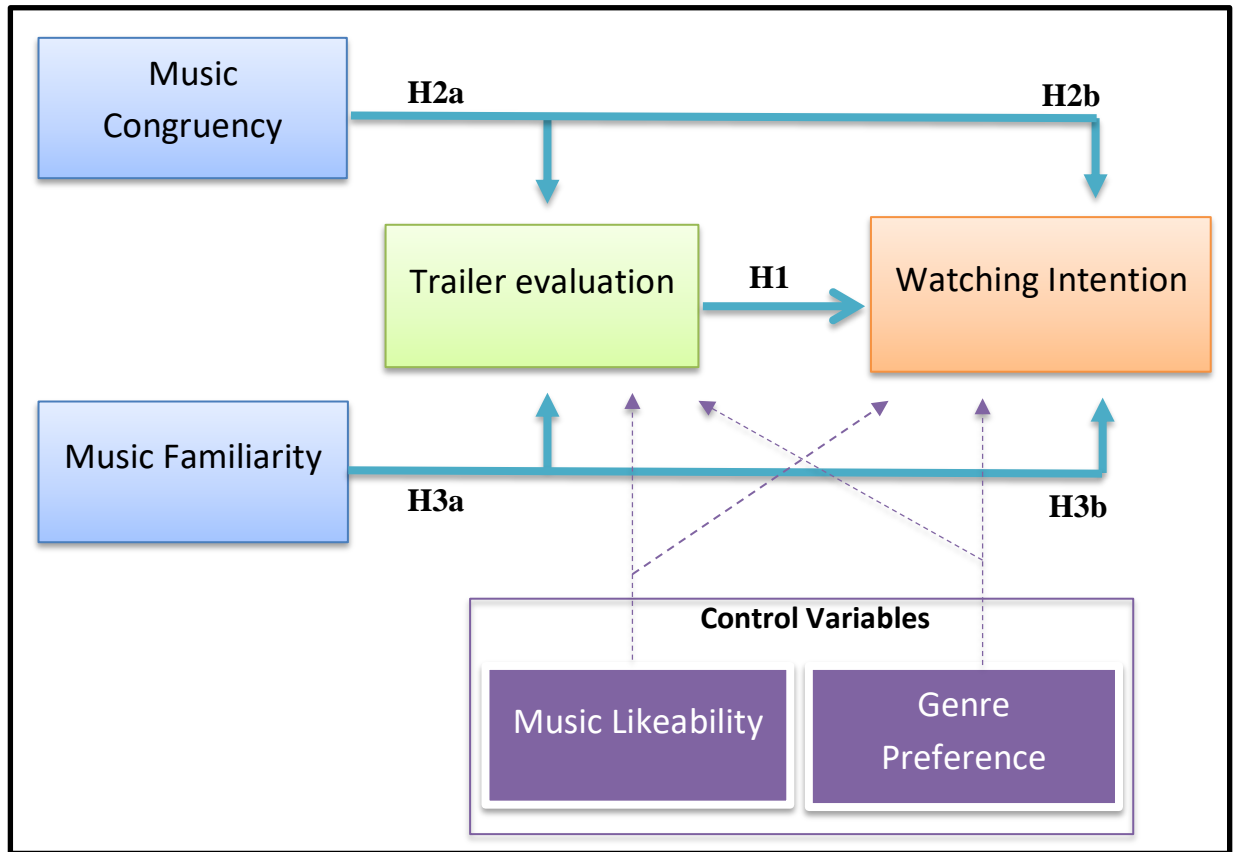


Figure 2. Conceptual Framework

### 3. Methodology

#### 3.1. Research Design

To investigate the effects of music congruency and music familiarity on potential viewers' trailer evaluation and on their movie watching intention, a 2x2 online experiment was conducted. In the experiment, participants were exposed to three movie trailers, which were all manipulated for music congruency and music familiarity (the independent variables). All three movies the participants watched fell in the same condition. In addition, participants' genre preference and their judgments about the likeability of the music were measured, so that both variables could serve as covariates in the analysis. Dependent variables in all cases were movie trailer evaluation and watching intention. Table 1 gives an overview of the study.

*Table 1. Experimental conditions.*

Experimental condition	Movie Trailer
A. Familiar x congruent	Assassin's Creed
	Justin and the Knights of Valour
	Rough Night
B. Familiar x incongruent	Assassin's Creed
	Justin and the Knights of Valour
	Rough Night
C. Unfamiliar x congruent	Assassin's Creed
	Justin and the Knights of Valour
	Rough Night
D. Unfamiliar x incongruent	Assassin's Creed
	Justin and the Knights of Valour
	Rough Night

#### 3.2. Participants

The participants in this research were asked to fill out an online survey distributed through social media using snowball sampling and also directly circulated by the author. The study focused on adult participants in an age range from 18 to 30 years old (the mean age of the participants was 23 years,  $SD = 2.45$ ) living in the Netherlands. In total, 145 participants took the survey. The male-female ratio was more or less in balance 68 (47%) were male and 77 (53%) were female. Eight of the participants fell outside the pre-defined age range and were therefore removed from the data set. Of the remaining 137 (97.2 %) participants, 128 (88.3%)

completed all questions. However, after reviewing the data, only 104 respondents were eligible to be used as research material: 24 participants were removed because they spent considerably less time on the research than could be reasonably assumed (less than 6 minutes).

### **3.3. Procedure**

After participants filled out the demographic questions, the survey software randomly assigned every each respondent to one of four conditions. Each participant was shown three movie trailers with different genres and characters. After watching each movie trailer, they answered questions about trailer evaluation and watching intentions, followed by questions about genre preference, music likeability, music congruence, and music familiarity. At the end, questions were asked for the manipulation check (music familiarity and perceived music congruency). In the distributed questionnaire, respondents needed to state their thoughts on 5-point Likert scale (1 = totally agree, 2 = somewhat agree, 3 = neither agree or disagree, 4 = somewhat disagree, 5 = totally disagree) to show their personal opinion.

### **3.4. Experimental Manipulations**

#### **3.4.1. Movie Selection**

The movie trailers were chosen based on prior research about the classification of movie genres (Dobrovolskis, 2018; Starmans, 2017; Wehrmann & Barros, 2017; Rhaman & Kadir, 2017). These studies stated that a movie genre can be classified by the plots, synopsis, and the whole story. *Movie trailer 1* was the trailer of “Assassin’s Creed” (action/adventure). The movie is about the adventure of someone who connects to his ancestors, who lived in the Renaissance era in Western Europe. The story shows the struggle of the ancestors to fight their enemy to save the future. *Movie trailer 2* was the trailer of “Justin and Knights of Valour” (fantasy/adventure). This was an animation movie about a boy who wants to be a knight. The movie is full of colorful animation about the middle ages, with the boy, his master, a funny dragon, and a bad guy as important characters. The main story is about the struggle of the boy to beat himself and in the search of his true nature. *Movie trailer 3* was the trailer of “Rough Night” (drama/ comedy). The movie was about the friendship of five women, who had not met each other for a long time. The story includes drama, comedy, party, and a little bit of fun-action.

#### **3.4.2. Technical Aspects of Manipulating the Trailers**

The experimental stimuli were the music-manipulated official trailers. The three movie trailers were edited by manipulating the music (without changing the video). None of the four versions of the trailers included the original music. The process of editing followed the music flow of

the original movie trailer including the voice-over, dialogues, sound effects, cutting point, fade in, fade out, volume, and the number of songs used. All of the editing process was done by the author using with the aid of several types of software. The manipulation process needs to be done in several stages to get the best sound quality. As mentioned by Romiti (2008), a high quality of sound is needed to see the response from respondents on the manipulated music. The manipulation process followed the following stages.

*Stage 1 (converting).* To start the manipulation process, the every music of the movie trailers were separated from the movie trailer by using converter video software, i.e. Any Video Converter, and exported as audio file. Then the audio files were put into music composing/editing software, i.e. Fruity Loops Studio (Version 10).

*Stage 2 (voice-over and dialogues).* In this stage, the music frequencies were separated to seven parts *low bass, bass, low mid, mid, upper mid, presence, treble* (see figure 3), so that the *voice over* or *dialogue* frequencies of audio files would be detected. Since the range of human voice when talking is 85-180 Hz for adult male, and 165-325 Hz for adult female (Traunmüller & Eriksson, 1994), sound on that range were used to get the voice over and dialogue on the audio file. Traunmüller and Eriksson, 1994 also stated that the normal voice of human can be in range of low bass to the upper mid sound. Then the frequency of other than voice over would be isolated by changing the position of those frequency waves, so that all the frequencies of other than voice over would have a flat wave sound, therefore the voice over would have more room (see Figure. 3).



Figure 3. Frequency Compressor



Figure 3 shows that the Fruity Loops Studio's "frequency compressor" has the ability to change the volume of every frequency of the sound. Number 1 (purple), is the indicator for the *low bass* sound on the range of 20 to 60 Hz. Number 2 (pink) shows the sound of *bass* in the range of 60 to 250 Hz. Number 3 (orange) is for *low midrange* sound 250 to 500 Hz. Number 4 (yellow) is the indicator for *midrange* sound 500 Hz to 2 kHz. Number 5 (green) is part for *upper midrange* on 2 to 4 kHz range. Number 6 (light blue) the range of *presence* which is stays in 4 kHz to 6 kHz. The last, highest possible frequency that can be heard by human is treble which stays in the range of 6 kHz to 20 kHz. By classifying the range of the *voice-over and dialogue*, the first step of manipulation on stage two can be done correctly.

The next step was done by using additional plug-in in Fruity Loops Studio to separate stereo audio file into the mono one, which is "kn0ck0ut". After mono audio file was created, it would be layered into several layers until the voice over sound became clearer, while other frequencies faded. Then these layered file was rendered into one stereo file. However, some voice over files did not have good sound quality. To fix this, reverb effects was put into these files to enhance the frequency of voice over.

*Stage 3 (sound effects).* Some of the sound effects stayed with the voice-over and dialogue files due similarities of their frequencies. However, most of the original sound effects from the movie trailers were gone after making the voice-over and dialogue file. In this case, recreation is one of fastest ways to fix it. By using Fruity Loops Studio, the sound effects can be made. To do this, the original sound of the movie trailers were rewound several times to create similar sound effects. After all the sound effects were made, they were rendered with the voice-over and dialogue file with -6db format volume. This resulted in a file that only had voice-over, dialogues and sound effects. This is called acapella sound.

*Stage 4 (combining).* Adobe Premiere Pro CC 2017 was used to combine the files. First, the original movie trailer would be placed into the workspace. Then the sound of the original trailer would be turned off and replaced with the acapella sound, so that we had movie trailers with acapella sound.

*Stage 5 (new music).* After searching for suitable music for each of survey conditions, this suitable music was processed with Adobe Premiere Pro CC 2017 and be aligned with the movie trailer with acapella sound. In this stage, the sound of the original movie which came from stage 1 will also be put in the workspace as the guide for the fade in, fade out, cutting point, sound effects placement, and the change of music's part. So I have a new music for the movie

trailer. After passing the render process, the new movie trailers were already put on the questionnaire. All of the manipulation stages were repeated for 12 movie genres.

### 3.4.3. Music Selection

The aim for music selection is to obtain the congruent and incongruent music, and the familiar and unfamiliar music. Since this study did not do a pre-test to see perceived congruency and familiarity score of used music, music selection were done using music mood classification which is can be obtained through BPM, and the level of energy and valence (Bhat et al., 2014; Brownrigg, 2003; Thayer, 1990) (see Chapter 2). The process of music selection was done using online algorithm software created by GitHub that is integrated with *Spotify*. This algorithm will detect the level of music's various features such as popularity (familiarity score), BPM, danceability, valence, and music energy in numeric data. Higher score indicates higher value of particular category.

By combining algorithm on *Spotify* with movie genre and music classification (Brownrigg, 2003; Dang & Shirai, 2009) the music that was used were:

Table 2. Music Selection

Movie Trailer	Group Condition	Artist – Tittle	BPM	Energy	Valence	Popularity
<b>Assassin's Creed</b>	Congruent x Familiar	30 Seconds To Mars – From Yesterday	135	88	13	76
	Incongruent x Familiar	Imagine Dragons – Radioactive	86	73	30	76
	Congruent x Unfamiliar	Hidden Citizen – Run Run Rebel	144	85	19	33
	Incongruent x Unfamiliar	Hidden Citizens – Built In Our Bones	90	83	11	30
<b>Justin and the Knights of Valour</b>	Congruent x Familiar	Ed Sheeran – Castle On The Hill	135	83	67	86
	Incongruent x Familiar	Coldplay – Viva La Vida	138	62	42	88
	Congruent x Unfamiliar	Star Sky - Two Steps From Hell	130	82	56	54

	Incongruent x Unfamiliar	Felicia Farerre – Heart Of Lore	110	59	14	15
<b>Rough Night</b>	Congruent x Familiar	J Balvin – Mi Gente	104	70	71	76
		Spice Girls – Wannabe	110	86	89	80
		Lenka – Trouble Is A Friend	118	83	65	69
	Incongruent x Familiar	Clean Bandit Feat. Demi Lovato – Solo	105	64	56	88
		Rita Ora – Anywhere	119	80	32	74
		Lady Gaga – Poker Face	107	81	49	79
	Congruent x Unfamiliar	Pink Martini – Donte Estas, Yolanda?	130	62	97	15
		Rico Bernasconi – Party All The Time	110	97	86	37
		M.I.A – Double Bubble Trouble	70	91	60	1
	Incongruent x Unfamiliar	Kalibandulu – Gyal Fi Ah Arch	102	93	64	26
		Dj Fleek – Hump	100	49	54	0
		Candylx – Get My Dun	100	48	54	2

### 3.5. Measurement

Measurement was done by using several questionnaire item from previous research (Blecha, 2015; Galan, 2009; Jerrick, 2013) that studied the relation of music, advertisement, movie trailer. The cronbach's alpha were computed by using SPSS software to see the reliability of items in the questionnaire.

*Manipulation check.* Four items using five-point semantic differentials were used to check the familiarity of the music used. These items were: "The music of this movie trailer is familiar to me", "I think I ever heard the music of this movie trailer", "The music of movie trailer is well-known music", and "I never heard the music of this movie trailer before" (reversely coded). The music familiarity construct had satisfactory internal consistency, movie trailer 1 ( $\alpha = .81$ ), movie trailer 2 ( $\alpha = .75$ ), movie trailer 3 ( $\alpha = .76$ ).

Four items, using five-point Likert scales, were used to check the perceived congruency of the music used. These items were: "The music seems to be suitable for this movie trailer", "The music is in line with this movie trailer", "The music is well chosen for this movie trailer", and "The music and movie trailer somehow fits". The Cronbach's alpha for this construct was high, movie trailer 1 ( $\alpha = .99$ ), movie trailer 2 ( $\alpha = .98$ ), movie trailer 3 ( $\alpha = .97$ ).

*Genre preference.* Three items, using five-point Likert scales were used to measure participants' genre preference. The items were: "Normally I like this type of movie", "I never watch movies in this genre"(reversely coded), and "This movie genre does not appeal to me" (reversely coded). The Cronbach's alpha for this construct was high, movie trailer 1 ( $\alpha = .92$ ), movie trailer 2 ( $\alpha = .91$ ), movie trailer 3 ( $\alpha = .91$ ).

*Music likeability.* To measure participants' views on the music likeability, three items, using five-point Likert scales, were used: "I like the music that is used in this movie trailer", "The music used in this trailer does not appeal to me" (reversely coded), and "The trailer uses good music". The Cronbach's alpha for music likeability satisfactory movie trailer 1 ( $\alpha = .80$ ), movie trailer 2 ( $\alpha = .74$ ), movie trailer 3 ( $\alpha = .73$ ).

*Trailer evaluation.* Participants' trailer evaluation was measured using three items on five-point Likert scales: "Normally I like this type of movie", "I never watch movies in this genre" (reversely coded), and "This movie genre does not appeal to me" (reversely coded). The

Cronbach's alpha for this construct were high, movie trailer 1 ( $\alpha = .96$ ), movie trailer 2 ( $\alpha = .97$ ), movie trailer 3 ( $\alpha = .95$ ).

*Movie watching intention.* Four items on five-point Likert scales were used to measure participants' movie watching intention: "I would like to see this movie", "I think this movie will be very nice", "This is probably a good movie", and "I will probably like this movie". This construct had high Cronbach's alphas, movie trailer 1 ( $\alpha = .97$ ), movie trailer 2 ( $\alpha = .96$ ), movie trailer 3 ( $\alpha = .94$ ).

Table 2 summarizes the constructs used in this study.

*Table 3. Overview of the constructs used in the research*

Variable	Function		$\alpha$	M	SD
Trailer Evaluation	Dependent variable	Assassin's Creed	.96	1.67	3.15
		Justin and the Knights of Valour	.97	1.54	2.85
		Rough Night	.95	1.44	2.77
Watching Intention	Dependent variable	Assassin's Creed	.97	1.63	3.08
		Justin and the Knights of Valour	.96	1.51	2.96
		Rough Night	.94	1.54	2.94
Music Congruency	Independent variable	Assassin's Creed	.99	1.95	4.34
		Justin and the Knights of Valour	.98	1.30	2.78
		Rough Night	.97	1.13	2.01
Music Familiarity	Independent variable	Assassin's Creed	.81	2.32	4.17
		Justin and the Knights of Valour	.75	1.84	3.35
		Rough Night	.76	1.90	3.48
Genre Preference	Covariate	Assassin's Creed	.92	2.53	4.48
		Justin and the Knights of Valour	.91	2.56	4.54
		Rough Night	.91	2.41	4.38
Music Likeability	Covariate	Assassin's Creed	.80	1.96	3.49
		Justin and the Knights of Valour	.74	1.65	3.03
		Rough Night	.73	1.60	2.92

## 4. Results

This section presents the analysis of the collected data. First, the manipulation was checked with ANOVA. Afterwards, the analysis of the relation between movie trailer and intention to watch was presented, followed by the result of the analysis on the manipulated variables (music congruency and music familiarity) on the trailer evaluation and intention to watch. At the end, the table was presented as the summary to show the confirmed and rejected hypotheses of the study.

### 4.1. Manipulation Check

A manipulation check was the first step in the analysis. It focused on the questions whether the music congruency manipulation actually resulted differently in perceived congruency, and whether the music familiarity manipulation corresponded to differences in participants's scores for music familiarity. The analysis of each movie trailer was conducted separately using ANOVAs.

#### Movie trailer 1 (Assassin's Creed)

The results (see Table 3) confirmed that the manipulation of both variables was successful. The congruency manipulation led to significantly different scores on perceived congruency ( $F(1,100) = 173.61, p < .001, \text{partial } \eta^2 = .63$ ). The differences were in the expected direction, and the partial  $\eta^2$  showed a substantial effect of the manipulation. As desired, the congruency manipulation had no significant effect on music familiarity ( $F(1,100) = .107, p = .744$ ).

The familiarity manipulation resulted in significantly different scores on music familiarity ( $F(1,100) = 253.01, p < .001, \text{partial } \eta^2 = .71$ ), and did not significantly affect perceived congruency ( $F(1,100) = .107, p = .744$ ). Again, the differences in music familiarity scores were in the expected direction and partial  $\eta^2$  showed a substantial effect.

Significant interaction effects between the two independent variables were found for both dependent variables. For the perceived congruency scores, the interaction effect was significant ( $F(1,100) = 4.634, p < .05, \text{partial } \eta^2 = .44$ ). Interaction effect showed that on congruent condition, unfamiliar music perceived more congruent than familiar music and on incongruent condition, familiar music perceived as more incongruent than unfamiliar music. For the familiarity scores, the interaction effect was significant as well ( $F(1,100) = 6.09, p = .015, \text{partial } \eta^2 = .57$ ). The analysis indicated that in familiar condition, incongruent music was perceived as being more familiar than congruent music. On unfamiliar condition, the congruent

music perceived as more unfamiliar than incongruent music. In conclusion, it can be said that the manipulations for the first movie trailer were successful. Table 3 provides the mean scores for the first movie trailer.

*Table 4. Means (and standard deviations) of the experimental conditions of music congruency and music familiarity on perceived music congruency and music familiarity of movie trailer 1*

	<b>Congruency +</b>	<b>Congruency -</b>	<b>Familiarity +</b>	<b>Familiarity -</b>
	M (SD)	M (SD)	M (SD)	M (SD)
<b>Perceived congruency score</b>	1.68 (1.03)	4.08 (0.84)	2.92 (1.58)	2.74 (1.47)
<b>Perceived familiarity score</b>	2.96 (.90)	2.88 (1.03)	2.16 (0.47)	3.77 (0.59)

Note: Measured on five-point scales (1 = strongly agree; 5 = strongly disagree).

### **Movie trailer 2 (Justin and the Knights of Valour)**

The analysis of the second movie trailer (see Table 4) indicated that the manipulation of both variables was successful. The congruency manipulation led to significantly different scores on perceived congruency ( $F(1,100) = 312.54, p < .001$ , partial  $\eta^2 = .75$ ), but there was no significant difference on music familiarity ( $F(1,100) = 3.90, p = .051$ ). The differences were in the expected direction, and the effect was substantial. The analysis also showed significantly different scores of perceived familiarity due to the music familiarity manipulation ( $F(1,100) = 375.328, p < .001$ , partial  $\eta^2 = .79$ ) and not on perceived congruency ( $F(1,100) = 2.984, p = .092$ ). The differences were in the expected direction, with a substantial effect. There was no interaction effect ( $p > .1$ ).

*Table 5. Means (and standard deviations) of the experimental conditions of music congruency and music familiarity on perceived music congruency and perceived music familiarity of movie trailer 2*

	<b>Congruency +</b>	<b>Congruency -</b>	<b>Familiarity +</b>	<b>Familiarity -</b>
	M (SD)	M (SD)	M (SD)	M (SD)
<b>Perceived congruency score</b>	1.52 (0.86)	4.34 (0.77)	2.71 (1.06)	2.83 (0.91)
<b>Perceived familiarity score</b>	2.75 (1.68)	3.02 (1.58)	1.94 (0.45)	3.69 (0.47)

Note: Measured on five-point scales (1 = strongly agree; 5 = strongly disagree).

### Movie Trailer 3 (Rough Night)

The result of analyses on movie trailer 3 showed that the manipulation of both variables was successful. Congruence manipulation had a significant main effect on perceived congruency ( $F(1,100) = 227.57, p < .001$ , partial  $\eta^2 = .69$ ), and there was no main effect on the familiarity ( $F(1,100) = 1.77, p = .186$ ). The differences were in the expected direction, and the effect was substantial.

The familiarity manipulation resulted in significantly different scores on music familiarity ( $F(1,100) = 329.15, p < .001$ , partial  $\eta^2 = .76$ ) but there was no effect on perceived congruency ( $F(1,100) = .81, p = .369$ ). The differences were in the expected direction, again with a substantial effect. The result showed that there was no interaction effect ( $p > .1$ ).

Table 6. Means (and standard deviations) of the experimental conditions music congruency and music familiarity on

perceived music congruency and music familiarity of movie trailer 3

	Congruency +	Congruency -	Familiarity +	Familiarity -
	<i>M (SD)</i>	<i>M (SD)</i>	<i>M (SD)</i>	<i>M (SD)</i>
Perceived congruency score	1.32 (0.53)	4.07 (1.19)	2.78 (1.08)	2.83 (0.90)
Perceived familiarity score	2.52 (1.65)	2.74 (1.64)	1.97 (0.49)	3.73 (0.47)

Note: Measured on five-point scales (1 = strongly agree; 5 = strongly disagree).

Therefore, the manipulation on the music congruency and music familiarity was successful. This manipulation is strongly needed to confirm the manipulation because no pre-tests have been conducted for this study. The main effect showed significant differences between manipulated variable for all of movie trailers.

### 4.2 Hypothesis Tests

The hypothesis tests will be presented by order of movie trailer 1, movie trailer 2, movie trailer 3. The first presented hypothesis test is the relationship between the trailer evaluation and intention to watch (H1). Then, H2a, H2b and H3a, H3b are presented together. Hence, the relation of every variable will be presented for every movie trailer. In this study, regression analyses were conducted for (H1) and ANOVA was conducted for (H2ab) and (H3ab).



#### **4.2.1 The Relation between Trailer Evaluation and Intention to Watch**

In order to investigate the influence of trailer evaluation on intention to watch, linear regression analyses were conducted. It was hypothesized (H1) that a positive trailer evaluation will increase people's intention to watch.

##### **Movie Trailer 1 (Assassin's Creed)**

A regression analysis of the data on *movie trailer 1* showed that trailer evaluation was strongly related to the intention to watch ( $F(1,102) = 486.80, p < .001$ ), with an  $R^2$  of .82 indicated that trailer evaluation predicted 83% of the variance in the intention to watch movie. This result indicated that the evaluation of the first movie trailer considerably increased the intention to watch. The linear regression analysis showed a significant and strong effect of trailer evaluation on the intention to watch ( $\beta = .90, p < .001$ ).

##### **Movie Trailer 2 (Justin and the Knights of Valour)**

The regression analysis of *movie trailer 2* also indicated that trailer evaluation was strongly related to the intention to watch ( $F(1,102) = 499.84, p < .001$ ), with an  $R^2$  of .83, which means that 83% of the variance in the intention to watch can be predicted by people's trailer evaluation. Like in the first movie trailer, the analysis revealed a significant and strong effect of trailer evaluation on the intention to watch ( $\beta = .91, p < .001$ ).

##### **Movie Trailer 3 (Rough Night)**

The regression analysis of *movie trailer 3* again confirmed that trailer evaluation was strongly related to the intention to watch ( $F(1, 102) = 835.28, p < .001$ ), with an  $R^2$  of .89 which showed that trailer evaluation explained 89% of the variance in the intention to watch. Consistent with both other movie trailers, the results showed a significant and strong effect of trailer evaluation on the intention to watch ( $\beta = .95, p < .001$ ).

In conclusion, the result showed that all of the relations between trailer evaluation and the intention to watch were significant and strong. This confirms H1, which states that a positive trailer evaluation will increase people's intention to watch.

#### **4.2.2 Effects of Music Congruency and Music familiarity**

In order to investigate whether the music familiarity and music congruency influence people's trailer evaluation and intention to watch (H2ab and H3ab), analyses of variance were conducted, with music likeability and genre preference as covariates.

### Movie trailer 1 (Assassin's Creed)

The results regarding movie trailer 1 are presented in table 6 (mean scores) and table 7 (ANOVA statistics). For trailer evaluation, a significant and strong effect was found for congruency. The findings indicated that a movie trailer with congruent music was evaluated more positively than a trailer with incongruent music. There was no significant effect of music familiarity and no interaction effect. Of the two covariates, only music likeability had a moderate effect on trailer evaluation.

For intentions to watch movie, the findings are quite similar. There was a strong and significant effect of congruency (with higher intentions to watch for trailers with congruent music), no effect of music familiarity, and no interaction effect. In this case, both covariates (genre preference and music likeability) had no effect on the intentions to watch.

Table 7. Means Scores of Trailer Evaluation and Intention to Watch for Movie Trailer 1

	Familiarity		Congruency	
	Familiar	Unfamiliar	Congruent	Incongruent
	M (SD)	M (SD)	M (SD)	M (SD)
<b>Trailer Evaluation</b>	2.32 (1.09)	2.46 (1.03)	1.68 (.52)	3.15 (0.98)
<b>Intention to Watch</b>	2.51 (1.25)	2.61 (1.27)	1.64 (0.65)	3.54 (0.97)

Table 8. ANOVA of Music familiarity and Music Congruency on Trailer Evaluation and Intention to Watch of movie trailer 1

		<i>df</i>	<i>F</i>	<i>p</i>	<i>Partial eta</i> <sup>2</sup>
<b>ANOVA of Trailer Evaluation</b>	Familiarity	1.98	1.07	.303	
	Congruency	1.98	97.67	.000	.50
	Congruency * Familiarity	1.98	.23	.879	
	Genre Preference (covariate)	1.98	.07	.789	
	Music Likeability (covariate)	1.98	7.46	.007	.07
		<i>df</i>	<i>F</i>	<i>p</i>	<i>Partial eta</i> <sup>2</sup>
	Familiarity	1.98	.61	.436	

<b>ANOVA of Intention to Watch</b>	Congruency	1.98	134.29	.000	.58
	Congruency * Familiarity	1.98	.25	.848	
	Genre Preference (covariate)	1.98	.01	.970	
	Music Likeability (covariate)	1.98	1.53	.219	

In conclusion, for the first movie trailer, the two hypotheses about the influence of music congruency (H2a and H2b) were confirmed by the data. The hypotheses about the influence of music familiarity (H3a and H3b) must be rejected.

### **Movie trailer 2 (Justin and The Knights of Valour)**

The results for movie trailer 2 are presented in Table 8 (mean scores) and Table 9 (ANOVA statistics). On the trailer evaluation, a significant and strong effect was found for congruency. The findings confirmed that a movie trailer that uses congruent music was evaluated more positively than a trailer with incongruent music. The music familiarity had a significant effect on trailer evaluation. The result indicated that movie trailer with familiar music was perceived more positively than the movie trailer with unfamiliar music. The result showed that there was no interaction effect. Both of covariates did not have any effect on trailer evaluation.

For the intentions to watch, the result showed a different outcome from trailer evaluation. There was a strong and significant effect of congruency on the intention to watch which indicated that congruent music was perceived better than incongruent music. There was an effect of music familiarity and no interaction effect. In movie trailer 2, both covariates (genre preference and music likeability) had no effect on intentions to watch.

*Table 9. Mean of Trailer Evaluation and Intention to Watch Movie Trailer 2*

	<b>Familiarity</b>		<b>Congruency</b>	
	Familiar	Unfamiliar	Congruent	Incongruent
	M (SD)	M (SD)	M (SD)	M (SD)
<b>Trailer Evaluation</b>	2.37 (1.16)	2.78 (1.34)	1.65 (.58)	3.55 (1.04)

<b>Intention to Watch</b>	2.51 (1.32)	2.89 (1.45)	1.67 (0.81)	3.80 (0.98)
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**Table 10. ANOVA of Music familiarity and Music Congruency on Trailer Evaluation and Intention to Watch of movie trailer 2**

		<i>df</i>	<i>F</i>	<i>p</i>	<i>Partial eta</i> <sup>2</sup>
<b>ANOVA of Trailer Evaluation</b>	Familiarity	1.98	5.9	.017	.05
	Congruency	1.98	107.55	.000	.52
	Congruency * Familiarity	1.98	1.11	.295	
	Genre Preference (covariate)	1.98	2.14	.146	
	Music Likeability (covariate)	1.98	.12	.724	
		<i>df</i>	<i>F</i>	<i>P</i>	<i>Partial eta</i> <sup>2</sup>
<b>ANOVA of Intention to Watch</b>	Familiarity	1.98	3.53	.063	
	Congruency	1.98	111.36	.000	.53
	Congruency * Familiarity	1.98	.02	.878	
	Genre Preference (covariate)	1.98	1.14	.288	
	Music Likeability (covariate)	1.98	.30	.585	

The finding confirmed (H2a) and (H2b) for the significant effect of music congruency on trailer evaluation and the intention to watch of movie trailer 2. On the other hand, music familiarity has significant effects on trailer evaluation but not on the intention to watch. These findings did not entirely confirm the hypotheses for movie trailer 2. (H3a) was confirmed by the

influences of music familiarity on trailer evaluation, but there was no effect on the intention to watch (H3b).

### Movie trailer 3 (Rough Night)

The analysis of movie trailer 3 are presented in Table 10 (mean scores) and Table 11 (ANOVA statistics). For trailer evaluation, a significant and strong effect was found for music congruency. The findings indicated that a movie trailer with congruent music was perceived more positively than a trailer with incongruent music. There was no significant effect of music familiarity and no interaction effect. For the covariates, the music familiarity had an effect on trailer evaluation and no effect of genre preference.

For the intentions to watch, there was a strong and significant effect of music congruency which confirmed that movie trailer with congruent music was better perceived than movie trailer with incongruent music, there was no significant effect of music familiarity, and there was no interaction effect. In this case, music familiarity also had an effect on the intention to watch, and there was no effect found on the genre preference.

**Table 11. Mean of Trailer Evaluation and Intention to Watch of Movie Trailer 3**

	Familiarity		Congruency	
	Familiar	Unfamiliar	Congruent	Incongruent
	M (SD)	M (SD)	M (SD)	M (SD)
<b>Trailer Evaluation</b>	2.41 (1.31)	2.75 (1.26)	1.60 (0.55)	3.61 (1.02)
<b>Intention to Watch</b>	2.57 (1.47)	2.93 (1.35)	1.70 (0.73)	3.87 (1.07)

**Table 12. ANOVA of Music familiarity and Music Congruency on Trailer Evaluation and Intention to Watch of movie trailer 3**

		<i>df</i>	<i>F</i>	<i>p</i>	<i>Partial eta</i> <sup>2</sup>
	Familiarity	1.98	1.27	.262	
	Congruency	1.98	123.08	.000	.55
	Congruency * Familiarity	1.98	.139	.710	

<b>ANOVA of Trailer Evaluation</b>	Genre Preference (covariate)	1.98	.007	.934	
	Music Likeability (covariate)	1.98	10.77	.001	.10
		<b>df</b>	<b>F</b>	<b>p</b>	<b>Partial eta<sup>2</sup></b>
<b>ANOVA of Intention to Watch</b>	Familiarity	1.98	1.05	.307	
	Congruency	1.98	111.16	.000	.53
	Congruency * Familiarity	1.98	.00	.975	
	Genre Preference (covariate)	1.98	.03	.847	
	Music Likeability (covariate)	1.98	9.91	.002	.09

Analysis of variance on movie trailer 3 indicated that music congruency affected trailer evaluation and intention to watch after being controlled by music likeability and genre preference. As hypothesized in (H2a, and H2b), music congruency will create a positive trailer evaluation and influence the intention to watch. However, in movie trailer 3, there was no significant effect between music familiarity and trailer evaluation and the intention to watch which denies (H3a and H3b) on movie trailer 3; music familiarity influences the trailer evaluation and watching intention.

Therefore, music congruency had influenced all of the trailer evaluation on every movie trailer with genre preference and music likeability as covariates which confirmed (H2a). Then, significant effects were found between music congruency and the intention to watch on the entire movie trailers which confirmed that: music congruency can increase the intention to watch (H2b). The music familiarity only influenced trailer evaluation on movie trailer 2 and failed to influence trailer evaluation of movie trailer 1 and 3 which rejected (H3a): music familiarity can create a positive trailer evaluation. Music familiarity also failed to influence the

intention to watch on movie trailer 1, 2, and 3, which did not confirm (H3b). All of the interaction effect between congruency and familiarity were not significant (all  $p > .1$ ).

*Table 13. Summary of research hypotheses and test results*

Hypotheses List	Description	Movie Trailer 1	Movie Trailer 2	Movie Trailer 3
H1	A positive evaluation of a movie trailer increases potential viewers's intention to watch toward the movie	✓	✓	✓
H2a	Music congruency will create a more positive trailer evaluation.	✓	✓	✓
H2b	Music congruency will create higher intention to watch.	✓	✓	✓
H3a	Familiar music will create a more positive trailer evaluation.	×	✓	×
H3b	Familiar music will create higher positive intention to watch.	×	×	×

Note: accepted hypothesis is symbolized with (✓). Rejected hypothesis is symbolized with (×).

## 5. Discussion

### 5.1. Main Findings

The purpose of this study was to investigate the role of music in movie trailers as the advertisement for upcoming movies. Prior research by (Finsterwalder et al., 2012a; Haw et al., 2013; Jerrick, 2013; Karray & Debernitz, 2017) has focused on the influence of factors such as word of mouth, movie critics, trailer, and the power of actors on the perception towards movie trailer and movie. The present research focuses on the movie trailer itself and put the variables of music familiarity and music congruency to the test. By doing so, the research aimed to provide new insight about the role of music congruency and music familiarity on movie trailer.

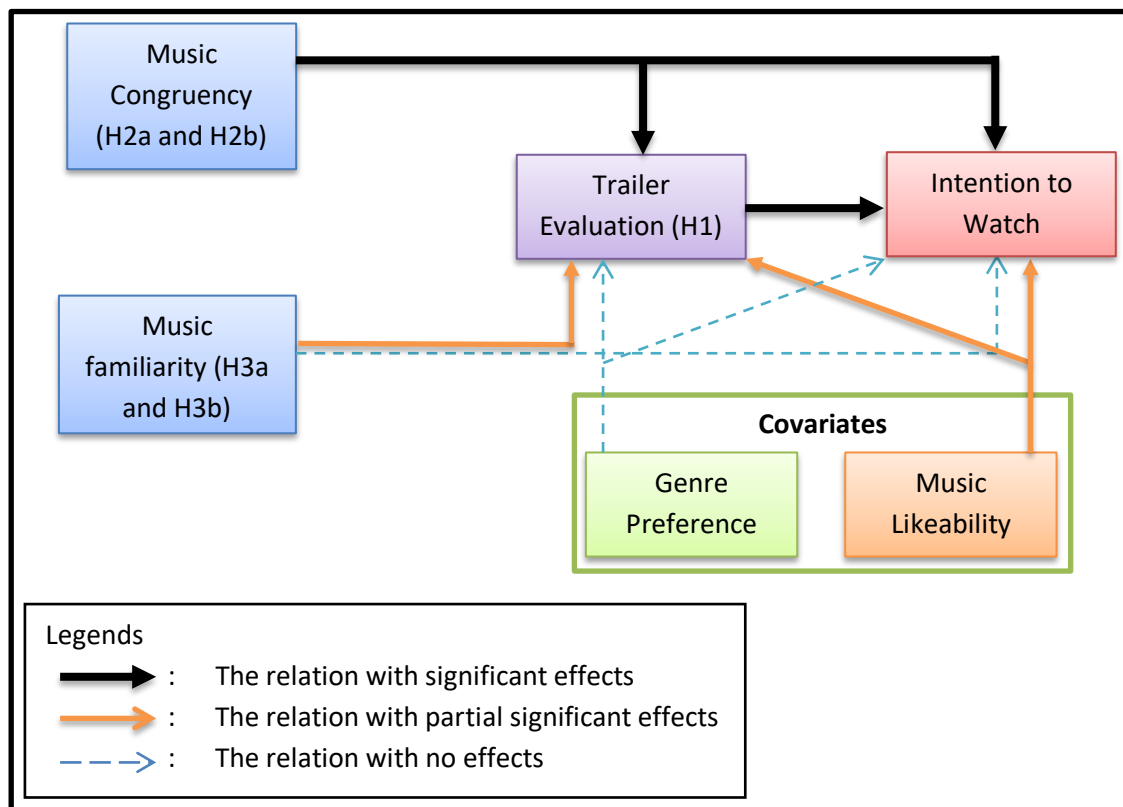
The manipulation of music congruency and music familiarity for this research was successful, which was done using several steps of music selection and sound editing with few softwares (see Chapter 3). The use of music classification by BPM, energy, valence, and popularity score was successful even though there was no pre-test for this study, which actually there could be so many risks that can harm this study by not doing one. However, the findings of (Bhat et al., 2014; Thayer, 1990) about the relation of the role of *intensity*, *timbre*, *pitch*, and *rhythm* in classifying the mood of the music and the relation of movie genre and music mood (Brownrigg, 2003) have been a great help. By using the music classification algorithm by GitHub on *Spotify* website, the score of determining features (e.g., BPM, energy, valence, and popularity) was obtained.

The result of manipulation check confirmed that music congruency manipulation has the main effect on perceived congruency on the respondents. The music congruency manipulation was significantly higher than music familiarity which indicated that music familiarity manipulation did not affect the perceived congruency. On music familiarity manipulation, a significant main effect was found on the perceived familiarity on the respondents and there was no effect on perceived music congruency. The main effects of music manipulation were found on all of the movie trailers which showed that the expected perceptions on the respondents were confirmed. The interaction effect of music congruency and music familiarity only found on the manipulation for movie trailer 1 which shown that music familiarity and music congruency influenced each other in the first movie. There was no interaction effect found on the movie trailer 2, and movie trailer 3. Therefore, the manipulation of the music congruency and music familiarity in this study was appropriate so that analyses can be done in this study.



The findings of the study confirmed (H1) for all movie trailer because of the positive influences of trailer evaluation towards movie trailer. Then (H2a) was confirmed on all of the movie trailers by using significant effect of music congruency on the trailer evaluation. Music congruency also has a significant effect on all of the movie trailers which confirmed (H2b). Music familiarity has a significant effect for trailer evaluation on movie trailer 2. For movie trailer 1 and 3, there was no effect of music familiarity on trailer evaluation. Therefore, (H3a) only confirmed the movie trailer 2. The respondents seemed to regard the music on movie trailer 1 and 3 as being too familiar which divert the information from the movie trailer. There was no effect of music familiarity on the intention to watch for all of the movie trailers, which did not confirm (H3b). As for covariates, genre preference did not have any effect on all movie trailers. However, music likeability had effects on trailer evaluation for movie trailer 1 and 3, and also a significant effect for the intention to watch on movie trailer 3. Thus, the overall results are presented in Figure. 4.

Figure 4. The main findings map



## 5.2. Theoretical Discussion

In regard to trailer evaluation, it is very important because it determines whether someone will watch a movie or not (Jerrick, 2013). The result showed the role of movie trailer in creating

the intention to watch by intriguing respondents's attention so that the information on movie trailers was conveyed correctly. The positive response on movie trailers in this study indicated that movie trailer is an effective advertisement for a movie (Finsterwalder et al., 2012; Haw et al., 2013; Jerrick, 2013). The result confirmed that the trailers were well-crafted. Manipulation of movie trailers was nicely done by doing several editing steps (Chapter 3) to get the best quality for images and audio. By creating a good quality movie trailer, expected response on the trailer evaluation was achieved. As stated by Jerrick (2013), a well-crafted movie trailer can attract people to watch the movie. Therefore, the steps and strategy in creating a good movie trailer must be taken into account. Movie trailer is not just a mere advertisement with clips of scenes, and some music in it, but is must be able to attract the curiosity, attention, and meet the preference of the viewers. Although the author have no idea about the preferences of respondents, the manipulation that was done by using the findings of previous study seems to get close to the respondents's preference. As hypothesized (H1), this study found that a positive trailer evaluation increases the intention to watch for a movie. The trailer evaluation of every movie trailer in this study affected the intention to watch by showing a significant effect on every movie trailer, which was found by directly connecting the trailer evaluation to the intention to watch.

As for music congruency manipulation, the result showed that music congruency had a significant effect on movie trailer. As mentioned by Kellaris, Cox, & Cox (1993), as long as the congruency between music and the advertisement display goes well, the response that will appear will also be good. The music was manipulated by imitating the music flow of the original movie trailer (sound effects, cue points, fade in-out of music). By choosing the congruent music (based on BPM, energy, valence) the mood of the music in this study created more emotions on the displayed trailers. The music's perceived mood enhanced the mood of the movie genre and intrigued more attention to the trailer that created congruency between the trailer and music which led to positive trailer evaluation for all movie trailers. This result concurs with prior study which stated that the evaluation of movie trailer can be influenced by music congruency (Jerrick, 2013; Karray & Debernitz, 2017; Smeaton et al., 2006). The result of the relation between music congruency and trailer evaluation confirmed the (H2a); music congruency will create a more positive trailer evaluation.

The effect of music congruency was successful to increase the respondents's intention to watch. Although the movie trailers were the advertisement of released movies, it seems that

respondents were attracted by the suitable combination of music and the trailer. Lavack, Thakor, & Bottausci (2008) mentioned that attitude towards a product is more favorable when music is congruent. The purpose of movie trailer is to attract consumers to watch the movie (Jerrick, 2013). It means that regardless of the quality of the movie, movie trailer is supposed to attract more consumers to watch the movie. The movie trailers that were used in this study were not the trailer of high rated movies. Nevertheless, in the study, music congruency can intrigue the respondents's intention to watch. It seems that music congruency can create a curiosity on the perceived message from the trailer. As mentioned by Oakes, (2007), music congruency can add more values to the message of the movie trailer. After influencing trailer evaluation with a significant effect, it is not surprising that music congruency also has a good influence on the intention to watch. This study found that music congruency manipulation increases the respondents's intention to watch, which confirmed (H2b); music congruency will create higher intention to watch the movie.

Conversely, music familiarity in this study failed to influence the trailer evaluation and the intention to watch. As a form of advertisement (Jerrick, 2013), movie trailer with familiar music is expected to be able to attract more attention (Allan, 2008), and to increase positive reaction towards the promoted product (Fraser, 2014; Roehm, 2001). However, the expected effect of familiar music seems to be too much for this study. This result can be explained using the study of Roehm (2001), which stated that too much music familiarity can distract the attention from the advertisement. It seems that the familiar music that were used in this study were regarded by the consumer as being too familiar. Especially on the condition in which the music is familiar, but incongruent. This combination might led to the condition where the attention to music was far more than the attention to the movie trailer which hinder the information delivery of the movie trailer. The only effect of music familiarity was found on movie trailer 2, where music familiarity has a significant effect on trailer evaluation. It seems like the music is familiar, but not too familiar, so the respondent still have enough attention towards the movie trailer. Hence the respondents can evaluate the trailer without any distraction. The outcome confirmed the (H3a) for movie trailer 2; familiar music will create a more positive trailer evaluation. However, such effect did not happen between music familiarity and the intention to watch for movie trailer 2. For movie trailer 1 and 3, music familiarity did not affect at all.

As the covariates, genre preference and music likeability were used as the control variable on the effect of music congruency and music familiarity on trailer evaluation and the intention to watch. The result showed that genre preference did not have any effect on any movie trailer in this study. The genres that were used in this study were; action/adventure, adventure/animation/fantasy, and drama/ omedy. According to (BFI, 2016) these genres were in the top 5 of favourite movie genre. However, this study did not find any effect of these genre on the respondents. Prior research mentioned that genre preference could influence someone's decision-making process (Finsterwalder et al., 2012; Haw et al., 2013; Karray & Debernitz, 2017). However, the outcome of this study showed that most respondents of this study have different personal movie genre preference. The genre used in this study did not seem to be liked enough by respondents so they ignored the genre of movie trailers and were attracted to more interesting features, like the music congruency. Although most of prior research stated that perceived movie genre of movie trailer would determine the consumers's response, the result of this study showed that genre did not cause any influence, not even one. Also, there is the possibility that the respondents do not care about the genre of the movie trailer, because the congruency of the trailer and the music was strong enough to intrigue them to see the whole movie trailers. For that, future research in this part might open a new insight about it.

Nevertheless, music likeability had some relation to movie trailer 3. Music likeability had significant effect on trailer evaluation and the intention to watch for movie trailer 3. As stated by Galan (2009), music likeability can create a positive response towards advertisement and the promoted product. The music that used for movie trailer 3 (see Chapter 3) were found to be likable for the respondents. Although it was not congruent, or familiar, the respondents still liked the music. Therefore, the music on movie trailer 3 influenced the trailer evaluation and the intention to watch. As for movie trailer 1, music likeability had a moderate effect on the trailer evaluation which showed that the music on movie trailer 1 was likable enough to affect the trailer evaluation, but not with the intention to watch. On movie trailer 2, the music seems not likable enough to influence the response of respondents. As mentioned by (Galan, 2009), the positive effect of music likeability only appear if the consumers appreciated the music.

### **5.3. Limitations and Direction for Future Research**

The final results of this study can be useful for future research, however, this study has its limitations that should be interpreted cautiously and be kept in mind. First, some respondents finished the survey in less than 5 minutes. The targeted duration for a whole survey was 10

minutes. Therefore, 20% of responses were eliminated due to the irregularity of the duration. Some respondents seemed to know the movie trailer and music, so they skipped the movie trailer several times, and answered the questionnaire without watching the entire trailer. The music congruency and familiarity also depends on the displayed content (Blecha, 2015; Pereira et al., 2011), which means that in a movie trailer, the congruency of the scenes and the music is not always displayed in whole trailer. The congruency will take place on several parts of the trailer, so does the music familiarity. For future research, a different method for data collection might be able to prevent this matter.

Second, this study did not do a pre-test to confirm the music congruency and familiarity. This study only depended on previous study, music editing, and the GitHub algorithm. Pre-study may obtain more insight about the common genre preference in the Netherlands which might lead to different results on genre preference. Although the author feels that music selection using energy and valence levels is quite effective, this method still has to undergo several more trials before it can be used for other types of music. Hence, future research should consider to do a pre-test to get the score of music congruency and familiarity, that will be used as part of the stimuli, instead of depending on music classification indicators by using BPM, energy, valence, and popularity. This will keep the researcher away from the possibility of repeating the manipulation process many times.

Third, the used movie genre in this study seems to be not popular enough for the respondents. The author believes that if the information about the common genre preference of respondents was obtained, the results for genre preference will be different. Therefore, future research should consider getting more information about genre preference firsthand before distributing the questionnaires.

Fourth, in regard to the music, this study only focused on the familiarity and congruency. The music familiarity in this study seems to be too familiar. Therefore, future research may consider using not too familiar music to avoid the distraction of the trailer's message. Then, to also use different features such as the lyrics, range of music scale like major for "bright" and minor for "dark" (Cook, 2007), or even the musical scale like Arabian for "mysterious" and Aeolian for "uplifting effect" (Hall, 2008), and another features of music that can give new insight to this topic.

#### **5.4. Practical Implications**

The findings of this study show the practitioners of industrial films, such as movie studios, movie marketers, movie trailer makers, and movie trailer editors, that some features in the movie trailer need to be considered, especially the use of music. Some movie marketers gamble their promotional budget on using music from a famous artist or familiar music in order to attract consumers. The fact is, not all of the familiar music would fit the movie trailer. This study showed that today's consumers are more attracted to music congruency rather than its familiarity. The music congruency can create more emotional engagement between the viewers and the trailer, which is beneficial to increase the intention to watch (Finsterwalder et al., 2012; Jerrick, 2013; Smeaton et al., 2006). More consideration should be taken when deciding what music to use in the upcoming movie trailer.

Music likeability can be considered as the influencing aspect for movie trailers. This study found that the liking for music can create more positive response to movie trailers. The likeability towards the music does not depend on the music familiarity or congruency, therefore, using a likable music might be useful for a movie trailer. The combination of congruent and likable music might give a better impact on the movie trailer due to risk of being too familiar with a familiar music. However, the indicator of likable music needs to be set before this element can be used.

#### **5.5. Conclusion**

This study has found that music can influence the response towards movie trailer. Commonly, people might used to think that using a piece of familiar music on movie trailer can attract more attention, which can lead to increasing movie sales. Nevertheless, this study found that the music familiarity cannot sufficiently influence the consumers's intention to watch, the music congruency can increase the intention to watch, instead. Music congruency can influence the evaluation of a movie trailer which can lead to the intention to watch for an upcoming movie. Internally, the genre preference and music likeability of a person might control the response towards a movie trailer. However, the music congruency of movie trailer can strengthen the trailer's intended message, so consumers can be attracted and the intention to watch the movie becomes higher. Therefore, the movie marketers do not always have to use music familiarity on movie trailers. There is always the possibility to use unfamiliar music if the promotion budget is limited. As long as the music is congruent with the movie trailer, the purpose of movie trailer will be achieved.

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## Appendixes

### Appendix A - Questionnaire

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#### Hey, glad to see you around here!

My name is Raggil Suliza. I am a master student of University of Twente in Communication Studies.

First of all, let me thank you for taking this 10 minutes survey. You are a great help!



For this research, I am on a daring quest to collect data on people's experiences watching movie trailers.

In this survey, you will get to see three movie trailers, each one followed by a set of questions. As the trailers come with sound, please create the right circumstances for watching the trailers with sound, either via your headphones or using speakers.

I would like to ask you to watch each trailer carefully, and then fill out the questions as good as possible. There are no correct or incorrect answers. Just try to give the answers that fit your views or experiences best.

Our target audience involves everyone who lives in the Netherlands. This is why you are here!

And don't worry, your data is just for this research so you are will remain completely anonymous. It's a promise!

Of course, participating in my research is completely voluntary. I sincerely hope that you will complete the entire research session. But of course, you are free to end your participation at any moment

If you are ready to begin, please click "next".

Thanks so much for your participation!

Raggil Suliza

PS: If you have any questions about this research, you can reach me via email ([raggilsuliza@student.utwente.nl](mailto:raggilsuliza@student.utwente.nl))

#### End of Block: Introduction

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**Start of Block: Screener**

Before we begin, we would like to make you are qualify for this study. Please indicate your age:

- ☐ Under 18 (1)
- ☐ 18 to 30 years old (2)
- ☐ Over 30 years old (3)

Please indicate your age:

Please indicate your gender:

- ☐ Male
- ☐ female

DeviceType To maximize your survey experience,  
If you are using a mobile device, we want to ask what type of mobile device are you using now?

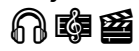
- ☐ BlackBerry (1)
- ☐ Android (2)
- ☐ iPhone (3)
- ☐ iPad (4)
- ☐ iPod (5)
- ☐ Windows Mobile (6)
- ☐ Opera Mobile (7)
- ☐ I am using PC/ Window/ Linux/ Ubuntu (9)
- ☐ I am using Mac (10)
- ☐ Other Mobile (8)

**End of Block: What OS are you using now?**

---

**Start of Block: Reminder**

reminder Oops, before you start make sure you can hear the sound of your device(s)  
so you can fully enjoy the movie trailers



set? let's do it

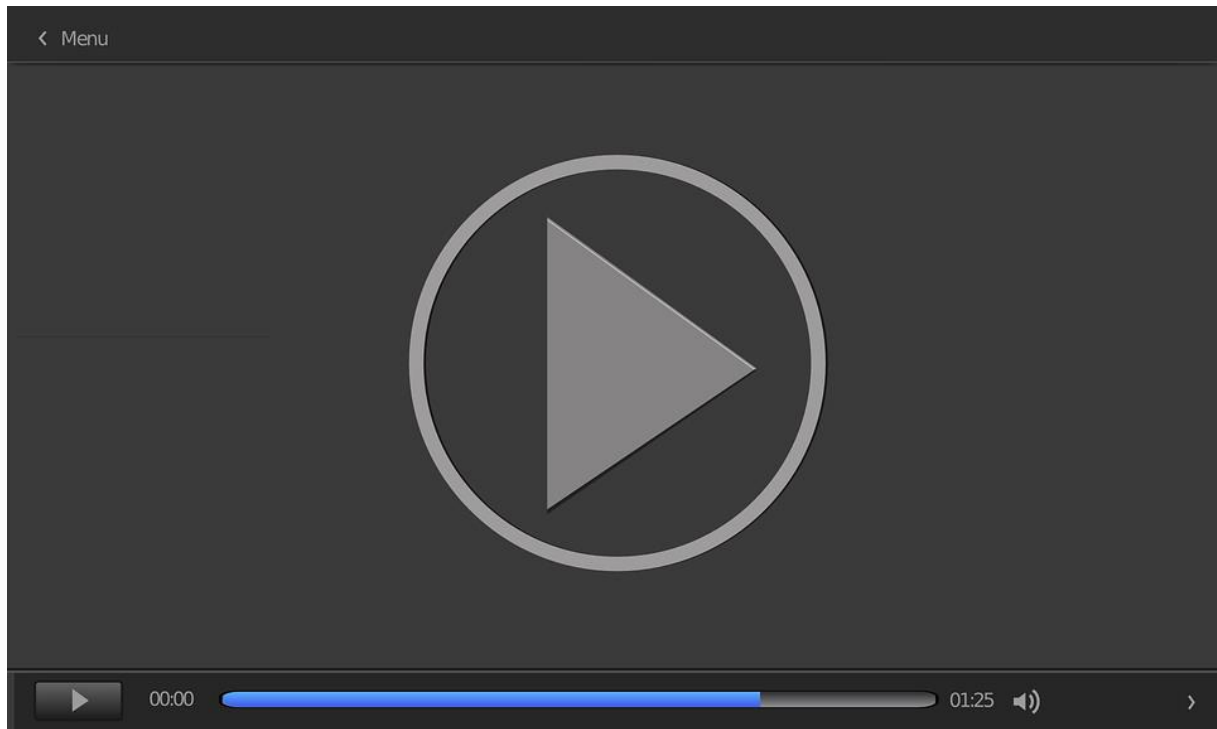
**End of Block: Reminder**

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## Start of Block: Movie trailer set A

TRAILER 1.A Movie Trailer 1



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Page Break

EVALUATION TRAIL 1.A What do you think this about movie trailer?

	Strongly agree (1)	Somewhat agree (2)	Neither agree nor disagree (3)	Somewhat disagree (4)	Strongly disagree (5)
The trailer for this movie is well-made (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The trailer for this movie is nice to watch (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The trailer makes me curious about this movie (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I like watching this movie trailer (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### BEHAVIORAL INTEN 1.A Do you?

	Strongly agree (1)	Somewhat agree (2)	Neither agree nor disagree (3)	Somewhat disagree (4)	Strongly disagree (5)
I would like to see this movie (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think this movie will be very nice (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This is probably a good movie (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I will probably like this movie (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### MOVIE GENRE 1.A What do you think about the genre of this movie?

	Strongly agree (1)	Somewhat agree (2)	Neither agree nor disagree (3)	Somewhat disagree (4)	Strongly disagree (5)
Normally I like this type of movie (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I never watch movies in this genre (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This movie genre does not appeal to me (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

MUSIC LIKEA 1.A what is your opinion about the music?

	Strongly agree (1)	Somewhat agree (2)	Neither agree nor disagree (3)	Somewhat disagree (4)	Strongly disagree (5)
I like the music that is used in this movie trailer (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The music used in this trailer does not appeal to me (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The trailer uses good music (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

MUSIC CONGRUEN 1.A Share your opinion ...

	Strongly agree (1)	Somewhat agree (2)	Neither agree nor disagree (3)	Somewhat disagree (4)	Strongly disagree (5)
The music seems to be suitable for this movie trailer (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The music Is in line with this movie trailer (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The music is well chosen for this movie trailer (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The music and movie trailer somehow fits (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

MUSIC FAMILIAR 1.A Share your thought ...

	Strongly agree (1)	Somewhat agree (2)	Neither agree nor disagree (3)	Somewhat disagree (4)	Strongly disagree (5)
The music of this movie trailer is familiar to me (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I think I ever heard the music of this movie trailer (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The music of movie trailer is well-known music (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I never heard the music of this movie trailer before (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>