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Abstract

Trailers have been recognized by marketers as one of the most crucial components in marketing movies or music videos. This paper examines the implications of screen size and screen shape in the reception of trailers. Two experiments were conducted to investigate if screen size and screen shape rendered a music video trailer and the music more favorable. Participants' willingness to spread positive word of mouth regarding the trailer was also studied. Furthermore, a field study was conducted to examine whether two movie trailers with different screen shapes affected the degree to which people favored the trailer. Results suggest that screen size and screen shape affected viewers' perception of the music video trailer and their willingness to spread positive word of mouth.

Keywords

Trailer, Screen size, Screen shape, Word of Mouth

Disciplines

Business

**Designing the Optimal Video Hook: Effect of Screen Size and Screen Ratio on the
Perception of Trailers**

By

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An Undergraduate Thesis submitted in partial fulfillment of the requirements for the
WHARTON SUMMER PROGRAM for Undergraduate Research

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ABSTRACT

Trailers have been recognized by marketers as one of the most crucial components in marketing movies or music videos. This paper examines the implications of screen size and screen shape in the reception of trailers. Two experiments were conducted to investigate if screen size and screen shape rendered a music video trailer and the music more favorable. Participants' willingness to spread positive word of mouth regarding the trailer was also studied. Furthermore, a field study was conducted to examine whether two movie trailers with different screen shapes affected the degree to which people favored the trailer. Results suggest that screen size and screen shape affected viewers' perception of the music video trailer and their willingness to spread positive word of mouth.

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INTRODUCTION

Due to the proliferation of various types of smartphones and technological devices such as tablets, laptops, smartwatches etc., customer research focusing on the reception of digital material has generated great interest among scholars. For instance, the smartphone itself has been investigated and recognized as a source of comfort that people resort to when they confront a stressful situation (Melumad & Pham, 2020). Although there is no strict consensus as to whether mobile shopping behavior incentivizes a certain set of behaviors for consumers, research has generally shown that the acceptance of mobile shopping behavior is influenced by mediators such as the perceived ease of use, perceived control, perceived risk of the device, and the hedonic nature of the product (Hubert et al., 2017).

Comparisons among different sets of devices and its effect on consumer behavior has also been investigated. User generated content, for instance, on smartphones tends to be more emotional than those written on computers because additional constraints users face when typing on a smartphone leads users to focus on the gist of the information (Melumad et al., 2019). In terms of web-browsing activities, customers tend to process less information on smartphones compared to when they use their computers because additional constraints of smartphones discourage users from more thoroughly exploring and processing information (Ghose et al., 2013). However, not much research regarding the effect of these digital devices has been conducted in the context of the media entertainment industry, an industry that has been profoundly influenced by the digital revolution. Specifically, in this research, I focus on the effect of screen size and screen ratio on the reception of trailers. In what follows, I begin by providing an overview on relevant prior research, which I use to build my hypotheses; I then report the results of two experimental studies on music video trailers as well as one field study on movie trailers that test my predictions.

LITERATURE REVIEW

Background on Preview Videos for Entertainment Products.

Movie trailers, short clips that feature scenes from the actual movie, are crucial components of the movie marketing process that has been used to whet the appetite of the customers for the actual movie (Wasko, 2004). The form of movie trailers in the early 1900s were quite different from movie trailers produced nowadays. Movie trailers were initially previews that were placed before the movie was broadcasted and then was eventually produced and marketed separately from the movies through various channels (Brown et al., 2017).

Nowadays, movie trailers are released in advance, sometimes up to a year before the actual release of the movies, in order to increase customer demand for the movie. Movie trailers are advertised through social media and through many video platforms such as YouTube (Brown et al., 2017). Instead of releasing a single video trailer, most producers release various versions of movie trailers that focus on specific themes or characters. Distributing movie trailers is a crucial component of the movie marketing process and is often a very successful way to persuade customers to come and watch the movie. As a result, among the average advertising budget for a movie (\$36 million) a large majority of the budget is used to produce and market movie trailers (O'Reilly, 2012). Unlike movie trailers, however, music video trailers are usually 30 seconds to a minute long and do not focus on giving a preview of a certain plot. Rather than delivering information regarding the plot or a character, music video trailers are generally focused on delivering visual images and aim to give a meaningful impression of the album.

Recently, music video trailers, often referred to as “teasers,” have also been released to give a short preview of the music video and album from artists before their official release. As with movie trailers, music video trailers feature short clips from the actual music video. Popular singers that are not only recognized in the US, but also worldwide such as Katy Perry or Halsey have frequently utilized music video trailers to market their new song in advance (Katy Perry, 2013; Halsey, 2020). Music video teasers have also been extensively used in the K-Pop industry to raise awareness long before the official release of the music video. Examples of artists who have released music video teasers include BTS, NCT, and Black Pink etc.

Research on movie trailers have been conducted on the effectiveness of the trailers depending on specific elements of the content. For instance, eye-catching scenes such as humorous, sexual, or violent scenes have a significant effect on a movie's abnormal returns

(Karray & Debernitz 2015). Hou et al. (2016) took a more statistical approach in determining the optimal design of trailers by applying multi-modal semantics extractions to determine key elements of a horror movie trailer. Although nowadays viewers watch these previews through various channels and devices, not much research has been conducted on the specific effect of technological devices on the reception of trailers. Given this gap in the literature, in my research, I seek to understand how different form factor elements of technological devices that have been shown to affect content perceptions might influence consumer reactions to an emerging and increasingly popular type of online content, namely, music video trailers. Through a field study, I then move on to discuss the implications of a different type of trailer, movie trailers.

Heuristics and Screen Size

Supporters of dual process theories posit that human beings engage in dual process thinking consisted of systematic and heuristic assessments of the information (Kim, 2017). According to dual process theory, systematic thinking triggers a more analytical and thorough investigation of the material, while a heuristic examination is more concerned with surface-level details. Heuristic processing consists of an “application of simple decision rules” (Chaiken, Giner-Sorolla & Chen, 1996, p. 553), and therefore, requires less cognitive energy than systematic processing. Whether an individual engages in systematic or heuristic processing depends on the presence of heuristic cues. When processing information, there is a natural tendency for humans to resort to mental shortcuts to due to a limited capacity of processing information (Fiske, 2013). Therefore, as heuristic processing facilitates a more quick and efficient method of processing information, human beings naturally resort to heuristics rather than systematic thinking when heuristic cues are salient (Uleman & Bargh, 1989).

Heuristics have been investigated in the context of technological devices as well. Research has shown that screen size acts as a trigger that would shape a user's perception and level of engagement with the content conveyed through the device (Kim & Sundar, 2014). Consistent with the theoretical implications of dual processing, research has shown that bigger screens can provide more heuristic cues that discourage systematic processing. According to Kim and Sundar (2014), an experiment that tested the level of systematic processing of video advertisements displayed on small screens versus large screens indicated that people who viewed the advertisement through a device with a large screen engaged in more heuristic processing while participants who viewed advertisements through a small screen processed the information in a more analytical manner.

Large screens trigger the "bigger the better" heuristic, which is a tendency to evaluate bigger visual cues as better than those of a smaller size. The "bigger the better" heuristic has been shown to hold true in many contexts. For instance, participants have shown a clear preference to larger geometric shapes and Chinese characters over smaller ones (Silvera, 2002). The "bigger the better" heuristic activated by devices with large screens increase the aesthetic appeal of the device. A recent study conducted by Kim (2017) on smartwatches indicates that participants perceived large-screen smartwatches as more attractive. Even in the context of smartphones, smartphones with larger screens entail more hedonic and practical value and therefore, more easily promote smartphone adoption than those with smaller screens (Kim & Sunder, 2014). The aesthetic appeal of the device, in turn, translates into a more positive evaluation of the content conveyed through the device (Fogg & Tseng, 1999). According to Kim and Sunder (2014), when participants were asked to perform a task that involved web-browsing using smartphones with 3.7- and 5.3-inch screens, the paper concluded that larger screens

triggered a more positive attitude towards the task. Participants who viewed advertising messages through a smartwatch with a larger screen also evaluated the information to be of higher quality than information presented through a smaller screen (Kim, 2017).

The reliance on heuristics when faced with information presented through a big screen is also attributed to the activation of various sensory processes that render the user experience more realistic, activating the realism heuristic (Kim & Sundar, 2014). Essentially, a large screen facilitates emotional arousal and therefore, creates a more positive viewing experience for the users (Lombard & Ditton, 1997). Consistent with these results, viewers who watched action movies from a larger screen felt more involved with the movie and therefore, evaluated the movie more positively than those who watched a movie from a smaller screen (Lombard et al., 2000). Even in the context of more interactive types of media such as video games, participants' experiences were shaped by the screen size of the device. According to Hou et al. (2011), players who engaged with a game through a larger screen reported more emotional changes and arousal, a more positive assessment of the game characters, and more enjoyment than those who participated in the game through a smaller screen.

Numerous studies have shown that through the bigger the better heuristic and the realism heuristic, larger screens render both the device and the information conveyed through the device more pleasant for users. Building on this, one of the questions examined in my work is whether screen size likewise significantly impact the viewer's attitude towards music trailer content. In particular, given that music video trailers are also aimed at arousing an emotional response, the realism heuristic might enable the viewers to be more engaged with the content and therefore, render it more enjoyable. The bigger the better heuristic might also act in favor of large screens,

as the perceived aesthetic value of the technological device will translate into a more positive evaluation of the music video trailer. Therefore, I hypothesize the following:

Hypothesis 1: Music video trailers shown through a large screen will be perceived more positively than those shown through a smaller screen.

Screen shape and Content Perception

In addition to screen size, a critical dimension to consider in examining how technology affects perception is the *shape* of a screen. As preferred shapes can promote a sense of mathematical harmony and a good sense of balance, numerous scholars in the field of shape psychology have investigated the ideal shape that is aesthetically appealing. Although there is no definite consensus regarding the most attractive shape, the golden ratio has generally been cited as the ratio of shapes that is considered to be the most aesthetically pleasing for the human eye (Raghubir & Greenleaf, 2006). The golden ratio refers to the proportion of two lengths a and b in which $\frac{a}{b} = \frac{b}{a+b}$ (Benjafield, 1976). Foundational research regarding the golden ratio also indicates that when participants were shown a series of rectangles that were of equal areas, participants preferred the square over other rectangles that did not adhere to the golden ratio, but showed the greatest preference for the rectangle that followed the golden ratio (Benjafield, 1976).

The investigation of an ideal shape has also continued in the realm of consumer research that spans from research on advertising material to product design. Research regarding posters used for marketing, for example, indicates that when presented with a poster advertising a concert that had a ratio of 1.38 versus 1.62 (the golden ratio), participants showed a higher purchase intention for the one that followed the golden ratio. However, the preferred ratio of the advertising material differed based on context. A study that used 9 different ratios of rectangles

from 1:1 to 2 indicated that when presented with an invitation to an event that was not serious (birthday party, circus trip etc.), participants indicated a strong preference towards an invitation that had a ratio of 1:1 over other ratios (Raghubir & Greenleaf, 2006). However, when presented with a more serious context (business presentation, piano concert), customers favored rectangle ratios that were closer to the range 1:1-1:5 (Raghubir & Greenleaf, 2006).

Research regarding shape and product design has also indicated that the shape of the product influences the perception of the product. A field study conducted by Raghubir and Greenleaf (2006) on different items in a grocery store indicates that the demand for products that are packaged in rectangular boxes differ based on the ratio of the sides of the box. The effect of the shape of a product also influences the perception of a technological device as well, as round smartwatches are perceived to be more attractive while smartwatches with a rectangular shape are perceived to be easier to control (Kim, 2017).

Building on this, I posit that the general shape of the screen, specifically the ratio of the sides of the rectangle of a screen, also influences the reception of music video and movie trailers. In particular:

Hypothesis 2: Trailers viewed through different screen shapes will induce different evaluations of the content conveyed through the screen

Hypothesis 2-a: Trailers viewed through the screen with a square (1:1) will be considered more favorable than content conveyed through a rectangular screen that does not follow the golden ratio

Hypothesis 2-b: Trailers viewed through a rectangular screen that follows the golden ratio will be perceived as more favorable than trailers viewed through a square screen.

Successful Trailers and Purchase Intent

Academic studies on trailers have almost exclusively focused on movie trailers. Papers related to movie trailers investigated different models and methods that could be used to create effective movie trailers such as the use of electroencephalography to measure individual preference for movie trailers and the application of vector machines in automatically generating movie trailers that contain relevant clips from the actual movie (Boksem & Smidts, 2015; Smeaton et al., 2006). Brown et al. (2017), investigated the success of movie trailers by dividing customers' responses into three components: liking, understanding, and intention of positive word of mouth (WOM). The study concluded that understanding the trailer has a positive correlation with liking the movie, and that these two elements of customer reception positively correlate with positive WOM intentions (Brown et al., 2017). Eventually positive WOM intentions significantly increase the customer's willingness to purchase a movie ticket (Brown et al., 2017). Furthermore, WOM was also included as an important explanatory variable in a model used by Craig et al. (2015) to predict purchase intention and awareness of movies. The effectiveness of trailer videos in encouraging positive comments and word of mouth is, therefore, a crucial element of a music video trailer that should be examined to promote more views for the actual music videos.

Music video trailers share many characteristics with movie trailers in that it is a short film that is used to create a preview of a video product for customers. Therefore, as mentioned in the study conducted by Brown et al., the liking of the music video trailer will correlate with WOM intentions and a music video trailer that is liked will induce positively valanced comments. While music trailers are aimed at emotional arousal and therefore, are hedonic by nature, movie trailers often require viewers to process information regarding the general plot. Therefore, I

contend that liking a music trailer is even more likely to be influenced by word of mouth.

Therefore, I hypothesize the following:

Hypothesis 3: Participants' liking of the music video trailer and positive WOM intentions are positively correlated.

STUDY 1

Participants and Data Collection

The purpose of this study is to test whether the effects of the type of trailer (performance vs. artist) on consumer reactions varied depending on the size of the screen. A convenient sample of 120 participants were recruited. The average age of participants was 25.7. Female participants composed approximately 65% of the sample. A preliminary survey was used to exclude participants who already watched the music video used as a stimulus and participants who showed strong opinions regarding the singer Taeyeon.

Stimulus

A total of six stimuli were used for the study. The music video trailer of a Korean pop song "Spark" by Taeyon was used. A trailer by a Korean pop artist relatively unknown to the American public was purposefully used to prevent any preconceived notions regarding the song from influencing the results. Among the two versions of the trailer, a singer version (a version that primarily focused on the facial expression of the singer along with a background that aligns with the overall lyrics of the song) rather than a performance version (a version that focuses on dance performances) was used because the singer version had a higher view rate.

Method

The experiment was conducted in a controlled setting in which participants were randomly assigned to two groups: a small screen group and a large screen group. The small

screen group viewed music video trailer through a small screen (an iPhone with a diagonal screen length of 4.77 inch) and the large screen group viewed the music video trailer through a large screen (an iPad with a screen diagonal length of 12.9 inch).

After the participants viewed the videos through the devices, a survey was administered. The liking of the trailer and the liking of the music was measured with a 5-point Likert scale that contained responses from “1: dislike very much” to “5: like very much”. The instruction, “Rate the extent the which you liked the music video”, and “Rate the extent to which you liked the music” were given. The WOM intention was measured through a scale adapted from the WOM scale used by Babin et al., 2005. The adapted WOM scale consisted of 5 items ranging from “1: strongly disagree” to “5: strongly agree”. The instruction, “Rate the extent to which you are willing to spread positive word of mouth” was given.

Results

I conducted an ANOVA and a Tukey HSD test on the data collected. The results of the music video trailer liking and the willingness to spread positive word of mouth is shown in Table 1 and Table 2 respectively. The differences in the liking of the music was not statistically significant. However, the two-way ANOVA results indicate that the results for the music video trailer liking score and willingness to spread positive WOM showed statistically significant differences (see Table 3). The results, therefore, lend evidence to hypothesis 1, as the music video trailer shown through a large screen elicited more favorable responses compared to a music video trailer shown through a small screen.

Table 1.

Tukey HSD Test (Music Video Trailer Liking)

Screen type	Difference of means	<i>p</i> -value
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Small – large	-1.774	0.000*
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Table 2.

Tukey HSD Test (WOM)

Screen type	Difference of means	<i>p</i> -value
Small – large	-1.804	0.000*

Table 3.

ANOVA Results

Variable	<i>p</i> -value
Screen type	3.95*e ⁻¹² *

Discussion

The results lend evidence to hypothesis 1. Participants favored the music video shown through a larger device. Furthermore, hypothesis 3 was also accepted since the degree to which participants liked the music video trailer was positively correlated with viewers' willingness to spread positive word of mouth. It is also important to note that, the results for the degree to which participants liked the music itself did not show statistically significant results. This indicates that the size of the screens used to view music videos influenced the visual assessment of the music video, but that it may not necessarily influence the assessment of the music itself.

STUDY 2

Participants and Data Collection

Participants aged 17 or over were recruited via Amazon Mechanical Turk and received a financial compensation of \$0.2 for their participation in the study. A total of 180 participants were recruited. The average age of the participants was 34.28. Female participants composed 33.33% of the participants. The process of data collection was approved by the University of Pennsylvania Institutional Review Board.

Stimulus

The music video trailer used in study 1 was also used for study 2. The music video trailer was edited to a rectangle that had a shape of a square, a rectangle that adhered to the golden ratio, and the original version of the rectangle on YouTube (16:9). Examples of the three versions of the character music video trailer are illustrated in Figure 1.

Figure 1.

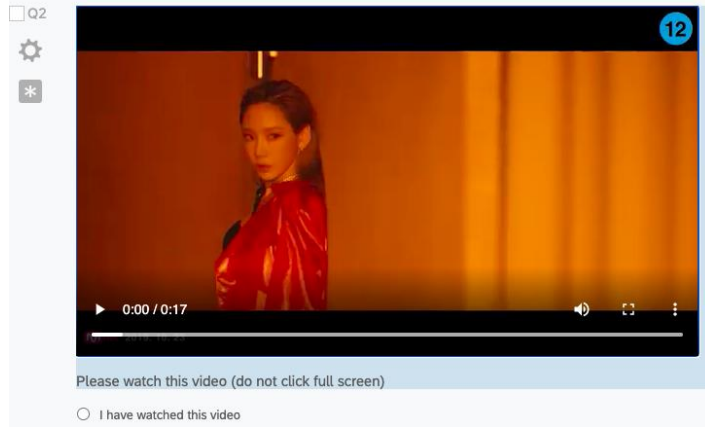
Original Version



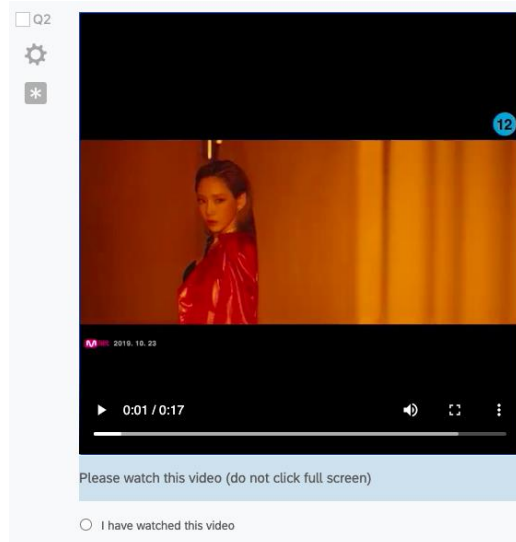
Please click watch this video (do not click full screen)

I have watched this video

Golden Ratio Version



Square Version



Method

The liking of the trailer and the liking of the music was measured with a 5-point Likert scale that contained responses from “1: dislike very much” to “5: like very much”. The instruction, “Rate the extent the which you liked the music video”, and “Rate the extent to which you liked the music” were given. The WOM intention was measured through a scale adapted from the WOM scale used by Babin et al., 2005. The adapted WOM scale consisted of 5 items ranging from “1: strongly disagree” to “5: strongly agree”. The instruction, “Rate the extent to which you are willing to spread positive word of mouth” was given.

Results

An ANOVA and a Tukey HSD test of the results were conducted based on the data collected. The results of the music video trailer liking and the willingness to spread positive word of mouth is shown in Table 4 and Table 5 respectfully. Overall, the differences in the liking of the music was not statistically significant. However the two-way ANOVA results indicate that the results for the music video trailer liking (p -value for screen type : 2.78×10^{-13}), and the willingness to spread positive word of mouth (p -value for screen type : 2×10^{-16}) were statistically significant.

Table 4.

Tukey HSD Test (Music Video Trailer Liking)

Screen type	Difference of means	p -value
Original – Golden Ratio	-1.76	0.000*
Square – Golden Ratio	-1.144	0.002*
Square – Original	0.12	0.01*

Table 5.

Tukey HSD Test (WOM)

Screen type	Difference of means	p -value
Original – Golden Ratio	-1.547	0.000*
Square – Golden Ratio	-0.806	0.000*
Square – Original	0.740	0.007*

Discussion

Overall, hypothesis 2-a and 2-b were supported. The liking of the music video trailer adhered to hypothesis 2, since the music video trailer that was viewed through a rectangle with a golden ratio was favored the most followed by the square and then the original version. The results also lend support to hypothesis 3, as positive WOM positively correlated with the degree to which a person liked the music video trailer. As shown in the previous study, it is also important to note that the degree to which the viewers liked the music video trailer and the degree to which they liked the music itself did not align completely. Therefore, whether the music or the visual image of the music video is prioritized is an important issue to consider for music video producers.

STUDY 3

A field study was also conducted to test whether the effects generalize to a real world setting. Furthermore, the field study also examines if the results from the experimental study can be applied to a different type of trailer, movie trailers.

Method & Data Collection

The trailer of the movie *Ratched* was used. This trailer was selected because the trailer was distributed in Facebook through a square screen with equal sides (1:1), whereas it was distributed in YouTube through a rectangle screen with a screen ratio of (16:9). Screenshots of the two screens are shown in Figure 2. 3,000 comments from both Facebook and YouTube regarding the trailer was scraped for analysis. I then used the natural language processing software LIWC to analyze the text.

Figure 2.

Youtube



Facebook



RESULTS

Text Analysis of Customers' Perceptions

To examine the emotional valence of the comments associated with the movie trailer, the “affective responses” category of the LIWC word categories was examined. The results indicate that the proportion of affective words such as “happy”, “ugly” or “bitter”, featured in comments of trailers shown through a square screen was lower than those of the rectangular

screen, and that the results were statistically different (p -value = $2.2e^{-16}$). Interestingly, the comments written in response to the trailer shown through the rectangular screen contained more negative and positive words than comments written in response to the trailer shown through the square screen (p -value = $1.253e^{-14}$; p -value = $2.2e^{-16}$). Furthermore, as this is a trailer of a horror film intended to trigger fear and anxiety, the “anxiety” category was also examined. An analysis of the comments indicates that the screen with a ratio of 16:9 (YouTube screen ratio) induced more emotions related to anxiety than a screen with a square ratio.

Furthermore, an analysis of words related to perceptual processes reveals that the comments written by viewers who viewed the content through a square screen utilized less perception-related words such as “See”, “touch”, or “listen” ($p = 0.0001652$). A closer scrutiny of the results, however, indicates that the results differ based on the sensory input examined. Facebook comments utilized more words related to visual senses ($p = 0.00623$), marked by words related to “see”, whereas the YouTube comments utilized more words related to auditory senses ($p = 2.2e^{-16}$).

Discussion

The data obtained for study 3 partially aligns with the experimental results obtained in study 2. The hypothesis that the square screen will induce a more favorable response towards the content was rejected, as the comments posted on the video with the rectangular screen had a higher proportion of positive words. However, as noted, the comments also had a higher proportion of negative words. After the initial analysis was completed through the LIWC software, I therefore had a human coder (blind to hypothesis and condition) review the negative comments to verify their valence; notably, this qualitative analysis of the comments indicates that the majority of the negative comments (71.25%) did not actually criticize the film or the

trailer. Rather, the viewers utilized negative words to express great excitement about the horror trailer. For instance, a viewer had written,

“THIS IS SO CREEPY I GOT GOOSEBUMPS..... I will watch it for sure!”

Another commenter had written,

“This went from 1 to 100 awfully quick”

Furthermore, other viewers utilized negative words to reference other horror films that had titles that contained negative words rather than using negative words to criticize the trailer. Examples of the comments include:

“Sarah Paulson is the epitome of Horror thrillers”

“American Horror Story: Asylum Revived”

Therefore, the fact that the rectangular screen induced comments that were more negatively valenced does not lend support to hypothesis 2-a. The results do, however, indicate that the rectangular screen triggered a more emotional reception of the trailer, as the comments on the trailer shown through a screen with a ratio of 16:9 contained more emotional words than those of a square screen. It is also notable that the Facebook comments featured more comments centered on perceptions such as visual senses, whereas YouTube comments featured more words related to auditory senses; this suggests that different screen ratios might lead viewers to focus their attention to different sensory inputs, and therefore, should be utilized according to the characteristics of the movie trailer. One possible reason for this could be that a screen shape known to be more visually pleasing according to previous literature, the square screen, incentivized viewers to focus on the visual images.

The overall results align with the experimental results obtained in previous studies, as the trailer content viewed through a larger screen was viewed more favorably than that of a

smaller screen. While in this research I focused on demonstrating the predicted effects, I propose that there might be several explanations that could underlie them which would serve as an interesting avenue for future research. For example, based on the aforementioned results discussed in the literature review, the larger screen could have triggered the “bigger the better” heuristic and the “realism heuristic.” The “bigger the better” heuristic could render the device itself more appealing to the viewer, which might spill over to a more positive assessment of the content. Furthermore, due to the realism heuristic, viewers might more easily feel like they are watching the singer live or that they are actually in the scene in which the trailer takes place when they are viewing the content through a larger screen. The realism heuristic, therefore, could act as a trigger that facilitates emotional arousal and eventually leads to a more favorable assessment of the content.

GENERAL DISCUSSION

Overall, the results of this study suggest that the ratio of the sides along with the size of a screen influence the perception of the content conveyed. Hypothesis 1 was supported, indicating that larger screen sizes elicit a more positive assessment of the music video teaser along with a higher willingness to spread positive word of mouth. According to study 2, hypothesis 2 was accepted, as the golden ratio triggered the most favorable response followed by the square and the original rectangle (16:9). Hypothesis 3 was also accepted, as participants’ willingness to spread positive word of mouth aligned with the degree to which they liked the music video trailer. Text analysis of actual field data, however, rejects hypothesis 2. The movie trailer shown through a square screen did not yield more positively valanced comments. However, the study did indicate that the rectangular screen also yielded more negative

comments, suggesting that the rectangular screen triggered more emotional responses than the square screen. This discrepancy could be attributed to the fact that the movie trailer was a horror film, and was therefore, intended to stimulate strong, uncomfortable feelings. Furthermore, participants wrote comments in a less formal setting, which may have influenced their perception of the trailer.

Limitations and Further Research

This paper faces some limitations that give room for future research. One limitation is that the study investigated one specific music video trailer. Because music videos are produced differently depending on the genre of music and different singers, the results may be different for other music video trailers. Therefore, future studies should study whether the results also hold true for vastly different kinds of music such as rock or R&B and other types of singers such as a boy band. Another limitation is that study 1 utilized a convenient sample in order to conduct an experiment in a controlled setting. Therefore, an experiment conducted on a larger sample with a more diverse age range could yield different results.

This study also provides basis for future studies. One finding that was not thoroughly examined through this paper is the potential effect of the different types of music videos (trailer vs. performance) on content perception. Future experiments should investigate whether the two types of music videos yielded different results. Furthermore, as screen shape was shown to be a factor that influenced the favorability of the content viewed, future studies could conduct experiments on other types of shapes such as a circle or a triangle to test whether different shapes affect the degree to which participants favor the music videos.

Managerial Implications

Music video trailers and movie trailers are crucial components of the marketing process of music and movies. However, the different components of trailers that render a trailer successful have not been thoroughly investigated. Therefore, this paper provides guidance as to how producers and agencies could create music videos more effectively. For instance, as larger screens were proven to be more effective in yielding positive responses towards the trailers, distributors could focus on distributing trailers to channels that are primarily accessed through computers.

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