MOVIE PREFERENCE BEFORE WATCHING:
THE ROLE OF PERCEIVED-FIT BETWEEN MOVIES AND ACTORS

by

DONGHWAN SHIN

Under the Direction of JooYoung Kim

ABSTRACT

Movie stars have dominated Hollywood for as long as movies have been one of the most popular forms of entertainment media for the public. With their increasing power, several film studies have tried to examine the relationship between the power of movie stars and their movies they present. Considering films are experience goods, consumers’ priori attitudes toward the actor can influence preference toward the movie. Using the match-up hypothesis and other source models in advertising study, this study examined the effect of an actor on the movie. The findings of this study indicate that when the actor matched well with the attributes of the movie, movie viewers’ intention to watch was increased, and the likeability of the actor also was related to viewers’ evaluation of the movie. The results suggest that the use of an actor is useful in stimulating consumers’ expectation toward the movie and promoting the movie if the actors are appropriate to the movie’ attributes and maintain their positive images.

INDEX WORDS: Priori Preference, the Match-up Hypothesis, Likeability, Experience Goods
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CHAPTER 1
INTRODUCTION

Movie stars have dominated Hollywood for as long as movies have been one of the most popular forms of entertainment media for the public, alongside television and printed media. The influence of movie stars in the motion picture industry can be seen in their rising guaranteed fee. The average earning per film for the top ten stars of 2003 was roughly 30 times what their counterpart movie stars had earned in 1948 under the studio system (even after correcting for inflation) (Epstein, 2005).

With their increasing power in the film industry, movie stars are often disclosed to public interest; their private information is released to the masses through various media, including the Internet. However, stars often seek to protect their private information because they are afraid it could jeopardize their image and harm their potential of being cast in future movies (Epstein, 2005).

Many factors play into the success of movies (Austin, 1981; Kotler, 1994; Litman, 1982; Litman & Kohl, 1989; Ravid, 1999; Sochay, 1994). Of the different factors, researchers consider actors and actresses to be one of the core movie attributes affecting consumers’ choice to watch a film. Some studies have tried to explain the relationship between movie stars and the movies in which they appear (Litman, 1982; Litman & Kohl, 1989; Ravid, 1999; Sochay, 1994). While Litman (1982) and Ravid (1999) found no significant relationship between the presence of a superstar actor and box office revenue, Litman and Kohl (1989) and Sochay (1994) suggested that the presence of a superstar in the cast had significant impact on film revenue. On the other hand, De Vany and Walls (1999) proposed a concept called limited effect power, which argues that a star is not an independent factor that affects the success of movies. Though these studies
provide helpful insights, they are not sufficient to explain the relationship between movie stars and their influence on preference for movies because they have focused solely on the direct connection between financial profits and casting. The findings they suggest are mostly derived from post analyses, in which the interaction among many other factors (e.g., movie plot, seasonality, competition, and so forth) could happen. Accordingly, it is difficult to find how movie preference influences financial success in the post analyses.

The present study examines the role of movie star perception on consumer preference before a particular movie is actually available to watch. Unlike “search goods” which are products or service with features and characteristics easily observable before purchase, Neelamegham and Jain (1999) indicated that films are “experience goods”, for which choice decisions are normally made based on psychological inputs (such as expectation) and informational inputs (such as word of mouth). According to the researchers, consumers who intend to buy experience goods are likely to evaluate the qualities of these goods “only after purchase because they have limited tangible cues about quality before choice” (Neelamegham & Jain, 1999, p. 373). For this reason, filmmarketers put their efforts on providing various informational sources, such as movie trailers, movie posters, and advertisements to movie viewers, before releasing the movie in order to stimulate movie viewers’ intention to watch a movie. Austin (1989) showed that movie viewers generally tend to pay attention to the presence of movie stars when they were exposed to such informational sources before watching the movies. Therefore, examining the priori effects of information about movie stars may provide more thoughtful insights concerning the relationship between movie choice and consumers’ priori-preference. It may not only call film researchers attention to the importance of the actor as
a central consideration in film studies but also provide film practitioners what attributes of actors can help their promotion process for the movie.

The purpose of this study is to investigate the influence of perceived-fit perception about film stars on the preferences of films starring stars. This study also determines the importance of likeability related to the actor on affecting movie consumers to change their attitudes toward the film. In doing so, the formation and role of perceived-fit perception of movie stars is examined using several theories, which are discussed in detail in the following chapter.
CHAPTER 2
THEORETICAL FRAMEWORKS AND HYPOTHESES

The examination of the relationship between consumer preference and the influence of celebrities such as movie stars is more often done in academic fields other than film research. For instance, advertising research on celebrity endorsement shows that celebrity endorsers can become liabilities to the brands or products they endorse (Agrawal & Kamakura, 1995; Kahle & Homer, 1985; Kamins, 1990); such studies have found a positive relationship between people’s perceptions of a celebrity and their perceptions of a brand or a nonprofit agency endorsed by that celebrity (Langmeyer & Shank 1993; Tripp, Jensen, & Carlson 1994).

In general, research on celebrity endorsement rests on several models, including the source credibility model (Applbaum & Anatol, 1972; Crisci & Kassinove 1973; Friedman & Friedman, 1979; Kamen, Azari, & Kragh 1975; McGinnies & Ward 1980; Ohanian 1990), the source attractiveness model (Caballero & Pride 1984; Joseph 1982; Kahle & Homer 1985; Ohanian 1990; Patzer 1983), and the match-up hypothesis (Erdogan, Baker, & Tagg 2001; Kamins 1990; Kamins & Gupta 1994; Till & Busler 2000). The source credibility model suggests that information from a credible source can affect receivers’ attitudes, opinions, and behaviors toward the brands or products that celebrities endorse (Erdogan, 1999).

Source credibility has been generally considered as consisting of two aspects: trustworthiness and expertise. Trustworthiness is the listener’s degree of confidence in honesty and believability of an endorser. Numerous studies have suggested the relationship between communicators’ trustworthiness and audiences’ attitudes toward the products they endorse. McGinnies and Ward (1980) found that the trustworthy communicator generated the most opinion change. Further, Freidman and Freidman (1979) found that trustworthiness is the most
important attribute of source credibility, and trust of endorser is likely to improve receivers’ likeability toward the endorsed brand. The endorser perceived as expert also has a positive influence on consumers’ attitude change. For example, Crisci and Kassinove (1973) found that respondents’ attitudes toward the product were directly related to the perceived degree of expertise of a celebrity. Ohanian (1991) also found that the source’s expertise tended to generate more intention to buy the brand than a non-expertise source.

While trustworthiness and expertise are important in the source credibility model, the source attractiveness model suggests that the facial and physical attractiveness of an endorser can affect receivers’ opinion changes, product evaluations, and attitudes toward the brand. Advertisers, generally, tend to prefer using physically attractive models to using unattractive ones. Several studies support this belief of advertisers. For example, Joseph (1982) found that attractive (versus unattractive) communicators generated consumers’ positive attitudes toward the product they endorsed. Kahle and Homer (1985) also found that consumers were more likely to increase their intention to purchase the product when they came in contact with an advertisement in which an attractive model was represented than one in which an unattractive model was represented.

Although both source credibility and source attractiveness models can be useful to explain the effectiveness of celebrity endorsement in advertising, there is a weakness in these source models. Though some studies (Gotlieb, Schlacter & St Louis, 1992; Kahle & Homer, 1985) found that celebrities can influence participants’ purchase intentions, it is still unclear whether using credible or attractive celebrities as an endorser can create purchase intentions. Several studies have failed to find that credibility or attractiveness of endorsers is able to induce participants’ behavioral intentions (Caballero, Lumpkin, & Madden, 1989; Crisci & Kassinove
1973; Joseph, 1982, Ohanian 1990). For instance, Caballero, Lumpkin, and Madden (1989) did not find the change of purchase intent for both a soft drink and a cheese, despite the use of highly attractive models in ads. Ohanian (1990) also found that trustworthiness and physical attraction had little effect on the purchase intention of participants, while only the perceived expertise of the celebrities was a significant factor explaining the respondents’ intention to purchase (Ohanian, 1990).

Some researchers proposed the so-called match-up hypothesis, which is discussed more in detail in the next section, for finding the way to increase consumers’ behavioral intentions in the celebrity endorsement. According to this hypothesis, when endorsers’ image matches brands or products’ image, the effectiveness of celebrity endorsement could be better (Kamins, 1990; Till & Busler, 2000). The match-up hypothesis argues that there might be a differential impact of different attributes of endorsers on the endorsed brand. This model suggests that the “fit” between the endorser and the endorsed product can improve the effectiveness of the endorser.

The match-up hypothesis

The match-up model proposes that when a celebrity endorses a product the images of the product should be congruent on some basis (e.g. physical attractiveness) with the image portrayed by the celebrity. For example, this model predicts that the use of a physically attractive model has more positive impact on the product and advertisement evaluation than the use of an unattractive model (Kamins, 1990; McCracken, 1989; Till & Busler, 2000) for an attractiveness-related product.

The associative network model is a useful framework for understanding the match-up hypothesis. According to Martindale (1991), the structure of human memory is an associative
network composed of boxes consisting of a set of nodes. Within the context of associative networks, both brand names and celebrities are nodes. An endorsement creates an associative link between a brand and a celebrity, although each node initially might have been unconnected. When this associative link is made, the brand and the celebrity become parts of the other’s association set (Meyers-Levy, 1989). For example, “when Michael Jordan is endorsed consistently as a Nike model, then consumers think of Nike when thinking of Michael Jordan. Nike and Jordan have become part of each other’s association set” (Till, 1998, p. 401).

If this model is also applied to the relationship between the actor and the movie, both the actor and the movie could be nodes and become part of each other’s association set. When we think of Bruce Willis, for instance, viewers may be reminded of action movies such as the *Die Hard* series. Because Willis has often been cast in action movies, he and this movie genre have become part of each other’s association set.

Associative learning theory is also consistent with several studies of the match-up hypothesis. According to Till (1998), belongingness is one of the important concepts for an associative link. It means that “the more similar two concepts (such as a product and an endorser) are, the more likely the two concepts will become integrated within the associative network.” (Till & Busler, 2000, p.3). In the context of the belongingness of associative learning theory, McCracken (1989) argued that the issue of fit could be considered to be an important element in improving the perceived fit between brand and celebrity by establishing a strong associative link. He also explained that the meaning of fit could be better understood using the match-up hypothesis (McCracken, 1989).

The match-up hypothesis has been examined as an effective tool in predicting celebrity endorsers’ success in many studies (Fink et al., 2004; Kahle & Homer, 1985; Kamins,
1990; Till & Busler, 2000). According to these studies, the congruence between a product and a
celebrity image in an advertisement makes advertising more effective. For example, the
congruence between a celebrity’s physical attractiveness and an attractiveness-related product,
such as skin lotion or a luxury car, can make the advertisement more effective to increase their
responses to the product (Kahle & Homer, 1985; Kamins, 1990). On the other hand, when the
physically unattractive celebrity endorsed, there was no effect on product-and ad-based
dependent measures (Kamins, 1990). Generally, studies of the match-up hypothesis have
considered two aspects of endorser: Physical Attractiveness (Erdoğ an et. al. 2001; Kamins, 1990;
Kamins & Gupta, 1994) and Expertise (Fink et al., 2004; Ohanian, 1990; Till & Busler, 2000).
For example, Kamins (1990) suggested that the physical attractiveness of a celebrity endorser
may only positively affect the evaluation of a product if the attributes of the product match-up
with the image transmitted by the celebrity. Empirically, he found that the use of a physically
attractive model (Tom Selleck) for an attractiveness-related product (e.g., skin lotion) makes a
spokesperson’s credibility significantly greater compared to the use of a physically unattractive
celebrity (Telly Savalas). On the other hand, physically attractive celebrities are found to have no
positive influence for an attractiveness-unrelated product (e.g., home computer).

Another argument is that expertise is regarded as an important factor when a celebrity
endorses a product—how well the expertise of a celebrity matches the attributes of the product.
Till and Busler (2000) found that when energy bars are promoted by an athlete, consumer
attitudes toward energy bars are more positive than when they are promoted by an actor. An
athlete is a better-fitted endorser for energy bars than an actor because consumers may believe
that the energy bar offers extra energy that the athlete seems to have (Till & Busler, 2000, p.11).
Fink et al. (2004) also found that the attributes of expertise had a more positive influence on the
intention of purchasing tickets than attributes of attractiveness when a softball player was used to promote a softball game. The expertise of an endorser, in other words, exhibited more positive effects on the intention to purchase tickets than his or her attractiveness does.

In the current study, it is necessary to determine the attributes of fit information. If the image of an actor is similar or related to the attributes of a movie, then informational sources (e.g. news articles, biography, or career) about the star can strongly affect the image of that movie. Previous studies have found two factors (physical attractiveness and expertise) for examining the match-up effects (Kamins, 1990; Till & Busler, 2000). Of these two factors, this study examines the role of expertise, rather than employing the physical attractiveness, in enhancing a perceived fit between an actor and a movie. Physical attractiveness would be difficult to be used as it is hard to define completely what constitutes a perfect image of physical attractiveness (Till & Busler, 2000) because each individual has his or her subjective perception of beauty.

According to Ohanian (1990), endorser expertise has a positive impact on consumers’ attitude change when an endorser is perceived to consumers as an expert. He also suggested the scales for measuring expertise: not an expert—an expert, inexperienced—experienced, unknowledgeable—knowledgeable, unqualified—qualified, and unskilled—skilled. Based on his scales, this study can also measure the expertise of the actor. Additionally, this endorser’s perceived expertise can be considered to be related to the perceived fit between the celebrity and a product when a celebrity endorses a product (Ohanian, 1990; Till & Busler, 2000). Based on previous discussions, this study suggests that attributes of an actor can be categorized as fit-in-expertise or lack of fit-expertise and expects that the perception of fit would increase when the actor is perceived as skilled, qualified, understood, and experienced. Thus, this study suggests
that a perceived fit-in-expertise will make the preference of film consumers high as stated in the following hypothesis:

H1: When fit in expertise information about the actor is given, the preference for the movie starring the actor will be increased.

In addition to testing this hypothesis, the current study is also interested in examining the difference between the fit-in-expertise group and the lack-of-fit-in-expertise group. Again drawing upon the match-up hypothesis, an actor whose characteristics more closely fit with the image of the movie should be given preference by participants over an actor who has lack of fit characteristics. On the other hand, when there is no match-up between the actor and the movie literature shows that the preference remains the same, instead of being reduced or decreased (Kamins, 1990; Till & Busler, 2000). Thus, based on the literature reviewed above, it is expected that the perceived fit in expertise of the actor with the movie will more increase the preference of movie viewers for the movie than lack of fit in expertise of the actor. Hypothesis 2 is as follows:

H2: Compared to an actor with a lack of fit in expertise, movie viewers will more prefer the movie that has an actor with fit in expertise.

H1 uses a within-group comparison design where the difference between pre- and post-preference within the same group is analyzed. H2 is a cross-group comparison design which will be tested by comparing the difference of preference among members between different groups:
a) the fit-in-expertise group and the control group; b) the fit-in-expertise group and the lack-of-fit-in-expertise group; and c) the lack-of-fit-in-expertise group and the control group.

**The influence of information about an actor**

In the context of the match-up hypothesis, the “fittingness” (Kanungo & Fang, 1973) of the endorser for the product is an important element. The endorser’s information unrelated to the product, however, may affect the attitude on the product. Actually, some research has found that negative or positive information about a celebrity can influence consumer perception of a product the celebrity endorses, in addition to the celebrity (Klebba & Unger, 1982; Langmeyer & Shank, 1993; Till & Shimp, 1998). For example, Langmeyer and Shank (1993) found participants who had a positive (negative) image of Madonna have more positive (negative) image of a nonprofit agency (Mothers Against Drunk Driving) Madonna endorsed. Generally, many companies not only want to include in celebrity contracts the right to terminate on grounds of moral baseness but also take out “death, disablement, and disgrace” insurance to cover the weakness or mistakes of celebrity endorsers (Erdogan et al., 2001) because they tend to fear potential risks that endorsers scandal may harm their brands or products, regardless of no match between the images of endorsers and the images of the products.

In addition to the match-up hypothesis model, the meaning transfer model and other source models (source credibility, source attractiveness) in celebrity endorsement research also indicate the importance of information about celebrities. The meaning transfer model is useful to explain the effectiveness of information about endorsers in the celebrity endorsement. Some scholars (Atkin & Block, 1983; McCracken, 1990; Stern, 1988) proposed that celebrity endorsers has symbolic meanings and can transfer their meanings directly to consumers through the
celebrity endorsement process. Further, McCracken (1989) suggested that when the “meaning” of celebrities becomes associated with products through endorsement, the meanings consumers attach to the products are transferred to consumers through purchase and consumption. This meaning is built upon “an individual’s interpretation of the celebrity’s public image as demonstrated in several media” (McCracken, 1989, p.315). That is the meaning, or images, of celebrities can be passed to the endorsed product, and then it is transferred from the product to the consumer.

The source credibility model proposes that information from a credible source is able to affect receivers’ beliefs, opinions, and attitudes (Crisci & Kassinove, 1973; Fireworker & Friedman, 1977; Friedman & Friedman, 1979; McGinnies & Ward, 1980; Miller & Baseheart, 1969; Ohanian, 1990; Smith, 1973). This model also argues that trustworthiness in an endorser has a significant impact on consumers’ attitudes toward the product. Selecting endorsers who are regarded to be believable, honest, reliable, and sincere can increase the likeability of consumers toward the endorsed brand or good. Miller and Baseheart (1969), for example, found that when the communicator was perceived to be highly trustworthy, the message was more effective than a communicator perceived to be untrustworthy. On the other hand, Smith (1973) argued that when consumers evaluate an endorser as someone who is untrustworthy, regardless of the endorsers’ other qualities, the degree of trust in the message was likely to be decreased.

The source attractiveness model is also applicable to examine the influence of information about endorsers. In general, this model suggests that the facial and physical attractiveness of an endorser is able to influence receivers’ opinion changes, product evaluations, and attitudes toward the brand or the product (Kahle & Homer, 1985; Joseph, 1982; Ohanian, 1990; Patzer, 1983; Tripp, Carolyn, Jensen, & Carlson, 1994). The likeability of endorsers can
affect consumers’ perception. For example, Kahle and Homer (1985) measured celebrity likeability, and then measured attitudes and behavioral intention on the same products. Their findings indicated that brand recall was higher for participants exposed to a likable than an unlikable celebrity. Tripp et al. (1994) found that participants have negative attitudes toward the advertisement when an endorser’s likeability is low. Similarly, Till and Shimp (1998) offered participants, in their experiments, negative information (steroid scandal and driving infraction) of an endorser to decrease the celebrity’s likeability, then found that negative information about a celebrity decreased preference toward the endorsed brand.

Based on these previous studies, this study proposes that general information about a movie actor can influence viewers’ preferences for a movie though the information is not directly related to attributes of the movie. Generally, movie stars themselves try to conceal their private lives from the mass media, “staying in character” for the public (Epstein, 2005) and avoiding a fall from grace (Celeste, 2005). When movie actors/actresses possess images derived from their various public activities, these images can be passed on to the movie through casting.

As discussed, films are experience goods and film viewers rely on various informational sources before they make a decision to watch a movie. Actor information can also be an important source in their movie choice. Findings from advertising studies indicate that the image of endorsers is related to consumers’ evaluation on the product. Khale and Homer (1985) find that likeability of the endorser can influence the purchase intent of consumers about the product. Ohanian (1990) also suggests that likeability can be used to explain the persuasive nature of endorsers. According to these findings, through the endorsement process, the image of endorsers can be transferred to the image of the product, then consumers may tend to decide attitudes about the product. In addition to the proposed two hypotheses, the following research
question examines whether there is a preference effect on the movie when general positive or negative information of an actor is provided to movie consumers.

RQ: Will general positive or negative information about the actor, with no match-up between the actor and the movie, change the movie viewers’ preference toward the movie?
CHAPTER 3

METHOD

A total of 297 undergraduate and graduate students attending at a large US university participated in this experiment. The sample consisted of 188 females and 109 male students. The average age of the participants was 21.3 years old. In the current study, participants were randomly divided into five groups according to the type of information given to them. The experimenter informed them that a major movie production company was interested in their opinion about a new film currently in production. This experiment was conducted online.

The Star and The Film

A fictional actor (Brad Jenson) and film (The Shadow Warrior) were created. The use of a fictional actor was intended to help control against potential bias or preexisting knowledge by using a real actor (Till & Shimp, 1998). Because real actors are well known and popular, participants might have bias for or against, prior exposure to, the actor. An invented film was also provided to minimize predisposed ideas and opinions. Additionally, the film was conceived as a martial arts film in order to organize the fictional actor as a martial arts actor.

Procedures

The order of the experiment was as follows: (1) participants read an article that was designed to promote the new film and were asked about their opinion of the movie; (2) participants read articles (including information about an actor) in order to build an association between the film and the actor; (3) participants were asked whether the casting of the actor was
appropriate for the movie, in order to examine match-up fitness between the movie and the actor; and (4) participants were asked to evaluate this movie again.

Groups

Members in each of the five groups were given different information by the researcher. The groups were named according to the attributes of the information: (a) Fit in Expertise (FE); (b) Lack of Fit in Expertise (LFE); (c) Lack of Fit in Expertise and Positive Information (LFEP); (d) Lack of Fit in Expertise and Negative Information (LFEN), and (e) the Control Group. Detailed illustration of group difference is in Table 1 and an actual questionnaire with stimuli information for each group is shown in Appendices.

Table 1
Information Provided to Different Groups

<table>
<thead>
<tr>
<th>Group</th>
<th>Basic Movie Information</th>
<th>Neutral Fit in Expertise</th>
<th>Fit in Expertise</th>
<th>Lack of fit in expertise</th>
<th>General Positive</th>
<th>General Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>FE</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>LFE</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Control</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LFEP</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td></td>
<td></td>
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<tr>
<td>LFEN</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td>O</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* O denotes that such information was provided to the specific group in the row.
For group FE, information related to expertise attributes was provided. That is, if the actor is an expert, he could be considered to be a highly skilled and experienced actor in the martial arts films. In order to stimulate the concept of expertise, the following criteria were used: (1) The actor has won a lot of film awards. (2) The actor has been represented in a lot of martial arts movies. (3) The actor has the past martial arts experience and training.

Group LFE, in contrast to group FE, received an article that emphasized that the actor did not have sufficient experience as a martial arts film actor. This information was considered the lack of fit in expertise for the purpose of the current study; if the leading actor was not experienced enough as a martial arts film actor, the credibility of and preference for the actor would not change. General positive information about Brad Jenson was provided to group LFEP. For instance, his charitable behavior might make the evaluation of the participants high. General negative information, such as a drug problem, was provided in information given to group LFEN in order to see whether participants’ preference of the movie actor might change.

**Measures and Analysis**

In order to test hypotheses and to examine research questions, a $t$-test and ANOVA were employed. ANOVA tests were used to examine the success of experimental condition manipulation. Pre- and Post- treatment measures were compared to determine the impact of fit-in-expertise information on movie viewer attitudes, intentions to watch, and expectations of financial success toward the movie using paired $t$-test. An ANOVA test was also performed to examine the difference of the influence of fit-in-expertise information among groups (fit-in-expertise, lack of fit-in-expertise, and control group). Finally, in order to test the effect of general
information about the actor, Pre- and Post- results of groups which were provided with general information (positive and negative) about the actor were compared.

The questionnaire asked participants to respond to items related to the study variables. The items measured for each criterion were based on previous research. For measuring attitudes toward the movie, the three items of semantic differential scales from Fink et al. (2004) were used: strongly dislike--strongly like, unfavorable--favorable, and negative--positive. All items were measured by a 9-point scale. Expertise attributes were measured by five items of 9-point semantic differential scales from Ohanian (1990): not an expert--an expert, inexperienced--experienced, unknowledgeable--knowledgeable, unqualified--qualified, and unskilled--skilled. The fit of the actor with the movie was measured using three items from Till and Busler (2000): “I think the actor is an appropriate casting choice for the movie.”, “I think the actor play well in the movie”, and “I like the actor as an actor of the movie”. Items were measured on a 9-point scale ranging from 1 (strongly disagree) to 9 (strongly agree).
CHAPTER 4

RESULTS

Manipulation Checks

First, in order to conduct the manipulation check for the effectiveness of match-up, participants were asked to rate (on a 9-point scale) the extent of fit between Brad Jenson and The Shadow Warrior. One-way ANOVA showed the significant difference between group FE and other groups in terms of match between the actor and the movie (F (2, 180) = 18.43, \( p < .001 \)). A higher score of fit was reported in group FE (\( M = 6.57, SD = 1.31 \)). On the other hand, the mean scores for group LFE (\( M = 5.38, SD = 1.35 \)) and the control group (\( M = 5.30, SD = 1.24 \)) were lower, respectively. These results indicate that match-up manipulation was successful in this study (see Tables 2 and 3).

Second, for evaluating the image of Brad Jenson, participants in groups LFEP and LFEN were asked to rate their likeability of Brad Jenson. One-way ANOVA indicated a significant difference in the level of likeability between the two groups (F (2, 171) = 58.58, \( p < .001 \)). The mean score of likeability in group LFEP is 6.68 (SD = 1.11). In contrast, the mean score of likeability in group LFEN is 4.44 (SD = 1.01). These results indicate that the manipulation of evaluation of Brad Jenson’s image was successful in this study (see Table 2). Three ANOVA tests were performed to confirm the differential experimental conditions.

Third, participants in groups FE, LFE, and the control group evaluated Brad Jenson’s expertise. To assess the adequacy of operationalized expertise, one-way ANOVA test was performed. The results indicated significant differences in expertise across the three groups of manipulated expertise (F (2, 180) = 38.60, \( p < .001 \)). A higher score of expertise was reported in
group FE ($M = 7.00, SD = 1.31$), followed by group LFE ($M = 5.44, SD = 1.35$), and the control group ($M = 4.97, SD = 1.37$), indicating the manipulation was successful (see Tables 2 and 3).

In addition, according to findings of studies about the match-up hypothesis, consumers’ preferences for the product or the ad are not likely to be influenced by endorsers when there is a lack of fit between endorsers and the product (Kamins, 1990; McCracken, 1989; Till & Busler, 2000). Results of a manipulation check show that participants in both the lack-of-fit-in-expertise and control groups have not significantly changed their preferences for the movie after reading the provided article about the actor. This may also indicate that the manipulation for match-up effect was successful. (See Table 3)

**Table 2**

**Manipulation Checks for Brad Jenson’s expertise, fit, and likeability**

<table>
<thead>
<tr>
<th>Condition</th>
<th>n</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brad Jenson’s expertise</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Control group</td>
<td>61</td>
<td>4.97</td>
<td>1.37</td>
</tr>
<tr>
<td>Group fit in expertise</td>
<td>62</td>
<td>7.00</td>
<td>1.31</td>
</tr>
<tr>
<td>Group lack of fit in expertise</td>
<td>60</td>
<td>5.44</td>
<td>1.35</td>
</tr>
<tr>
<td>Fit between the actor and the movie</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Control group</td>
<td>61</td>
<td>5.30</td>
<td>1.24</td>
</tr>
<tr>
<td>Group fit in expertise</td>
<td>62</td>
<td>6.57</td>
<td>1.31</td>
</tr>
<tr>
<td>Group lack of fit in expertise</td>
<td>60</td>
<td>5.38</td>
<td>1.35</td>
</tr>
<tr>
<td>Likeability</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group lack of fit and positive</td>
<td>60</td>
<td>6.68</td>
<td>1.11</td>
</tr>
<tr>
<td>Group lack of fit and negative</td>
<td>54</td>
<td>4.44</td>
<td>1.19</td>
</tr>
</tbody>
</table>
Table 3
Post-hoc test for Brad Jenson’s expertise and fit among groups

<table>
<thead>
<tr>
<th>Variables</th>
<th>Groups Compared</th>
<th>Mean Difference (Pre-Post)</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brad Jenson’s expertise</td>
<td>Fit in Expertise</td>
<td>Lack of Fit in Expertise</td>
<td>2.03</td>
</tr>
<tr>
<td></td>
<td>Fit in Expertise</td>
<td>Control Group</td>
<td>1.56</td>
</tr>
<tr>
<td></td>
<td>Lack of Fit in Expertise</td>
<td>Control Group</td>
<td>0.47</td>
</tr>
<tr>
<td>Fit between the actor and the movie</td>
<td>Fit in Expertise</td>
<td>Lack of Fit in Expertise</td>
<td>1.19</td>
</tr>
<tr>
<td></td>
<td>Fit in Expertise</td>
<td>Control Group</td>
<td>1.27</td>
</tr>
<tr>
<td></td>
<td>Lack of Fit in Expertise</td>
<td>Control Group</td>
<td>.08</td>
</tr>
</tbody>
</table>

*Scheffe’s post-hoc test was used to analyze this data

**Hypothesis test**

Table 4 shows the mean differences of the pre-and post-evaluation for participants’ attitudes, intention to watch, and expectation of financial success. Hypothesis 1 predicted that participants who read fit-in-expertise information about the actor would have a higher preference of the movie than before they were aware of the information. The result of the paired samples *t*-test in group FE supports this hypothesis in terms of intention to watch (*t*(61) = -3.60, *p*<.01). The mean score of intention to watch before reading the information is 4.68 (*SD* = 2.09) and after reading the information is 5.23 (*SD* = 2.21). Their expectation of financial success marginally supported H1 (*t*(61) = -1.93, *p*=.06). The result shows that, after they read an article which included the fit-in-expertise information, the mean score of expectation of financial success increased from 5.42 (*SD* = 1.55) to 5.68 (*SD* = 1.69). Thus, the results support H1, which states that participants who estimated Brad Jenson as an expert actor exhibited a higher level of
intention to watch the movie and also rated higher their expectation of financial success before they were shown the information.

Hypothesis 2 predicts that the casting of the actor who has the perceived fit-in-expertise in a movie will change the preference of viewers for the movie more positively than the casting of the actor who has a perceived lack of fit-in-expertise. As explained previously, H2 compares across different groups while H1 analyzes the difference between pre- and post-preference within each group. This prediction is intended to examine the match-up effect on expertise. ANOVA was conducted among groups FE, LFE, and the control group. Results in Tables 4 and 5 show that there is the match-up hypothesis effect in this experiment. The analysis shows a significant main effect for the intention to watch the movie, F (2, 183) = 5.67, \( p < .01 \). Participants who read expertise information about the actor changed their intention to watch the movie more positively (mean difference between pre- and post- = +.55, \( SD = 1.20 \), \( p < .01 \)) than did those who did not have contact with expertise information (MD between pre- and post- = -.05, \( SD = 1.03 \), \( p = .71 \)) and in the control group (MD between pre- and post- = +.08, \( SD = .84 \), \( p = .45 \)). Therefore, the preceding analysis supports the arguments in this study that information about the actor with fit-in-expertise increases movie preference more strongly when there is a match-up effect between the actor and the movie. The effects of the expertise-fit information toward movie preference, however, are found in watching intention but not movie attitudes, and the expectation of financial success.
### Table 4

**Analysis of Variance: The Effects of Fit Expertise among Groups**

<table>
<thead>
<tr>
<th>Variable</th>
<th>Control group Mean(SD)</th>
<th>Fit in expertise Mean(SD)</th>
<th>Lack of fit in expertise Mean(SD)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pre-</td>
<td>Post-</td>
<td>p</td>
</tr>
<tr>
<td>Attitude</td>
<td>4.44 (1.61)</td>
<td>4.54 (1.60)</td>
<td>.51</td>
</tr>
<tr>
<td>Intention to watch</td>
<td>4.48 (2.05)</td>
<td>4.56 (1.94)</td>
<td>.45</td>
</tr>
<tr>
<td>Expectation</td>
<td>5.15 (1.56)</td>
<td>5.14 (1.61)</td>
<td>.88</td>
</tr>
</tbody>
</table>
Table 5
Post hoc test for examining the difference of preference among groups

<table>
<thead>
<tr>
<th>Variables</th>
<th>Group I</th>
<th>Group II</th>
<th>Mean Difference</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Fit in Expertise</td>
<td>Lack of Fit in</td>
<td>.02</td>
<td>p = .99</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Expertise</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Control Group</td>
<td>-.08</td>
<td>p = .90</td>
</tr>
<tr>
<td>Intention to watch</td>
<td>Lack of Fit in</td>
<td>Control Group</td>
<td>-.10</td>
<td>p = .86</td>
</tr>
<tr>
<td></td>
<td>Expertise</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fit in Expertise</td>
<td>Lack of Fit in</td>
<td>.60</td>
<td>p &lt; .01</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Expertise</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Control Group</td>
<td>.47</td>
<td>p &lt; .05</td>
</tr>
<tr>
<td>Expectation of financial success</td>
<td>Lack of Fit in</td>
<td>Control Group</td>
<td>-.13</td>
<td>p = .78</td>
</tr>
<tr>
<td></td>
<td>Expertise</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fit in Expertise</td>
<td>Lack of Fit in</td>
<td>.34</td>
<td>p = .14</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Expertise</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Control Group</td>
<td>.27</td>
<td>p = .27</td>
</tr>
<tr>
<td></td>
<td>Lack of Fit in</td>
<td>Control Group</td>
<td>-.07</td>
<td>p = .92</td>
</tr>
<tr>
<td></td>
<td>Expertise</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Scheffe post-hoc tests were used to analyze this data

Examining research questions

The research question asks whether the image of the actor can influence attitudes toward the movie even if there is no match-up between the actor and the movie in which the actor is cast. To examine these questions, the researcher provided general positive information (Brad Jenson’s charitable behavior) to group LFEP and negative information (Brad Jenson’s drug problem) to group LFEN. Using a paired sample t-test, participants who read a positive news article changed significantly the mean scores of watching intention toward the movie, *The Shadow Warrior*, from 4.12 to 4.68 (t (59) = -4.19, p < .001) and of the expectation of financial success from 5.20 to 5.65 (t (59) = -3.37, p < .01) (see table 6).
Table 6 shows the mean scores of the expectation of financial success in group LFEN significantly decreased from 5.20 to 4.81 ($t (53) = 2.47, p<.05$). It means that although a negative image about the actor does not impact participants’ attitudes and the intention to watch the movie, results show that negative information about the actor significantly influences the revenue of the movie negatively. Finally, the results of this study show the image of the actor may affect viewers’ preference toward the movie even when the information about the actor is not directly related to the movie.
Table 6

Effect of Information about the Actor on Evaluation of Shadow Warrior

<table>
<thead>
<tr>
<th>Variable</th>
<th>Lack of Fit Expertise Positive</th>
<th>Lack of Fit Expertise Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pre-</td>
<td>Post-</td>
</tr>
<tr>
<td>Attitude</td>
<td>4.30</td>
<td>4.42</td>
</tr>
<tr>
<td></td>
<td>(1.97)</td>
<td>(2.02)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Intention to Watch</td>
<td>4.12</td>
<td>4.68</td>
</tr>
<tr>
<td></td>
<td>(2.23)</td>
<td>(2.29)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expectation</td>
<td>5.20</td>
<td>5.65</td>
</tr>
<tr>
<td></td>
<td>(1.48)</td>
<td>(1.63)</td>
</tr>
<tr>
<td></td>
<td></td>
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</tbody>
</table>
CHAPTER 5
DISCUSSION

General Discussion

For decades, research on the effect of actors in film has been interested in the relationship between the appearance of movie stars and the revenue of movies (Litman, 1982; Litman & Kohl, 1989; Ravid, 1999; Sochay, 1994). Although some studies have found that the casting of superstars was able to contribute to box office revenue in the movie industry (Litman & Kohl, 1989; Sochay, 1994), the majority of film studies have not been sufficient to explain the relationship between movie stars and their influence on the priori-preference for movies because they have been concerned solely with the direct connection between financial profits and casting by the post analysis. Those studies have also not provided enough about the ways to increase the priori preference toward movies using movie stars. Therefore, this study focused on the influence of information about the actor on the perception of the movie held by movie viewers before releasing it.

Using the match-up hypothesis from advertising studies, this study provided an assessment of possible effects of information about a movie actor on the movie before releasing. Finally, findings of this study suggest that the match-up hypothesis is a useful model for predicting the effectiveness of different actors for a movie. According to the match-up hypothesis, the strength and the effectiveness of the endorsement process is dependent on how well the endorser and the product match up (Kamins, 1990). The results from this study showed that the actor who matches between his expertise and the attributes of the movie was able to make participants’ intentions to watch the movie higher. Therefore, the level of fit has a
significant impact on the movie preference when attributes of the actor match those of the movie well. Consequently, the fit in expertise of the actor can build a stronger association for the movie and increase movie viewers’ preference toward the movie.

The results of research question showed that the general information, which is related to the consumers’ likeability of the actor, could also influence viewers’ preference toward the movie. Additionally, the data indicated that the positive information about the actor had a greater influence on the intention to watch the movie and the expectation of financial success before releasing. That is, participants’ preference toward the movie has been changed more positively after seeing the positive information about the actor. Additionally, the finding of this research also showed that negative information about the actor decreased participants’ expectation of financial success of the movie in which the actor presented. Thus, the likeability of the actor can build an association for the movie and, consequently, can be impactful on movie preferences.

**Implications and Limitations**

The casting of actors is one of the most important practices in filmmaking, and this study focuses on its potential advantages and disadvantages. In general, filmmakers are likely to prefer popular stars in order to reduce potential risks which are hard to predict financial success of their movies in the film market. They also find ways of promoting their movies more easily to movie viewers. Although the cast of popular stars has dominated the film industry, there are, however, few empirical research results about what attributes of actors can stimulate the preference of the movie. This study provides suggestive directional evidence that there are great effects of information which matches between aspects of the actor, especially expertise, and the movie.
Positive information about the actor is also able to make both the behavioral intention to watch and the expectation of financial success high. Participants who were provided with negative information, however, have not changed both their attitudes and intention to watch the movie. Instead, they have changed the expectation of financial success negatively. According to Money, Shimp and Sakano (2006) negative personal information about the endorser does not always affect attitudes of individuals on the endorsed brand because they were likely to treat endorsers’ private life with generosity. Hans-Bernd Brosius & Dirk Engel (1996) also found that consumers tended to think that negative personal information about the endorser could more influence others than consumers themselves in the evaluation on the product.

This study has several limitations despite finding the match-up effects between the actor and the movie, and the influence of actor information toward the movie. One is the pseudo-laboratory settings. Because actual situations can be different from pseudo-laboratory setting, the results from this study may not be generalized to the actual world. Actual movie stars are often more disclosed to public and their private information is more released to the mass through media than a fictitious actor used in laboratory research. It means that movie viewers may already have their attitudes or opinion about actual movie stars and these attitudes or opinions may impact their evaluation on the stars. Therefore, using a fictitious actor in this study should be limited to generalize in the real world.

Another limitation is the compressed time in which the phenomenon was examined. Generally, the process of associative learning would need to take place over weeks (Till and Shimp, 1998). This study, however, was taken in 30 to 40 minutes in order to finish completely. Thus, there may be difference between results of this study and those in a more naturalistic setting.
Though this study has some limitations, the findings of this study can provide helpful insights for practitioners in the movie industry, who tend to consciously pay attention to casting for their movies and fear risks of inappropriate casting (Stanley, 2003). According to the results from this study, participants were more likely to increase their intention to watch a movie when the attributes of an actor were more suitable to the attributes of the movie. Furthermore, this study indicates that the positive image of an actor may increase movie viewers’ preferences for the movie in which the actor is cast, as well as their preference on the actor. The findings of this study suggest, therefore, that practitioners in film industry should regard the attributes of an actor as a central consideration when they promote movies to movie viewers. In addition, more future research in film studies will need to focus on the importance of an actor as a central consideration in filmmaking process.
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Ravid, S Abraham (1999), Information, Blockbusters, and Stars: A Study of the Film


Appendix A

Questionnaire for Fit in Expertise Group

- The following article is about “Shadow Warrior”, a new and upcoming movie. Please read the article below and answer the questions.

**The Shadow Warrior, directed by Ang Lee**

After the fall of Mid City, the capital of Mosco Empire, the Kuhn tribe establishes Tykook. Temuzin dispatches an assassin group, a group of hit squads, and sweeps out the royal family in order to prevent a reconstruction of Mosco. Resistsants who are composed of the followers of Mosco leave to seek the family members of the last king, who will be able to rebuild Mosco.

Armin, the last princess of Mosco (TBD, some big movie stars are being contacted)

When Arvas, the last member of the royal family is killed by an assassin, Fallabin, the minister of the Mosco remembers the person in very mournful atmosphere. Armin, the last princess of Mosco who has been forgotten from the people’s memorys since she was involved in political strife with the royal family and condemned to exile 14 years ago. Now she is the only hope.

Hermizan, the best warrior of Mosco (played by Brad Jenson)

Hermizan, graceful and tall figure, is the best warrior of Mosco. He always carries a shadow sword and shows a moderate swordmanship. He takes up the task of bringing Armin to the camp safely in order to make her a queen of Mosco.

Now a fantastic history begins!

Armin is living as a “Sosam”, a dealer in stolen goods and has forgotten that she was once a princess and Hermizan has to take her on a journey in order to make her a queen. They are chased by Zarba, the head of an assassin group, and his follower, Jeniv along with best skilled soldiers who are trained by Tykook. During on journey to Mid City, Armin and Hermizan fight Tykook’s assassin group and they begin to feel favor each other…..

Now a story of the pursuer and the pursued unfolds!

1. New Line Cinema, a production companies of *The Lord of the Rings* trilogy, has invested directly in this film.
2. It will be martial arts action movie, which takes place in Mosco Empire. This movie explores the missing history of the central Asia.
3. Magnificent martial arts by the various characters will be presented by Ma Wi Chung, the best martial arts director in China who directed *Hero* and *Killer Swan* among others.
4. It will cost about $50 million to make sets, which will be built in China and filming will last 6 months.
5. Brad Jenson will play Hermizan, a main actor.
1. Have you heard of this movie “Shadow Warrior” before?
   1) Yes ( )
   2) No ( )
   3) Not sure ( )

2. What is your overall opinion about this movie, based on information in the article above?

   | Strongly unfavorable | 1 2 3 4 5 6 7 8 9 | Strongly favorable |

3. How would you be interested in the movie personally?

   | Not interested at all | 1 2 3 4 5 6 7 8 9 | Strongly interested |

4. How do you think the movie will be successful?

   | Won’t be successful at all | 1 2 3 4 5 6 7 8 9 | Will be very successful |

5. How likely would you consider watching this movie?

   | Strongly unlikely | 1 2 3 4 5 6 7 8 9 | Strongly likely |
The following biography is about Brad Jenson who will play as a main actor of the above movie The Shadow Warrior. Please read his biography below and answer the questions.

The Actor Article for Fit in Expertise Group

Brad Jenson (born November 28, 1979, Chinese) is a Chinese actor. His father, Phillip, is an American of British descent, and his mother, Christine, is an American of Chinese descent. However, there are some sources which argue that Brad's father is of mixed Irish and Native American descent. He attended London's Central School of Speech and Drama and left in June of 2000 after completing three years of training. Leaving for Shanghai, he also was rigorously trained in Chinese traditional martial arts...

He made his London Stage debut in "Making It Better" for which he won the "Best Newcomer Award", he also originated the role of Septimus Hodge in Tom Stoppard's "Arcadia", and was nominated for an Oliver Award. In 2003, a visiting filmmaker offered him his first (tiny) role as an action player in his film. He took the part, and soon left London to pursue the world of film. His movie acting debut, playing ChunSanGumGaek, that a swordsman in Sky Mountain (2003), was a successful in martial arts movie made him a new star in China. His following film, the Tunnel (2004), earned him the Chinese Film Award for best actor...

A self-confessed fan of Buster Keaton and Harold Lloyd, he performs all his own stunts with high-energy martial arts skill. Based on his talent and fluent English skill, he is preparing to eventually enter the American film industry.
6. Have you heard of this actor before?

1) Yes
2) No
3) Not Sure

7. The actor’s expertise will enable him to act successfully in this movie.

| Strongly disagree | 1 2 3 4 5 6 7 8 9 | Strongly agree |

8. The actor appears to be sufficiently experienced in this type of movie.

| Strongly disagree | 1 2 3 4 5 6 7 8 9 | Strongly agree |

9. The actor would understand his roles of in this movie well.

| Strongly disagree | 1 2 3 4 5 6 7 8 9 | Strongly agree |

10. The actor appears to be well qualified for this action movie.

| Strongly disagree | 1 2 3 4 5 6 7 8 9 | Strongly agree |

11. The actor has been trained well for this type of movie.

| Strongly disagree | 1 2 3 4 5 6 7 8 9 | Strongly agree |
12. How do you like this movie “Shadow Warrior”?

| Strongly dislike | 1 2 3 4 5 6 7 8 9 | Strongly like |

13. I would consider watching this movie when it’s available.

| Strongly disagree | 1 2 3 4 5 6 7 8 9 | Strongly agree |

14. How do you expect the success of this movie?

| Won’t be successful at all | 1 2 3 4 5 6 7 8 9 | Will be very successful |

15. How well will the actor play in this movie “Shadow Warrior”?

| Not very well | 1 2 3 4 5 6 7 8 9 | Very well |

16. The actor would be an appropriate casting for this movie.

| Strongly Disagree | 1 2 3 4 5 6 7 8 9 | Strongly Agree |

17. How do you like the actor as a person?

| Strongly unfavorable | 1 2 3 4 5 6 7 8 9 | Strongly favorable |

18. How do you like the actor as an actor in general?

| Strongly unfavorable | 1 2 3 4 5 6 7 8 9 | Strongly favorable |

19. How do you like the actor as an actor of this movie?

| Strongly unfavorable | 1 2 3 4 5 6 7 8 9 | Strongly favorable |
Appendix B

The Actor Article Part for Lack of Fit in Expertise Group

**Brad Jenson** (born November 28, 1979, Chinese) is a Chinese actor-singer. His father, Phillip, is an American of British descent, and his mother, Christine, is an American of Chinese descent. However, there are some sources which argue that Brad’s father is of mixed Irish and Native American descent.

Jenson debuted as a model for several Chinese and foreign ads. Brad is also a member of "The Myth", a popular boy band. Of late, he co-starred in the Chinese hit drama, *The Flame* (2005). His talents were soon recognized and well received playing alongside the Chinese actress-singer Yu-Mi, who had a doctor/patient relationship with Zhang, a main character in the drama.

Based on his talent, fluent English skills and his western appearance, he is preparing to eventually enter the American film industry.
Appendix C

The Actor Article Part for the Control Group

Brad Jenson (born November 28, 1979, Chinese) is a Chinese actor-singer. His father, Phillip, is an American of British descent, and his mother, Christine, is an American of Chinese descent.

Jenson debuted as a movie actor in The Flame (2005), playing a doctor who falls in love with his patient. His movie acting debut was a financial success and made him a new star in China. He is currently cast in following film, Shadow Warrior (2006), a new challenge for him as an action star.

A self-confessed fan of Buster Keaton and Harold Lloyd, based on his talent, fluent English skills and his western appearance, he is preparing to eventually enter the American film industry.
Appendix D

The Actor Article Part for Lack of Fit in Expertise and Positive Group

**Brad Jenson** (born November 28, 1979, Chinese) is a Chinese actor-singer. His father, Phillip, is an American of British descent, and his mother, Christine, is an American of Chinese descent. However, there are some sources which argue that Brad's father is of mixed Irish and Native American descent.

Jenson debuted as a model for several Chinese and foreign ads. Jenson is also a member of The Myth, a popular boy band. Of late, he co-starred in the Chinese hit drama, The Flame (2005). His talents were soon recognized and well received playing alongside the Chinese actress-singer Yu-Mi, who had a doctor/patient relationship with Chang, a main character in the drama.

Based on his talent, fluent English skills and his western appearance, he is preparing to eventually enter the American film industry.

---

**Brad Jenson Aids Tsunami Orphans.**

Wednesday Jul 20, 2005 7:00am EST By Stephen M. Homer.

New coming actor Brad Jenson, back in circulation following his injuries and after losing his lovely girlfriend, Elizabeth Kim in the devastating tsunami that struck Asia last December, is now devoting his energies to children affected by the disaster. "I had such incredible support from all the people ?my family, my friends and my pens, all the people in China," Brad, tells TV's Extra. "All these lovely people make me into a rock, so I could be strong and survive." "As for Atlee, he says: "She is always connected to me. We are one together. I lost the love of my life but now live for both of us." Now living in ShangHai, Brad is splitting his time between writing a memoir about his experiences and working with Happy Hearts Fund, a charity he established to aid the more than 1,200 children orphaned by the disaster, reports the Asian Post.

Before his 27th birthday bash at the Hilton Hotel in ShangHai Tuesday, Jenson asked his guests to donate to Happy Hearts in lieu of giving his gifts. "One of the hardest things I have seen is the look in the eyes of those children. It was so hard, because they had this lost feeling and this lost look in their eyes," Brad said. "One of my goals is to bring back the stars in their eyes."

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Appendix E

The Actor Article Part for Lack of Fit in Expertise and Negative Group

Brad Jenson (born November 28, 1979, Chinese) is a Chinese actor-singer. His father, Phillip, is an American of British descent, and his mother, Christine, is an American of Chinese descent. However, there are some sources which argue that Brad's father is of mixed Irish and Native American descent. Jenson debuted as a model for several Chinese and foreign ads. Jenson is also a member of The Myth, a popular boy band. Of late, he co-starred in the Chinese hit drama, The Flame (2005). His talents were soon recognized and well received playing alongside the Chinese actress-singer Yu-Mi, who had a doctor/patient relationship with Chang, a main character in the drama. Based on his talent, fluent English skills and his western appearance, he is preparing to eventually enter the American film industry.

Brad Jenson's Lawyer: Drugs Aren't His.

Friday Sept 07, 2005 5:00pm EST Monday Sept 10, 2005 8:00am EST (updated) By Stephen M. Homer.

Brad Jenson's lawyer is denying that drugs found in the British actor's apartment belonged to him, the Associated Press reports. On Friday, the actor was arrested in London on suspicion of possessing drugs and making a false police report after he called 911 and falsely said his home had been burglarized, police say.

The British-born 27-year-old actor phoned police from a Little Italy apartment around 3:14 a.m. and reported a burglary, said London police spokesman Detective Kevin Czartoryski. Officers arrived on the scene and discovered a small amount of cocaine adjacent to a computer.

The actor was arraigned on drug charges early Saturday and then released without bail. He was charged with fourth-degree criminal possession of a controlled substance, allegedly more than an eighth of an ounce of cocaine, said Serah Thompson, a spokeswoman for the Wellington District Attorney's office.

"It was a small amount of drugs," the actor's lawyer Jeff Freeman told the Asian Post. "He does not know where it came from. He's had a lot of people in his house.".

Jenson is scheduled to return to court on the drug charges on Dec. 19. On Sunday, Jenson interviewed with reporters in London "I am not speaking to anybody about it," he told them. "Don't ask me any questions because you are not going to get any answers at all. It's nice to see you, though.". This year, he is ready to represent the movie 'Shadow Warrior' telling Asian Daily News last month: "The next film will be martial arts action movie. I am sure my pens will show my true character.