A.J. Bedard

Prof. Suzanne Zack

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Honors Senior Project

Annotated Bibliography

Covington Jr, W. G. (1996). The Editor's View: The Rhythm of Movie Teases. *Journalism &
    Mass Communication Educator*, *51*(3), 87.

This chapter focuses primarily on the construction of movie trailers. In an interview with
a renowned editor, Archie Throckmorton, it is revealed that sound is one of the most
crucial elements of a trailer. As Archie says, "Ears don't blink," so it's able to capture
audiences and keep their attention much better than the visuals. The use of the sound also
gives the tease its rhythm, as its relationship with the visuals creates the pace. Archie also
talks about how the movie tease usually houses the penultimate "ka-boom" (joke or
action scene depending on genre), but not the final ultimate scene. This would make it
seem pointless to view the film entirely. "The context of the tease itself must be seen in
the editorially in the larger context of the whole movie at all times.

Devlin, Michael B., L. T. Chambers, and Coy Callison. "Targeting Mood: Using Comedy Or
    Serious Movie Trailers." *Journal of Broadcasting & Electronic Media*, vol. 55, no. 4,
    2011., pp. 581-595 doi:10.1080/08838151.2011.620668.

This study tested the relationships between gender, mood, and trailer type, exploring
whether or not people would find a movie more appealing if the trailer type correlated
with their current mood or was an independent influence (if people found a comedy
movie interesting because they were feeling unhappy). The study found that women
tended to have a stronger correlation between mood and trailer type, as they found the
serious movies (as seen through trailers) more appealing when they were subject to
negative content, and comedic movies more appealing when they were subject to positive
content. Males tended to work independently, finding the appeal of movies that would
ultimately make them feel better, as a comedy film would when they are subject to
negative content. This shows the pattern between gender, mood, and advertising
execution, and that trailers are still the main influencers for college students to purchase
tickets to screenings.

Finsterwalder, JoRg, Volker G. Kuppelwieser, and Matthew De Villiers. "The Effects of Film
    Trailers on Shaping Consumer Expectations in the Entertainment Industry -- A

Qualitative Analysis." *Journal of Retailing and Consumer Services*, vol. 19, no. 6, 2012., pp. 589doi:10.1016/j.jretconser.2012.07.004.

This study discusses and determines the influential elements of a film, and how the trailer of said film will influence how many people go to see it. Lots of survey/research participants discussed how many 'prior knowledge' items will convince them to see a film, including the actors, director, studio, and more. When it comes to the trailer, its job to give enough of the story to be interesting, not too much story so that it ruins the film, and is created the same way as the film itself, in pace, music, tone, and style. The trailer is a delicate balancing act between giving the audience exactly what and being different enough to intrigue them. The study goes on to find how much influence the different trailer/film elements have on a consumer's want to see the film, mainly the balance between the film quality (actors, director, style, story) and its content (story, music, genre).

Foster, D. (2012, July 10). *Pee-Wee's Big Adventure Recut Trailer (Horror)*. [Video File]. Retrieved from https://www.youtube.com/watch?v=-mcwrxMw1q4

This video is an example of how editing can create different moods and tones, where the comedy film *Pee-Wee's Big Adventure* is recut with horror trailer conventions.

Garrett, S. (2012, January 13). The Art of First Impressions: How to Cut a Movie Trailer ... Retrieved from filmmakermagazine.com/37093-first-impressions/#.WOMrh461vq3

This article, written by Stephen Garrett, owner/founder of Kinetic Trailers and Jump Cut NYC, discusses the different elements of movie trailers by presenting their importance and how it can be adapted to create unique, compelling, and entertaining trailers. As a trailer editor himself, he talks about the process of deconstructing the full film to create individual pieces to fit together as a short narrative film that organically tells the feature-length film's story while leaving much to the imagination. He also discusses the trailer editor's perspective of the full movie, how a trailer should always raise and never resolve questions, how a trailer can tell a story or primarily create a mood that matches the film's tone, and how items like copy, subtitles, narration can be used, or not for that matter, to make the film the best it can be. He does all of this with brilliant examples of successful trailers, giving readers the chance to visually learn and consciously understand his thoughts on what makes a movie trailer great.

Hixson, Thomas K. "Mission Possible: Targeting Trailers to Movie Audiences." *Journal of Targeting, Measurement and Analysis for Marketing*, vol. 14, no. 3, 2006., pp. 210.

This primary research takes a look at how moviegoers with particular genre preferences can aid marketers in creating movie trailers designed to highlight and successfully sell

genre films. As the discussion states, people with similar genre preferences may react similarly when watching a trailer, and finding successful parts of a trailer that is similar from person to person may showcase what moviegoers want to see in their favorite genre trailer. This study dives into how crucial the content and construction of the trailer is related to the genre of the film, as a trailer could make a drama seem like an adventure film and create a sense of false advertising.

Hou, Yimin, et al. "Predicting Movie Trailer Viewer's "Like/Dislike" Via Learned Shot Editing Patterns." *IEEE Transactions on Affective Computing*, vol. 7, no. 1, 2016., pp. 29-44 doi:10.1109/TAFFC.2015.2444371.

This research studies the key influencers in audience's appeal or dislike of movie trailers, mainly in the visual content. The three elements explored and studied include the trailer's color feature, motion feature, and shot feature, or in a better way of understanding, what's being seen and how it is edited together. Different factors lead to different experiences for audiences, such as darker images leading to negative emotions or faster cutting creating a sense of energy and anticipation. Depending on the genre and depending on the desired emotion that trailer editors want the audience to experience, the color, motion, and shot features all come together to predict how a viewer will react to the trailer.

Iida, Takayuki, et al. "A Study on Effectiveness of Movie Trailers Boosting Customers Appreciation Desire: A Customer Science Approach using Statistics and GSR." *Journal of Business & Economics Research (JBER)*, vol. 10, no. 6, 2012.

The conducted study researched what elements and what construction methods of trailers have the most influence on a person's desire to watch a film. By exploring and ranking 17 different trailer elements and their importance, looking deeper into how the trailer industry works, and testing viewers' GSR, researchers were able to develop a formula that could be implemented into a trailer to make customer appreciation desire higher.

Jensen, C. S. (2014). Reduced Narration, Intensified Emotion: The Film Trailer. *Projections, 8*(1). doi:10.3167/proj.2014.080107

The article cites another article that talks about how a trailer's priority is to highlight the genre and the emotional tone of the film. Even though the trailer might not keep to the original narrative that the film contains, it uses its parts to support that emotional tone. It "reduces the narrative complexity by activating and focusing on the main genre's emotive register." Basically, it's all about presenting the emotion, and the narrative style is the execution.

Johnston, K. M. (2008). 'The Coolest Way to Watch Movie Trailers in the World': Trailers in the Digital Age. *Convergence: The International Journal of Research into New Media Technologies, 14*(2), 145-160. doi:10.1177/1354856507087946

This article talks about the movie trailer's process of working in and out of different technologies, ranging from the large cinema screens to the intimate laptops and video iPods. One section of the article described how downloadable and viewable trailers (where people could pause and re-watch it) caused a change in how the trailer was made. Trailers may have potential 'spoiler' information, so companies added in more images and increased the pitch of editing to a point where the casual viewer might miss a piece of information. But people were able to discover the spoiler and make expectations through downloading, pausing and re-watching the trailer text. The article goes on to discuss the importance of the trailer elements and their relation to the changing promotions industry.

Maier, Carmen D. "Visual Evaluation in Film Trailers." *Visual Communication*, vol. 8, no. 2, 2009., pp. 159-180doi:10.1177/1470357209102112.

This article discusses how the many visual, verbal, and aural devices in movie trailers work in conjunction to answer the two questions every trailer poses: Why is this story being told, and why is it worth seeing. The article dives into how the trailers are evaluated visually by audiences, for instance, characters in close-ups are seen as the protagonists of the film, but the same close up of an actor with written or spoken words about the actor are attached, then it has promotional intention. The article continues to explore how frames of a trailer can be analyzed in association to the aural and verbal contexts in the trailer, such as diegetic sounds, non-diegetic voiceover, captions, transitions, special effects, and other items that determine how a trailer can be evaluated by audiences.

[New Rockstars] (2016, July 28). *Wonder Woman Trailer Breakdown - ALL EASTER EGGS and Predictions - Comic Con Trailer Reaction sdcc.* [Video File]. Retrieved from https://www.youtube.com/watch?v=080e9cJtiTo

This video is an example of how movie fans analyze (or even overanalyze) movie trailers, sometimes to the point of spoiling important plot points.

Oh, J., MY Chung, and SY Han. "The More Control, the Better? the Effects of User Control on Movie Trailer Immersion and Enjoyment." *JOURNAL OF MEDIA PSYCHOLOGY-THEORIES METHODS AND APPLICATIONS*, vol. 26, no. 2, 2014., pp. 81-91 doi:10.1027/1864-1105/a000114

As many different forms of entertainment are starting to become more user-centric, it's interesting to find how the trailer and advertising industry can harness a level of user control to make movies more appealing to audiences. However, as this study showed, the types of movie trailers and the amount of interaction the video has is dependent on how audiences will feel about the movie. In this study, it was found that in narrative movie trailers, it's better to have rather low user control, as watching the movie trailer becomes an immersive event, and the viewers can grow attached and interested in an uninterrupted screening.

Sauer, Matthias. "Cue-recognition Effects in the Assessment of Movie Trailers." *Journal of Retailing and Consumer Services* 21.3 (2014): 376-82 doi: 10.1016/j.jretconser.2013.12.005.

This article discusses and presents a study exploring how name recognition in film trailers puts the film in a more valued light. The study included using a movie trailer that used two different introductions, that name-dropped other films. For instance, one version of the trailer had "From the makers of Ice Age" at the beginning, while another version presented a similar "From the makers" opening, only this time with an unknown film. The study concluded that many trailer viewers rely on the recognition of this non-diegetic information to sway their interest in seeing the film.

Stuckmann, C. (2014, May 9). *Are Movie Trailers Ruining Movies?*. [Video File]. Retrieved from https://www.youtube.com/watch?v=aSqr2rgYmgQ

This vlog by Chris Stuckmann discusses how trailers are too revealing, misinterpreted, and are overall "ruining trailers"

Suckfüll, Monika, and Kristin Moellering. "The Differential Success of Movie Trailers." *Journal of Retailing and Consumer Services* 22 (2015): 138-44 doi: 10.1016/j.jretconser.2014.10.003.

This article highlights the Modes of Reception that can be harnessed to create a powerful and appealing movie trailer. The modes of reception, Identity Work, In Emotion, Production, and Imagination all connect to people in different ways, making connections to how interesting a movie seems. For instance, editing a movie trailer with the Identity Work mode of reception focuses on showcasing how the story world can connect to audiences, whether that's through the characters' lives/actions or content of the story. The other modes of reception, In-Emotion, Production, and Imagination all correlate to how trailer audiences grow emotionally invested in the story, think about how the movie is made, and consider what might happen in the movie (that wasn't shown in the trailer), respectively.

[Watchmojo.com] (2015, October 20). *Another Top 10 Trailers that Ruined the Movie.* [Video File]. Retrieved from https://www.youtube.com/watch?v=DLUoraZ67wE

    This top-ten list explains which trailers completely ruined audiences' movie-going experience, whether they revealed too much or were a condensed version of the entire film.

[wikkidprawn] (2012, June 7). *Mrs. Doubfire Recut as a Horror Movie.* [Video File]. Retrieved from https://www.youtube.com/watch?v=1Ckv_Dz-Sio

    This video is an example of how editing can create different moods and tones, where the comedy film *Mrs. Doubtfire* is recut with horror trailer conventions..