Original Article

'LOV' and the big screen: A value-system segmentation of movie goers

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ABSTRACT In this study, Kahle's (1983) list of values (LOV) was used as an approach to segmentation. The objective was to identify the existence of segments among movie goers based on the LOV value-system. The results show that the *achievers* segment is made up of more than half of the movie audience, the *hedonists* segment is made up of nearly a third, while the *emphatics* segment is very small, but nevertheless exists. The consequences of these findings for advertising strategy decisions regarding choice of media and the most appropriate products to advertise on the big screen are presented.

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INTRODUCTION

Recently there has been an unexpected gain in the popularity of the cinema. After an almost 10-year decline in movies in favour of video clubs and television, and after the so-called experts announced the end of the seventh art, a miracle has taken place – audiences of all ages are once again invading the cinemas. Their increase in popularity in the United States, Great Britain, Germany, Switzerland and in the Scandinavian countries has been accompanied by a parallel interest in the cinema among marketers.^{1–6} Indeed, the medium became so popular for announcers that at one point one of the biggest

media planning companies in the United States ran out of cinema time spots for advertising.⁶

According to Austin, 'Cinema screen advertising is the presentation of individual messages on cinema screens in a distinct and discrete fashion. The messages typically offer nationally available products or services, although local and regional options are also viable. In short, movie screen advertising largely resembles national television advertising in duration, form, and content'.⁷

For some unknown reason, no information on cinema advertising appeared in the literature between 1958 and 1977.¹ In 1977, Screenvision was one of the first advertising networks to start its activities in the United States. Less than 10 years later, this firm was presenting advertising on 3800 of the 18500 big screens in America.⁸

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Although the cinema was considered to be a new advertising medium for most Americans, in Europe it was more popular than television, and several networks were already widespread.⁹ In 1971, as a result of a merger between two media firms, the French network Mediavision became the first to try to identify the cinema audience's characteristics and to demonstrate the advantages offered by this medium.

Unfortunately, American literature on cinema advertising is almost only limited to private studies initiated and sponsored by the Screenvision and Cinema Advertising International (CAI) companies. The aim of those studies was to determine the audience's sociodemographic profile, level of attention and recall and attitude towards cinema advertising.^{7,9}

EFFICIENCY OF CINEMA AS AN ADVERTISING MEDIUM

Attention and recall

In 1972, every consumer was exposed to between 700 and 2000 advertising messages daily.¹⁰ These figures are not really surprising since between 1961 and 1981, the number of television advertisements increased from 1856 to 4079 per day, reaching 6080 in 1989. Faced with such an overcrowding of messages and the audience's 'bad' habit of zapping, advertisers are finding it increasingly difficult to get their audience's attention. Given the fact that individuals can only pay limited attention to the too numerous stimuli which surround them, what will they remember?

Other studies showed that overcrowding advertisements decreases their efficiency.¹¹ Unlike other media (television, radio, newspapers), cinema advertising presents only a few commercials at a time.⁹ Also, the audience is captive and is not exposed to other stimuli. The majority of cinemas do not exceed three advertisements per show since research has demonstrated that beyond this level, the audience tends to tire of the advertising.⁶ Also, the level of attention to cinema advertisements increases since the audience is seated, attention is directed towards the screen and external

Table 1: Opinions towards television versus cinema commercials

	Television (%)	Cinema (%)
More captivating	11	71
Maintains level of attention	15	76
Viewing without interruption	13	82
Better sound quality	9	85

stimuli are minimized.⁷ A Totum Audits & Surveys¹² study revealed that, generally, 97 per cent of the audience is seated during the presentation of advertisements. According to the same study, people prefer cinema advertising to television advertising. Indeed, as shown in Table 1, the cinema is more captivating than television (71 versus 11 per cent), maintains the level of attention more easily (76 versus 15 per cent), provides uninterrupted viewing (82 versus 13 per cent) and has a better sound quality (85 versus 9 per cent).

Recall rate

To be really effective, advertising must not only get the consumer's attention, communicate the brand name and communicate the product advantages but, finally, it must cause the consumer to remember all of these things. With regard to the latter task, it has been proven that cinema achieves a far better recall rate than television, magazine, radio or billboards.¹³

One of the most important studies on this topic was conducted in 1954 by Sindlinger, whose sample included 6651 respondents, in five different American towns, over a period of 6 months.⁹ The unaided recall rate was extremely high: 97 per cent of the respondents named at least one advertisement correctly 1 hour after exposure. The recall rates after more than 24 hours were also very high: 71 per cent after 1 week, 66 per cent after 4 weeks and 45 per cent after 1 month to a year. A second survey, completed in 1977 and using the same method, obtained similar results (Table 2). Finally, another study obtained a higher recall rate for cinema advertisements 2 weeks after exposure than the average recall rate achieved for television advertisements only 1 day after exposure.⁷

Table 2: Unaided recall rates

<i>Exposure</i>	<i>Who recalled seeing advertising (%)</i>	<i>Who recalled one or more advertisers (%)</i>
In past hour	98.0	90.0
In past 24 hours	83.5	72.6
Past 2 or 7 days	77.6	64.3
Past week to 1 month	69.4	49.4
Past 1–3 months	51.1	31.8
Three months to 1 year	36.6	18.6
Over 1 year	12.5	5.7

A Cinema Advertising International (CAI) company study.

Table 3: Attitude shifts with one exposure

<i>Opinion on Jeep Corporation</i>	<i>Non-exposed (%)</i>	<i>Exposed (%)</i>
Excellent/very good/good opinion	59	77
‘Jeep is a modern, up-to-date company’	54	84
‘Jeep makes exciting and fun to drive vehicles’	64	80
‘Jeep seems concerned about what people think of the company’	47	61
‘Jeep is a company that is willing to try new and different things’	48	48
Total mean	54.4	70

Table 4: Attitudes toward television and cinema commercials

<i>Attitude</i>	<i>Non-exposed (%)</i>	<i>Exposed (%)</i>	<i>Total attitude score (%)</i>
<i>Television commercials</i>			
Great/don’t mind them	39	45	42
Do mind them/hardly watch television	61	55	59
<i>Cinema commercials</i>			
Great/don’t mind them	75	72	73
Do mind them/won’t return to theatre	26	29	27

Attitude towards cinema advertising and the advertised product

Some attitudes towards cinema advertising are positive, some negative. Some respondents find it amusing, even funny, while others consider it insipid or boring. Some perceive it as an information tool for products and services, while others claim that it is redundant with television advertising or constitutes an imposed programme.¹⁴

A survey conducted between 1982 and 1984 by Screenvision about audience emotional response to cinema advertising obtain the following scores: 6 per cent were very favourable, 38 per cent favourable, 51 per cent indifferent and 5 per cent unfavourable.⁷ A previous study also revealed that there was almost no difference between the attitude of audiences exposed to cinema advertising and those not exposed: 10 per cent (exposed) versus 7 per cent (non-exposed)

found it very pleasant, 62 per cent (exposed) versus 68 per cent (non-exposed) were indifferent.⁹

Cinema advertising also has an impact on audience attitude towards the product. The results of Leggatt-Lustig’s study for the Jeep Corporation⁹ confirms that there is a more positive attitude among respondents who have been exposed to the advertisement than from those who have not been exposed (Table 3).

Finally, the results of a private survey, which are presented in Table 4, demonstrate that movie goers have a more positive attitude towards cinema advertising than towards television advertising.⁹

MOVIE GOERS’ VALUES AND LIFESTYLES

Because traditional demographic and socio-economic variables were considered to be

inadequate for explaining and predicting consumers' behaviour, some researchers took a greater interest in the concept of lifestyle. However, this approach also gave rise to a number of critiques.

For example, Wells¹⁵ deplored the absence of theoretical bases and the resultant lack of a shared reference framework among researchers. As for Bearden *et al.*,¹⁶ they considered that the explanatory power of some lifestyle variables is very limited. Finally, some also found that the lifestyle approach is difficult to operationalize because of the terminology employed and its lack of predictive power.¹⁷

The value-system approach helps the researcher reduce these conceptual and methodological weaknesses. Because it has sounder theoretical foundations, the value-system approach provides greater explanatory and predictive power than the lifestyle approach.¹⁸ According to Rokeach,¹⁹ a human value can be defined as 'an enduring belief that a specific mode of conduct or end-state of existence is personally or socially preferable to an opposite or converse mode of conduct or end-state of existence'. The following attributes, among others, give them a homeostatic character.

- Values are learned from the society that we are part of, or are transferred from one society to the other.
- A value-system is manifested by a set of norms governing behaviours.
- Values are both stable and dynamic and their evolution is characterised by a lengthy cycle.
- Values are shared by individuals of the same social group.²⁰

Rokeach's approach is one of the most commonly used approaches to measuring an individual's value-system.²¹ He identifies two types of values. Terminal values, or ideal end-state of existence (18 values), represent individual or social goals such as peace or liberty. Instrumental values, or ideal modes of behaviour (18 values), represent ways of being or doing, such as courage and honesty.¹⁹

Recently, researchers have used other methods, such as the 'Value and Life Style' system (VALS) and the Kahle's 'List of Values' (LOV). The former

Table 5: The nine values of the LOV approach

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- Belonging
 - Excitement
 - Fun and enjoyment
 - Warm relationships
 - Self-fulfilment
 - Accomplishment
 - Being well respected
 - Security
 - Self-respect
-

approach is based on Maslow's theory of human needs and the concept of social character.²² It can be used to classify the respondent, according to his/her values and lifestyle, into one of the nine possible VALS.²³ The second, the LOV approach, consists of measuring an individual's value-system on the basis of a list of nine values (Table 5) which have been selected from some of Rokeach's terminal values, Maslow's hierarchy of needs and other recent studies on the topic.²⁴ Contrary to Rokeach's approach in which values are characterised by a social orientation, Kahle's values are essentially directed toward the individual.¹⁷

Until now, except for one study, the literature did not provide any precise information on movie goers' value-systems or lifestyles. Conducted by Simmons and sponsored by Screenvision,⁹ this single study tried to identify movie goers' sports activities. The results revealed that most respondents practise squash and tennis, followed by jogging and skiing, and hiking is at the end of the list.

In order to make up for the complete lack of information in the existing literature on movie goers' value-systems, this survey intends to answer three specific questions:

1. Are there different value-system segments among movie goers?
2. Do attitudes towards cinema advertising differ according to those different segments?
3. What are the implications for marketing of the existence of these value-system segments?

METHODOLOGY

Value-system measurement

Among the different approaches mentioned above, Kahle's method²⁵ was chosen as the measurement methodology for this study. Because

these values relate more to individuals than to the social dimension of human lives, this appears to be the best method for identifying the nature of the personal values that a person seeks to satisfy when consuming a given product or brand.²¹ Moreover, most human activities are oriented towards individual rather than social satisfaction.²¹ This is the main reason why most marketing brand positioning strategies are first oriented towards personal needs satisfaction.²⁶

Beyond these reasons, Kahle's LOV approach is also considered to more accurately predict consumer behaviour than the Rokeach or VALS approaches.^{21,27} Moreover, from a methodological point of view, the LOV values are easier for respondents to understand and for researchers to analyse.¹⁷

Because values are assumed to be grouped in a logical and meaningful way, they have to be examined as a system rather than individually.^{28,29} Indeed, this grouping makes it possible to aggregate similar consumption behaviours and the individual's choice criteria.

The questionnaire

The questionnaire is made up of four sections. The first section includes questions about the respondent's cinema attendance. The second section measures respondents' LOV by asking them to rank the two values that are most important to them, and to rate the importance attributed to each of them on a nine-point scale (1: not at all important/9: very important).³⁰

The third section evaluates the respondent's attitude towards cinema advertising on a five-point Likert scale (1: not at all in favour/5: completely in favour). The ten items measuring attitude are drawn from Secunda and Nebenzahl's study.¹⁴ Finally, the last section gathers some of the respondents' sociodemographic characteristics.

A pre-test of the questionnaire was done with 30 persons presenting the same characteristics as the sample. Some semantic corrections were made in order to assure a better understanding.

The sample

The sample was composed of 186 persons, 45 per cent men and 55 per cent women, aged

between 18 and 34 years. We purposely chose to survey only people in this age category because, according to the literature, their movie attendance is above average.^{9,3} Only people who are with a movie attendance of at least once a month were kept in the sample.

Data were collected in three cinemas affiliated with the Odeon or Famous Players network and located in the Quebec City area. The questionnaires were distributed to the respondents before the beginning of the viewing so that they could fill them out while waiting.

Based on initial results, it appears that, on average, the population studied goes to the movies 27 times a year. Most of the respondents had 12–15 years of education, that is, they had college education. Their annual income varies from C\$30 000 to C\$40 000 and it appears that half of the respondents surveyed are unmarried. The modal class of age is 18–24 years old.

The results regarding movie attendance per sex indicate that women's movie attendance is slightly below average (26 times a year) whereas men's attendance is above average (almost 28 times a year). Those aged 18–24 years go to a movie 31 times a year whereas those aged 25–29 years go 27 times and those aged 30–34 years go 23 times.

Movie goers with the highest level of attendance are those with 8–11 years of education. College respondents go less often, while people with more than 16 years of schooling go substantially more often than others.

Unmarried people who are living with their partner go to the movies 30 times a year, thus outstripping bachelors who go 27 times. Married and divorced people present an average of 25 and 24 times a year, respectively.

It appears that going to the movies is an activity that people like to do with their peers. Nearly half of the respondents go to the movies with their spouse or boy/girlfriend (48 per cent). Approximately 34 per cent go to the movies with friend(s), while only a few go alone (18 per cent). However, this last group has the highest level of annual attendance at 34 times/year, as compared with 26 times/year for those who go to the cinema with their spouse. Finally,

respondents aged 30–34 years go to cinema alone or with their spouse whereas those in the 18–24 years age group tend to go with friends.

RESULTS

Ranking of LOV

Before proceeding to the value segmentation *per se*, we first calculated the ‘partial rank of the value classification’ for each respondent. This figure was obtained by combining the rank of the value with the importance attributed to this same value by the respondent.^{30,31} Out of 186 respondents, 39 were rejected because of the inconsistency of their evaluations, that is, they attributed little importance to values that they had previously classified as first or second rank. This resulted in a total sample of 147 respondents.

The personal values *Accomplishment*, *Fun and enjoyment* and *Self-respect* were most often ranked first by respondents (Table 6). It should also be noted that none of the respondents ranked *Sense of belonging* first.

Segmentation based on the LOV value-system

A Cluster analysis was used to group the 147 respondents of the final sample. The agglomeration coefficients provided by the hierarchical method ‘Ward Linkage, Squared Euclidean Distance’ were first examined in order to determine the number of segments. Three segments emerged from this analysis.

Then, with the non-hierarchical K-means procedure (Table 7), the profile and size of the three identified segments were determined.

Segment A is the most dense segment, that is, it contains 52 per cent of the population (77 individuals). It is characterised by the importance given to the values of *Self-respect*, *Self-fulfilment*, *Being respected* and *Sense of accomplishment*. Segment B contains 30 per cent of the sample (44 individuals). Individuals in this group assign great importance to the value *Fun and enjoyment*. Finally, segment C, representing 18 per cent of the sample, gives more importance to *Security* and *Warm relationships with others*.

Table 6: Distribution of first-ranked values

Values	Per cent (n=147)
Self-fulfilment	21
Fun and enjoyment	20
Self-respect	17
Being well respected	15
Warm relationships	9
Accomplishment	8
Security	7
Excitement	3
Belonging	0
Total	100

Thus, the results of this analysis show that three distinct segments with three different value-systems really exist among movie goers.

Attitude towards cinema advertising

Generally, the respondents expressed a positive attitude towards cinema advertising (Table 8). It is shown that the respondents consider cinema advertising more entertaining (3.20) and generally superior to television advertising (3.18). Surprisingly, respondents also do not like to see advertisements on the big screen (3.09).

However, the hypothesis that attitude towards cinema advertising would vary significantly between the segments is not verified ($F(2, 146) = 0.06$, $P > 0.10$). All three segments have a positive attitude while segment C is slightly, but not significantly, above the others two (Figure 1).

DISCUSSION OF THE RESULTS

LOV values and motivational domains

According to theory, values are cognitive representations of universal human requirements: biological needs, social interactional requirements and social institutional demands on the individual.^{19,32,33} During their cognitive development, individuals develop the faculty of consciously representing these needs as goals or values in life.³² As the process of motivation is induced by human needs or requirements, the different categories of universal needs are also expressed by motivations. Schwartz and Bilsky³² identified seven specific domains of motivation to which the nine LOV values correspond (Table 9).³¹

Table 7: Final cluster centres

Cluster	Belonging	Excitement	Warm relationships	Fulfilment
1	7.40	8.16	4.48	3.39
2	8.20	4.65	5.96	4.19
3	7.78	7.55	2.98	4.80
Cluster	Being respected	Fun and enjoy	Security	Self-respect
1	3.65	4.94	5.74	3.26
2	4.09	1.76	6.46	4.31
3	4.94	3.59	2.65	4.73
Cluster	Accomplishment			Cluster size
1	3.98	—	—	77
2	5.31	—	—	44
3	6.13	—	—	26

Little score=high importance.

Table 8: Respondents' attitude score towards cinema advertising

	Mean	σ
Generally entertaining	3.11	1.23
Generally diverting	3.20	1.18
Gives the right information	2.89	1.13
Better than television advertising	3.18	1.19
Should be eliminated	2.82	1.35
Puts us in a good mood	2.80	1.14
Is dull	2.63	1.29
Helps to pass the time quickly	2.78	1.23
Most of my friends like cinema advertising	2.68	1.12
When I go to the movie, I do not like to see advertising on the screen	3.09	1.44

Cronbach's $\alpha=0.77$.

Figure 1: Segments' attitude towards cinema advertising.

As shown in Table 9, all LOV values are embedded in a specific domain of motivation, except for the value of *Warm relationships with others*. In fact, depending on the interpretation that we give to it, this last value could either be

classified in the ENJOYMENT domain – close friendships or sexual relationships – or in the MATURITY domain – deep and enduring emotional relationships.³¹ Finally, three types of values could be identified according to whether the personal interest pursued is individual, collective or mixed.^{32,34}

It appears that segments A and B, which represent more than 80 per cent of the sample, are motivated by individual interests. These are SELF-RESPECT, ACHIEVEMENT and ENJOYMENT (Table 9). On the other hand, segment C, which represents only 18 per cent of the sample, is motivated by SECURITY and MATURITY, which represent individual as much as collective interests.

Segment A profile

As shown in Figure 2, segment A considers *self-respect* and *self-fulfilment* values to be very important. Based on the motivational domains

Table 9: Interpretation of LOV in terms of motivational domains

Motivational domain	LOV	Interest served
SELF-DIRECTION	<i>Self-respect; self-fulfilment</i>	Individual
ACHIEVEMENT	<i>Accomplishment; being well respected</i>	Individual
ENJOYMENT	<i>Fun and enjoyment; excitement; warm relationships</i>	Individual
MATURITY	<i>Belonging; warm relationships</i>	Mixed
SECURITY	<i>Security</i>	Mixed

Source: Kamakura and Novak.³¹

Figure 2: Segment A relative importance for the LOV.

described in Table 9, we can see that this segment, representing the majority of movie goers (52 per cent), is primarily motivated by the domain of SELF-DIRECTION, followed by ACHIEVEMENT (*being respected, accomplishment*). The value of *Security* is of little importance. These results are similar to Schwartz and Bilsky's,^{32,35} which showed that SELF-DIRECTION and ACHIEVEMENT are related to each other but opposite to SECURITY.

Further analysis of the human characteristics associated with each domain shows that the first domain, SELF-DIRECTION, is associated with the desire to explore and understand reality, to consider ourselves in control of our life and able to deal with problems regardless of the resulting benefits.³⁶ The values of this domain refer to the confidence and benefits someone feels when making good decisions, being creative and independent.³²

The second domain, ACHIEVEMENT, derives from three universal human requirements:

biological needs, social interactional requirements and social institutional demands.¹⁹ Although the elements of this domain may vary depending on people's culture, it nevertheless represents the basis of social recognition and admiration.³² *Competence, ambition and success* are all values of this domain.³⁷

We thus called the movie goers in this segment 'achievers' since 88 per cent of them ranked values derived from the achievement dimension first.³¹ Indeed, *self-fulfilment* was ranked first by 31 per cent of the individuals in this segment, *self-respect* by 25 per cent, *being well respected* by 18 per cent, and *accomplishment* by 13 per cent.

The number of women 'achievers' (60 per cent) is higher than the number of men (40 per cent), which is the reverse of what is usually found in American literature. This phenomenon could be explained by cultural differences between Quebec and the rest of North America and by the

unavoidable difference between men and woman in terms of the importance attributed to certain values.³⁸

Finally, the ‘achievers’ have a high level of education, that is, college and university. They are inclined to partake in cultural and intellectual activities and are active in environmental organizations.³⁷ They enrol in activities in order to enhance their intellectual and creative aptitudes, and to reinforce their logic.^{24,31}

Segment B profile

Segment B’s motivation is more related to the domain of ENJOYMENT because of the importance attributed by this segment to the *fun and enjoyment* value (Figure 3). However, because very little importance is attributed to *warm relationships*, we reject the hypothesis that would give the latter value a hybrid meaning. Thus, in this study, we could say that the interpretation of the *warm relationships* value only relates to relationships of friendly, not a sexual nature.³¹

The ENJOYMENT domain, which relates to segment B, is more closely related to human physical needs and to the pleasure that one may feel when those needs are satisfied. This domain is represented by values like pleasure, a comfortable life, happiness and good mood.

Segment B, which we called the ‘hedonists’, represents 32 per cent of the movie goers. People of this group value fun, *joie de vivre*

and excitement. No less than 45 per cent of the individuals in this segment prioritize this last value. They like sports, activities that involve risk and outdoors activities.³¹ They tend to have a very active life, full of leisure, amusements and social interactions.^{37,39} A slight majority of men (55 per cent) make up this segment.

Segment C profile

Respondents in this last segment give priority to *security* and *warm relationships* with others. The importance that they attribute to these values is shown in Figure 4. Slightly less importance is given to *self-respect* and *achievement*, which are the opposite of *security*. These results confirm those of previous studies.³²

As shown in Figure 4, individuals in this segment are motivated by the domain of SECURITY followed by the domain of MATURITY. The first is directly related to Maslow’s security need³² and refers to values like local and national security, a peaceful world and employment and job security (these last two can be attributed to the recent poor economic situation).³⁸

Personal maturity or wisdom can be reached only by individuals who resign themselves to life as it is. Wisdom, tolerance and deep relationships are values of this domain.³²

Segment C, made up mostly of women (75 per cent), is related to the values of *security* and *warm relationships with others*. The value of security

Figure 3: Segment B relative importance for the LOV.

Figure 4: Segment C relative importance for the LOV.

is ranked first by 31 per cent of the individuals in this group and *warm relationships* by 27 per cent.

This segment, which we called the ‘emphatics’, does not show any kind of leadership either in its social activities or purchase habits. These individuals are mostly preoccupied with maintaining the ‘status quo’ in all aspects of their lives. They may be engaged in religious or social activities, or work on their homes.^{24,37}

STRATEGIC IMPLICATIONS FOR CINEMA ADVERTISING

The results of this study show that it is possible to create a value-system segmentation of movie goers based on LOV values. The big screen really represents an efficient medium for reaching certain groups of people defined according to a shared value-system. These findings could certainly facilitate strategic decisions about the types of products and the message arguments that are best suited to this medium.

For example, the achievers (segment A), which represent 52 per cent of the sample, seek products that represent social success, like luxurious houses and cars, vacations abroad, prestigious concerts, high-class restaurants, old wines and imported beers, and swimming pools and boats, as well as products that indicate life accomplishment such as books and computers.^{31,37} They also like to show their social status by

acquiring the symbols of this status such as precious furniture, designer clothes and so on. They are users of products that enhance their self-esteem, for example, spas and fitness equipment. Prepared meals, disposable diapers and home services are among the products that they buy because of their convenience.^{37,38} They read fiction as well as business, consumer, science and technology magazines. They prefer educational television programmes.³¹ Because *security* is a value of little importance to them, they are the first consumers to try new products, high fashion and the latest technology.⁴⁰

Consequently, the most powerful advertising arguments for this target group will put the accent on speed and/or performance of the product as well as its advantages and benefits.⁴⁰ If advertisers keep in mind that there is a close relationship between an individual’s values and his/her buying criteria, they will be more effective in choosing the best message argument. For example, a car or a trip symbolic character could be a crucial choice criteria for achievers.²⁹ Moreover, a creative approach that presents the product as a reward for some kind of achievement should be very effective.³⁸ The positive attitude women achievers show towards the use of sexual appeals in advertising might also be considered as a potential tool to effectively communicate with this segment.⁴¹

Hedonist consumers (segment B), who represent 32 per cent of the sample, spend a large part of their revenue on leisure activities, sports equipment, economical but also sports cars, and holiday camps or clubs. They are fans of music (cassettes and CD) and new food products, and they prefer entertaining television programmes to educational ones.^{24,37,38}

Thus, advertising with arguments related to nature, beauty and pleasure, and with a focus on functional and aesthetic product features will get the hedonist's attention.^{38,40,42-44} For example, the luxurious features of a car will especially attract this target group.²⁹ They have a positive attitude towards the use of humour and sexual appeals in advertising.⁴¹

At last, cinema does not seem to be an effective medium to reach the emphatic segment since it attracts only 18 per cent of these people. Nevertheless, cinema might also be considered in combination with another better suited medium for this segment, because of the high level of attention and recall that it induces.³

The emphatics prefer products that are safe and durable, which have been already tried by others and which are already popular. This segment does not appreciate new products or recent technologies very much.⁴⁰ Emphatics are big consumers of products and services that fill their need for security, such as insurance or alarm systems.³¹ They will be attracted by advertising arguments like product liability and durability, arguments focussing on warm relationships,⁴⁰ or by products presented as ideal gifts.²⁴

CONCLUSION

The sample of individuals who participated in this research have a higher than average movie attendance. They are between 18 and 34 years old and they go to the movie at least once a month.

One objective of this study was to identify and define movie goers' value-systems. Three segments, each with its own value-system, were distinguished. The achievers' segment represents the majority of the respondents. They are leaders who value personal achievement. They like to explore and are attracted by intellectual activities.

The hedonists represent the next largest segment. They like pleasure and display their *joie de vivre*. Finally, the emphatic segment forms a minority. Individuals in this group seek security and friendship. It can be concluded that while the cinema is a powerful medium to reach achievers and hedonists, it is a less effective tool for reaching emphatics.

Schwartz and Bilsky's³² domains of motivations helped us to determine the motivations underlying each segment's behaviour. This makes it easier to understand each segment's interests, whether they are individualist, collectivist or mixed, and to predict their consequent beliefs, attitudes and behaviours. Kahle's LOV³⁸ was also an invaluable tool in characterizing each type of consumer.

Although this research was carried out in a small geographical area in Canada, the results of this study might be useful for the development of a communication strategy that precisely targets one of the three segments identified. Cinema should then be analysed in relation to the profile of the segment we wish to attract: its lifestyle, the types of products or services it uses or buys, and so on.

Our research findings should help both media planners and copy writers. For example, advertisers who are targeting their products and services at achievers or hedonists would be well advised to put an important part of the budget into cinema since this medium especially attracts these types of consumers. Finally, an original and creative advertisement targeting achievers, for example, should include arguments that emphasize this segment's preferred values, such as social success, visible symbols of success or a product's technological superiority.

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