

HAIGAZIAN UNIVERSITY

**THE EFFECTIVENESS OF PROMOTIONAL TOOLS ON MOVIEGOERS CHOICES AND
ATTENDANCE OF FILMS IN LEBANON**

**BY
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**A thesis submitted
To the faculty of Business Administration & Economics
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I dedicate this research to my beautiful nephew Grayson Kassabian; thank you for lighting up our lives and giving us a new reason to smile.

ABSTRACT

When we take a look at the cinema and movie industry in Lebanon in the last four years, it wouldn't take us a wild guess to find out that this is a fast-booming and ground breaking industry. Every year, there was an opening for two new cinema locations, and every week there was a release of three to four new Hollywood movies, which is a total of 220 films per year approximately. Most importantly, the local movies have jumped into a renaissance era since 2010 where every year the number of local movies production is logarithmically increasing, closing the bar of thirteen new movies in 2013. To note, in 2009 only two Lebanese movies were released.

This, per se, is very healthy, but what's alarming about it is the distinct marketing behaviors of these new products and brands, whereby the exaggerated and inflated publicity of movies is being very explicit.

My primary aim behind this study is to uncover the top promotional tool/s that drive people to watch a particular movie at the cinema, and in what circumstances.

Also as a sub-objective, is to test to what extent these tools contribute in the Tickets sales performance. My secondary aim is to reveal whether or not the local movies investors are already aware of the resulted figures and to reveal what they are pillaring their marketing strategies on.

I adopted two different methodologies, the first is qualitative data analysis generated from questionnaires and interviews with moviegoers and investors, while the second is factual database collection and statistics.

The results reported that only the TV campaign holds direct impact on the ticket sales, while online advertising is the utmost effective promotional tool on the moviegoer. As for the movie investors, no one had ever conducted any similar survey previously.

The implication of these results annotate that throughout the previous years and until today, movie marketing has been off track. However, the current studies' results ought to be the compass for every movie investor in the country. Over spending on non profitable tools is not intolerable anymore.

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I. INTRODUCTION

1. Overview

It's evident that with the nowadays saturated markets, some conventional marketing engines have become ineffective and others obsolete. Consumers today choose from more than 600 vehicle models—but in the 1950s, there were only about 65. Likewise, there's not an overwhelming need for more restaurants, yet new dining venues are emerging every day. It's possible for any company to succeed in even the most competitive industries by creating a product or delivering a service that's distinctly different or better than what's available—or by catering to a specific subset of the target audience. (Stringfellow, date of retrieval (10.03.2014)) This transformation is commonly due to that reactive chain of events that was first ignited by the rapid changing consumer behavior which yielded high new product demands that led to massive volume of production and supply causing deficiencies in marketing budgets and inefficiency of some publicity platforms.

The marketing tactics that used to be of outmost demand and efficiency in the 80s, has become redundant in the 90s, old fashioned in the 2000s and totally incompetent presently.

A major player has led this coup d'état in communication and took over the power till today, which is the Internet. It's with no doubt that the World Wide Web has put the entire globe under a microscope and granted the world a swift share and exchange of, literally, everything. That was the trigger of the consumer's appetite towards rapid-tendency-changing thus fast consumption that resulted the chain of reactions mentioned above, rendering the most common and leading marketing engines expendable.

As a brief i.e to support this observation, let's take a look at the newspapers publicity nowadays. Back in the 70s, the newspaper was the leading publicity tool in the 2nd, 1st and advanced countries, however the slope went downwards in the 1980s to reach the baseline in the 1990s, then to become a very niche and selective promotional tool in the 2000s, and I wouldn't sound irrational if I said nowadays it's out of use. By the late 1990s, the availability of

news via 24-hour television channels and then the Internet posed an ongoing challenge to the business model of most newspapers in developed countries. Paid circulation has declined, while advertising revenue—which makes up the bulk of most newspapers' income—has been shifting from print to the new media, resulting in a general decline in profits. Many newspapers around the world launched online editions in an attempt to follow or stay ahead of their audience. (<http://en.wikipedia.org/wiki/Newspaper>. Date of Retrieval 10.03.2014)

A mixture of micro factors led towards this evolution; however it's not the body of our study herein. What is precisely the body of our quest is where does the Local Movie Marketing Industry stand in this Evolution? How are the studios attending to their audiences amid this environment, particularly in Lebanon? Are the local agents reaching out to their rapid-changing and fast consuming moviegoers behaviors? What is their BtoC communications channels and trends, and what are the channels that lies in the Obsolete category and the ones that fireworks? Yes, it's the Movie Marketing Industry we're tackling.

Marketing in the movie industry:

When you think about Movie marketing, you might recall an ad you saw on TV, an interview with the director or the star, a review by some film critic or the trailer you saw streamed online. This is all part of the campaign to promote, market and attract an audience to a film.

Studios and production houses spend fortunes on getting the word out about their film on TV, radio, newspaper, magazines and the internet. Studios have people and departments whose sole responsibility is to oversee marketing and publicity. Eventually, each film aims to reach a "target audience", needless to mention that, the viewers are identified as the ones willing to pay to see the motion picture.

So, advertising and promotion are designed to identify the types and tools of Media the "target audience" pays attention to. Capturing their "eyeballs" is a way to reach the audience and get them interested.

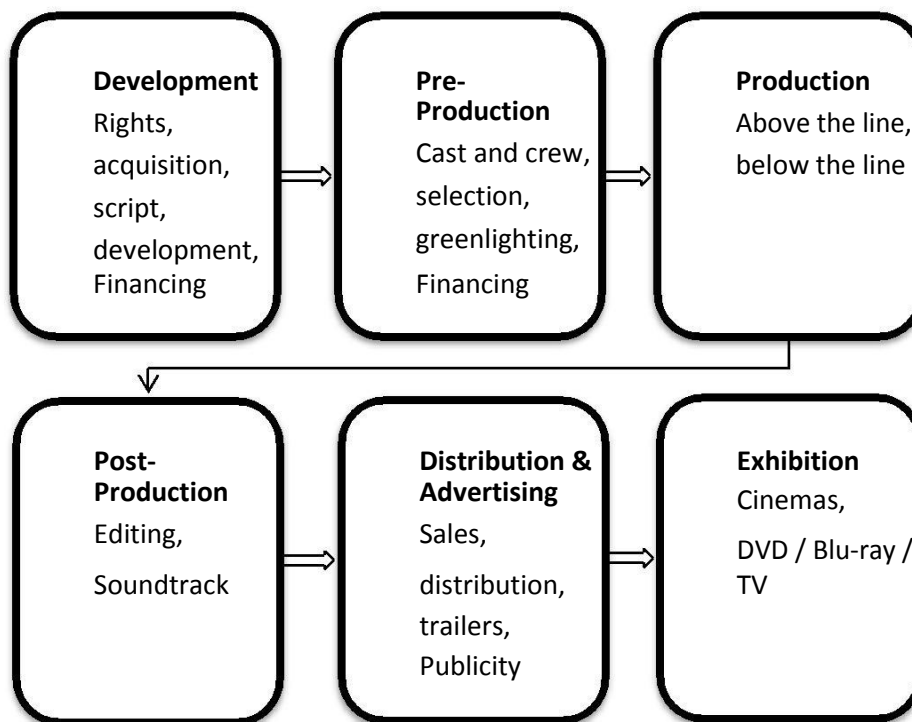
Alike all services and sellable products, movies are in need of Marketing and induction to the

consumer, however with a slight addition, as Kerrigan explains.

According to Kerrigan, Movie marketing is more than just communication. Like in many other industries, movie promotion begins from developing a new product and the process continues all the way to distribution and exhibition. Many marketing activities take place in the important stages of the process, starting as early as in the pitching of a movie idea to a producer right to final publicity in cinemas and beyond. As movie marketing has once been described as "any activity that assists a film in reaching its target audience at any time throughout its life", Kerrigan suggests that it is necessary to continue the movie marketing process to movie consumption and further.

The real consumption of a movie is never expired by time or deadlines, because consumers keep on searching for more information on the movie such as related movies or other films from the same director, discuss the movie with friends and more. (Kerrigan 2010, 9-10.)

Marketing in the film industry supply chain. (Kerrigan 2010, 9)

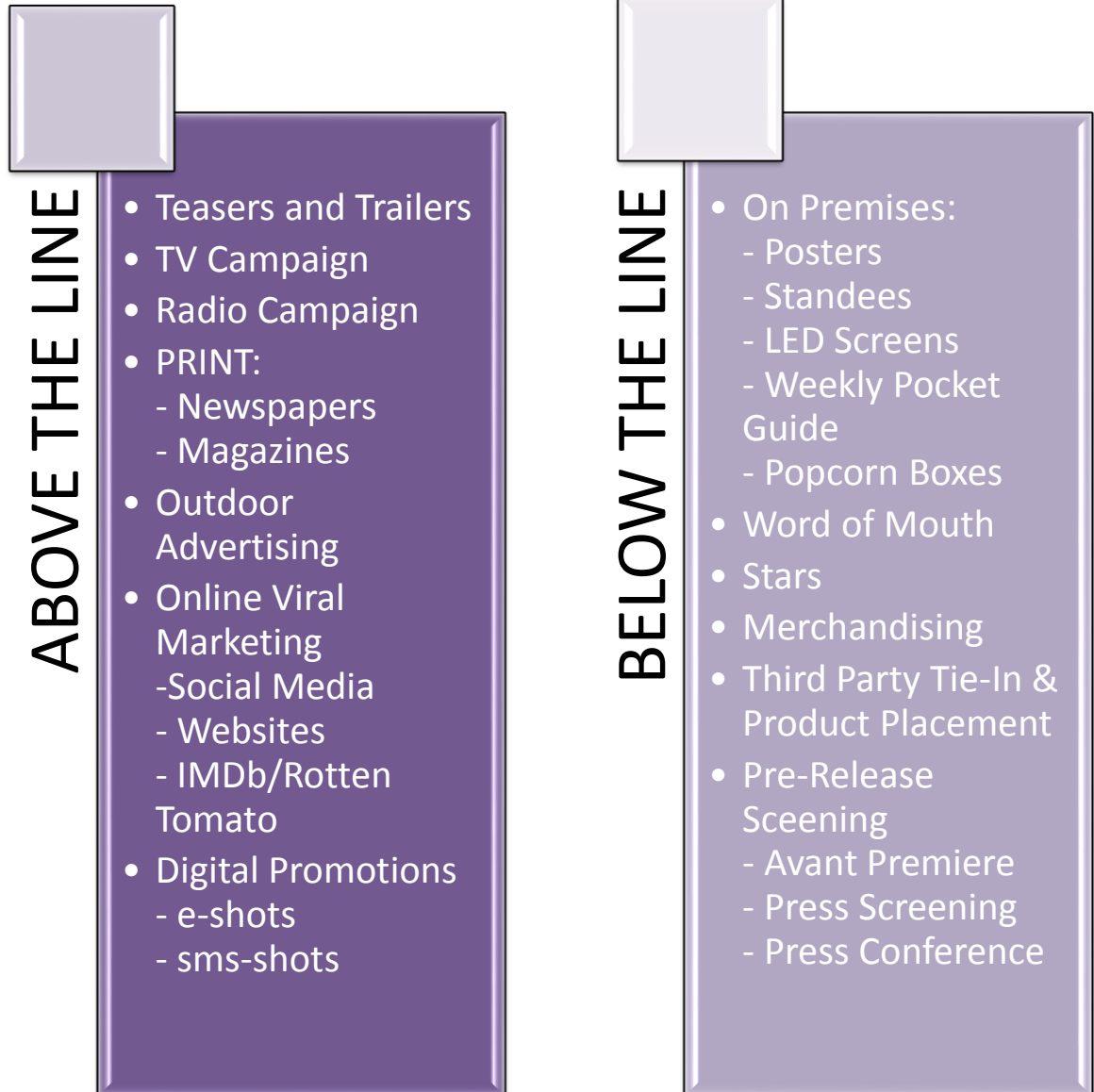


2. PROMOTIONAL TOOLS IN THE MOVIE MARKETING INDUSTRY:

Divided into two parts:

1- Above the line

2- Below the line



3. Statement of the Problem

To the public, the Movie and Cinema world is just a favorite entertainment destination and an escape to the outer world. Nevertheless, to the film makers behind the scenes and to the producers behind the desks, the Cinema is a Point of Sale, and the movie is a product. And just like any other product on the shelf, be it FMCG, Retail or stock, this product has to gross a “Return on Investment”, Ipso Facto.

Traditionally, this Return on Investment is always sought through the right marketing and smart induction strategy to the public vs. a pro-rata promotional plan, which is what most of the studios and production houses do upon movies releases.

However, it's observed that some movies though get the luxury of such strategic campaigns, yet they flop, while other titles do not receive similar treatment, yet they break records.

I.e of the local mismatching performance of movies vs their marketing budgets:

Movie	Year	Stars	Production Budget	Local Marketing Budget	Gross
Slumdog Millionaire	2008	Not Famous	\$15M	\$1,000	60,000 Adm
Elysium	2013	Matt Damon Judy Foster	\$115M	\$15,000	38,000 Adm

Opting to analyze this topic is neither a harvest of coincidence nor of any personal tendency towards it, but it's the recent inflation in the local cinema industry in all its lines, be it movie production, movie acquisition, distribution and exhibition, which is appearing to be a new emerging and cash cow sector in Lebanon currently.

Lebanese cinema today has made significant leaps. The cinema has been going through a renaissance period over the last decade. More Lebanese films are being made, and more are being screened in cinemas in Lebanon. The Lebanese audience is re-learning to accept watching Lebanese films. (Khatib, 2008)

Lots of local movies are being produced and released - five local movies released in 2012 versus twelve movies in 2013-, lots of new Hollywood movies are being shuffled every week, lots of new cinema locations are being established and lots of cash is being generated; It's an emerging industry in Lebanon no doubt.

Figure: 2

	Cinema Locations	Total Movies Released	Total Yearly Admissions
Year 2011	13	220	3,245,396
Year 2012	15	214	3,258,990
Year 2013	18	220	3,273,721

(Charles Debs Statistics- Lebanon Top Movies)

Mastermind entrepreneurs are standing behind this breakthrough and apparently they're being contagious in that.

The noticeable part in this inflation is the marketing behaviors of these undertakers, and the way they're promoting their films. We haven't been certain yet whether or not these local movie traders have conducted a certain market study to figure out How, When, What and Where to promote their products, and whether or not they're in line with the rapid consumption tendency of their moviegoers. However, what we're sure of is that amid this emerging business, we're being bombarded by movie promotion on each and every single channel and promotional platform in town, be it offline or online.

Almost half of the outdoor unipoles and backlits on streets belong to movies, more than five text messages received per week belong to movies, our inboxes are getting jammed with movies and cinema e-shots, morning and evening radio shows feature movies constantly, local online engines are dominated by films banners and the top five newspapers have films quarter page ads every day.

And didn't we mention already that Newspapers nowadays are out of use!?

Common sense concludes two rationales out of this marketing conduct, it's either that movies business is such a gravy train in a way that charters for a very high marketing budget for aggregate allocation, or that these undertakers haven't conducted their market study yet and they believe that all these promotional tools are efficient and hitting their right target market.

It's a common theory and static decree in the marketing grammar that every product has its own target market and segregated consumers, thus its marketing tactics should be split accordingly. Hypothetically, this rule implies on movies as well, ipso facto since also movies are product that can be targeting a particular age bracket and/or demographics and/or special groups of interest and/or one of the two genders. (Undeniably, in certain exceptions some movies can target the aggregate market)

Assuming that this is correct, automatically it concludes that the marketing strategy of films has to be segmented and allocated uniquely on the promotional platforms that target the audience of these films, just like any other merchandise. More elaborately, for instance, we shouldn't be seeing the TV spot of an animation movie on an adult channel at 10:30pm, or a high-octane action packed movie full of masculinity in a top glossy magazine that is only found in Beauty salons and feminine conventions. Similarly, it's the summit of inefficiency to spot an advertisement of a teen-targeted movie in a daily newspaper. It's apparent that the local entertainment gurus do not abide by the marketing laws

Such practices in marketing pulled my interest as a marketer and pushed the triggers for my thesis to be about "the effect of the movie promotional tools on the moviegoers", which is split

into two separate quests: First is to figure out what are the promotional tools that affect the moviegoers choice the most, second is to reveal whether or not the local film marketers have the response already, and the reason behind such marketing conduct.

All these questions that shall blossom in results supported by statistics, will serve as micro-detailed answers to all movies investors and marketers who wonder how and why their films have flopped or maybe broken records, at the box office.

4. Research questions

Based on the above illustration, I have extracted my research questions as follows.-

1. What are the most effective movie promotional tools that catch the eyeball of the local moviegoers and drive them to watch a movie in theaters?
2. To what extent are the local distributors and cinemas tactically applying these various promotional tools in their campaigns?
3. What are the current trends, tastes, and preferences of moviegoers in Lebanon?

5. Justification of the Research Problem

Despite the fact that the Cinema Industry in Lebanon has been for so long, the movie distributors and exhibitors are still performing as if this sector is still newly introduced in Lebanon, as the marketing behaviors reflect, whereby it's is observed that one product targeting a niche category of moviegoers, receives a collateral exposure on a variety of platforms that targets various categories.

On the other hand, the Lebanese movie production is a rising industry in Lebanon whereby lately we're witnessing more than 10 local movies releases a year on the box office, which wasn't the case three years ago, however the movies producers or investors are applying the same marketing strategy or even a more arbitrary strategy than the one of the exhibitors or distributors.

If this has an indication, most impartially, it's that there hasn't been any research in Lebanon yet showing the top movie promotional tools by order of importance, efficiency, effectiveness, impact and target consumers.

This study aims at extracting qualitative facts and scores about the movie marketing industry in general that serves as key solutions and guidance to the movie investors in town.

It's said that "Numbers never Lie". In this context I am handing my research, in order to take the lead and testimony from the core consumers of movie products and convert it to numbers and figures. The results shall be a compass for every movie investor to follow from now on, after which that investor won't have to wonder why or how his movie has flopped on the box office despite the massive campaign and financials he implicated, or maybe broke records despite the minimal spent budget.

By following this compass, the movies executives and investors will undoubtedly shrink down their marketing budgets to cover only the tools that prove to be crowd pullers and efficient.

6. Propositions

Proposition 1: Moviegoers are affected by the Promotional Tools at the cinemas premises.

Proposition 2: The local movies and cinemas investors have conducted a survey about the effectiveness of films promotional tools and are basing their marketing conducts accordingly.

Proposition 3: The local films investors vary their budget treatment by extracting a certain percentage from the Gross Box Office forecast of the film.

Proposition 4: Local Films investors cover above the line and below the line promotional tools in their movies marketing plans.

7. Hypotheses

Hypothesis 1: The higher the impressions of the promotional tools the higher the ticket sales

- a. The higher the impressions of the movie poster the higher the ticket sales
- b. The higher the impressions of the movie standees the higher the ticket sales
- c. The higher the impressions of the television advertisements the higher the ticket sales
- d. The higher the impressions of the outdoor unipoles the higher the ticket sales
- e. The higher the impressions of the movie trailers the higher the ticket sales

Hypothesis 2: Movie Genre/ Subject Matter motivate the moviegoers to watch a film.

Hypothesis 3: Movie rating motivates the moviegoers to watch a film.

8. Definition of Terms

The following definitions are provided to ensure uniformity and understanding of these terms throughout the study. The researcher developed all definitions not accompanied by citation.

Avant Premiere: a preview showing of the movie prior than releasing it to the public

Billboards: a flat surface or a board, usually outdoors, on which large advertisements or notices are posted.

Blogs: a website containing a writer's or group of writers' own experiences, observations, opinion, etc. and often having images and links to other websites.

Box office: the booth at the cinema lobby where tickets are sold. Usually the total of ticket sales of a particular movie is referred to as "Box office".

Cinephile: a devotee and passionate for movies or motion pictures.

Gravy train: referring to a situation in which someone can make lots of money for very little efforts. – "Come to Hollywood and get on the gravy train"

e-shots: marketing email sent out to people on a mailing list.

Exhibition: the cinema

IMDb: an online database of information related to films, television programs and video games. This includes actors, production crew personnel, and fictional characters featured in these three visual entertainment media.

MARCOM: Marketing communications are messages and related media used to communicate with a market. Marketing communications is the "promotion" part of the "marketing mix" or the "four P

Movie buff: a movie passionate person who possesses deep knowledge about cinema and movies.

Press junket: A press junket is material used in a public awareness campaign aimed at promoting a product such as a feature film.

Press projection: (or Press Screening), is the special preview for Press and Movie journalists minimum a week before the opening of the movie, in order for them to give reviews and write articles about it.

Screenwriter: is the person who writes the script or story board of a movie or a video.

Sherwal: traditional garment like full trousers wore by villagers and mountain people in oriental countries in the early and mid 20th century; Popularly called baggy pants.

Standee: A standee is a large self-standing display, typically made of cardboard, promoting a movie.

Stunts: unusual or difficult action requiring great and daring skills, usually performed by specialized people.

VOD: (Video On Demand) is a network station that provides movies on demand to homes, via a receiver connected to the TV.

9. Overview of all chapters

Chapter 2: Literature Reviews

It covers in fact the most fundamental part of the thesis as it illustrates all the component and ingredients of the movie marketing industry with close up explanations about the role and impact of each. In addition it lists down the archive of the movie promotional tools be it below-the-line or above-the-line as well as the indirect marketing platforms and external factors that are a challenge in the modern cinema and film publicity.

Chapter 3: Methodology and Research questions

A thorough outline of the research questions and on which basis it was extracted and sketched, then comes the list of hypotheses. After the Hypotheses are listed, i diagnose various genre of variables given the data and literature established in chapter 2. The methodology focused on the data collection process; generating data via statistical tools, and via qualitative surveys, mainly analysis of variance and regression through excel. After processing the data, we will be able to test the list of hypotheses.

Chapter 4: Findings

We'll reveal the data and results that were compiled in chapter 3 (Methodology and Research questions), and discuss it in different descriptive formats, which are statistical figures and charts and also qualitative analysis and demonstrations. Then after having all the hypotheses tested in the preceded chapters, we'll drop the ones that were invalid and interpret the irrefutable ones along the significance it unveils.

Chapter 5: Conclusions and Recommendations

A resume of all the components of the life cycle of the study, starting up from the overview, to the literature reviews, to the problem and its solution. In addition it illustrates in brief my recommendation to the people I am talking to: Movie investors and critics.

II. LITERATURE REVIEW

1. Defining a movie

Movie as an idiom: A movie enacts a story by sound and a sequence of images giving the illusion of continuous movement, a technology that was first discovered already back in the 19th century when Edison invented the motion picture camera. (Film, WordReference.com. date of retrieval 28.02.2014; The Inventions of Thomas Edison, About.com. date of retrieval 28.02.2014.) For years people have been debating about whether movies are art, a form of entertainment, services or something else. Movies happen to be a form of art and many splendid things but they have also become a business, and in that world of business, when they premiere and before they become sellable products for everyone to own, they are services. (see Zeithaml & Bitner 1996, 6).

Why do we go to the movies? Most of us go for entertainment. Indeed, Bruce Lee and his girlfriend are on a date when they see *Breakfast at Tiffany's*, a common context in which young people see movies. Going out on a date, having fun, and eating popcorn may all make it seem as if movies are fairly simple things that do not require much thought. But, as *Dragon* illustrates, having fun is not isolated from serious issues. Lee does not go to the movies in order to contemplate his social oppression but, in the midst of a light-romantic comedy, that is precisely what happens. He comes to an awareness that motivates his entire career: he dedicates his life to offering alternative representations of Asian men in the cinema. (Lehman and Luhr, 2003)

Movies are consumed for many reasons. They can be a form of entertainment, a way to escape the stress and pressures of real life. Movies can thrill and excite us, make us laugh or cry. Movies give us access to endless imagination and impossible made visible, access to other languages and geographical places.

Movies are a door to knowledge — knowledge of society, knowledge of history, knowledge of art. The Story of Movies opens these doors by teaching students to think critically about film

and providing them with a deeper understanding of this uniquely influential art form. This project grew out of The Film Foundation's mission to preserve and restore motion pictures. The first step in preservation, however, is appreciation of our film heritage. By exposing young people to great movies of the past and by giving students the tools to understand the language of film, The Story of Movies will help ensure that film will survive, inspiring future generations. (Scorcese, 2009)

However as every product has two utility sides or more, movies as well, have the above mentioned aspects and a hidden one, which is the "Soft Power". One of the most fundamental channels for the West to traffic their products to the East was Movies.

In the 20th century, Movies invaded all cultures and traditions very gently and smoothly, carrying new brands and products placement, such as Coke, Marlboro, Jeans, Jeep, suit & tie, etc...which have introduced new lifestyles and mode-de-vie with time. We can never be sure if they've done it intentionally or unintentionally but what is certain is that Hollywood succeeded in infiltrating our day to day practice, not by Force Power but by the soft one, and if we as Lebanese for instance, have phased-out from wearing "sherwal" (Lebanese pants) and phased-in into wearing suits and ties is because we have seen it in movies over thousands of times.

It's a genius, resourceful and lucrative marketing tool in way that can advertise any product out there to almost all over the world, and earn lots of money from it instead of paying, since it's a marketing platform, itself.

2. Supply Chain

A movie needs to pass through a production company, a distributor and an exhibitor to reach a consumer. There may be more than one Production Company and distributor and a large number of exhibitors involved in the process. Adding to it the supply of DVDs after the cinema release, plus the TV broadcast and VOD (Video On Demand), which all composes the life cycle of a movie.

One of the features of new media is that there are multiple audiences. From video-on-demand cable services to download-to-own services, this is an exciting period of change for the film and television media industries. With the internet it is more than ever possible for the film to find its audience and that audience, can be very precisely targeted. (Sparrow, 2007)

3. Moviegoer

A moviegoer is anyone who goes to see a movie.

A movie fan is someone who loves going to see movies.

A movie buff is someone with a comprehensive knowledge of movie related subjects, who loves cinema in general and watches movies excessively. Often, movie buffs tend to give their feedback about movies through writing reviews on their own social blogs, or in their community's publications (university newspaper, clubs magazines etc...), and most of them have noticeable influence.

4. Integrated Marketing Communication

IMC is a communication process that entails the planning, creation, integration, and implementation of diverse forms of MARCOM (advertisements, sales promotions, publicity releases, events, etc.) that are delivered over time to a brand's targeted customers and prospects. The goal of IMC is considered all touch points, or sources of contact, that a customer/prospect has with the brand as potential delivery channels for messages and makes use of all communication methods that are relevant to customers/prospects. IMC requires that all of a brand's communication media deliver a consistent message. The IMC process further necessitates that the customer/prospect is the starting point for determining the types of messages and media that will serve best to inform, persuade, and induce action. (Schultz, 1993)

All marketing communication should be:

1. Directed to a particular target market
2. Clearly positioned
3. Created to achieve a specific objective
4. Undertaken to accomplish the objective

Within budget constraint. (Shimp, 2010)

5. Movie Marketing

Movie marketing is more than just marketing communication. Like in many other industries, movie promotion begins from developing a new product and the process continues all the way to distribution and exhibition. Many promotional activities take place in the important stages of the process, starting as early as in the pitching of a movie idea to a producer right to final publicity in cinemas and beyond. As movie marketing has once been described as “any activity that assists a film in reaching its target audience at any time throughout its life”, Kerrigan suggests that it is necessary to continue the movie marketing process to movie consumption and further. The consumption of a movie does not end with the end credits of a movie, since consumers may want to, for example, go online to search for more information on the movie such as related movies or other movies from the same director, discuss the movie with friends and more. (Kerrigan, 2010)

How is value created from movie consumption? The value creation begins when a consumer becomes aware of a movie, forms an opinion based on the marketing messages and information from other consumers and ends after consumption of the movie when the consumer looks back on the experience and decides whether to watch the movie again, recommend it to others, watch a related movie or something else. But the process of value creation is not so straightforward. A consumer may hate a movie watching it for the first time but love it after the second time. (Kerrigan, 2010)

A good marketing campaign, which is coherently planned with the production team and distributor from the earliest possible stage, is essential in order to secure good box office receipts. Durie stresses, the goal of film marketing as maximization of the audience for a film resulting in expanding its earning potential. (Durie, 1993)

Checklist of Film Marketing Activities (Adapted from Blume, 2006)

- Creation of advertising materials (posters, trailers, television, radio, on-line)
- Planning publicity activities (interviews with newspapers, magazines, television, radio, on-line)
- Planning of advertising and publicity campaign to coincide with release
- Organization of press junket
- Booking theatres and agreeing terms
- Test screening of film to determine playability and influence marketing material and positioning
- Delivery of prints/digital film to theaters
- Ongoing monitoring of film performance on each screen and negotiations regarding extending exhibition time
- Extension/reduction of advertising and promotional activities in line with performance of the film
- Negotiation and coordination of commercial deals with consumer goods companies to provide cross-promotion for their production and the film

6. Buzz Marketing

The movie business has become very competitive, which has led the marketers to search new ways to bring audiences to the theatre. Buzz marketing is one those ways to break through the vast masses of marketing messages and get peoples' attention. Buzz marketing is traditional in the way that it targets audiences and sends them messages using varying media, but the buzz marketing model means that a marketer injects the media and audiences with so appealing and interesting a movie-related message that it spreads like a virus.

Unlike word of mouth which is motivated internally by knowledge, people are gathered to spread the information. They can be cultural trendsetters or people with connections, such as experts, press or celebrities.

There has to be something remarkable enough about the message to create a buzz.

Buzz marketing is low cost since it is the consumers spreading the message.

Example: Movie clips of actors talking about the filming process and how some scenes were shot.

Buzz marketing is successful because people are receiving the marketing message from individuals whom they trust and have relationships with, making the message credible. (Mohr Iris, date of retrieval 01.03.2014.)

However, if the movie doesn't have the built-in ingredients that can make it survive independently on the long run, the pre-release buzz may result in disappointments to the audience in post-release, due to the high expectations this audience would have built. This resentment will definitely yield in gradual decline in performance. This indicates that the Pre release buzz should be equal to the movie's actual profile and equal to its capacity, otherwise the audience won't trust the movie distributor/marketer the next time he's buzzing out around a movie.

The long term success or failure of a film is dependent upon how well this film lives up to the expectation of the audience in terms of providing the ingredients normally associated with this genre. When these expectations are consistently met, this trust is established. (Kerrigan, 2010)

7. The Film Marketing Mix

The film marketing mix comprises of the creative team, actors, script/genre, age classification and release strategy. The creative team incorporates the actors and directors as well as producers, cinematographers and other 'creative' personnel involved in the film.

Each component in this marketing mix, has its own independent ramifications on the success of the campaign and of the movie's performance, whether positive or negative. If one component was missed, or maybe existed but deficient versus the overall marketing mix, it can by large sabotage the success of the movie at the box office, and may breakdown what the other components have built up.

If a movie comprises an acclaimed director, elite stars, commercial script and general age classification, but was doomed with a bad management/release strategy, the movie's performance is at risk.

And vice versa, if it possessed a classical release strategy along all the other components that forms the Marketing Mix, except for instance for the storyline, the movie can be said at risk.

John Carter movie (2012), for instance, portrays an authentic prototype of the marketing mix failure, whereby the movie combined all the elements that could have rendered it a success, however the management strategy, particularly the communication plan, was the deficient element that pushed the breaks.

For weeks, movie industry watchers have been commenting about the woeful inadequacy of Disney's marketing campaign for *John Carter*. The Daily Beast ran a long, extensively reported story detailing the uninformative billboards, incoherent trailers and foolhardy title alterations that plagued the attempt to sell the movie. "Although the character has been known as 'John Carter of Mars' and was envisioned as a movie trilogy under that name, Disney marketers dropped the 'of Mars' part," the Beast reports, "because of industry-think holding that female movie fans are more likely to be turned off by such overtly sci-fi elements."

(The Los Angeles Times Entertainment, Disney's 'John Carter': Why did it fail? March 12, 2012)

A film takes so long to develop, finance and produce that it is well worth the painstaking efforts to embody as many elements as possible with presence, heat and promotable hooks. This will give the marketers and the public something to hold on to, something to expect, something to look for when the film comes out. The following are elements that can be conceived and embellished prior to production. Many other marketing and promotional opportunities will be developed after the film is finished as well. It is important to create value in each element –if you can- as you develop your project. (Wiese, 1989)

How many of the following will draw attention to the film? Why?

Story	Key Art
Genre	Exotic Location
Cast	Period-Piece Costuming
Title	Photography
Concept	Special Effects
Copy line	Target Audiences
Film review potential	Local Premiere
Reputation of director	Book Tie-In
Ability of producer to Deliver	Album Tie-In
Music	Merchandising Potential

a. Target Market/ The Audience

The goal is to market, advertise and promote the film to the specific audience which will be most interested in seeing it. This is accomplished through advertising in newspapers, on television and on radio, as well as publicizing the film through newsworthy publicity stunts. Different audiences are communicated to in different ways using different media. This is the job of the distributor and publicist (and sometimes the exhibitor, who will contribute to the advertising of the films or to creating publicity stunts) – to get the picture in front of an audience who might like to see it. (Wiese, 1989)

Most of moviegoers are young, between the ages of 12-24. This group is also visiting the cinema most frequently. Of all the moviegoers, the ages between 12-24 are the biggest segment of internet users and most active in sharing opinions and information via social networks. The ages 18-29 are most likely to go online to find information about movies they are interested in and they find Internet ads influential (Movie attendance study, date of retrieval 17.3.2010; Moviegoers 2010, date of retrieval 17.3.2010.)

b. Script/Genre

In movie marketing tools the importance of the story is emphasized. In marketing terms genre can be considered as an indication of the experience which the moviegoer will have watching a

certain movie. Genre identification is one of the key elements in preparing a marketing strategy.

Film Consumers look for cultural cues in order to establish what they may gain from watching a particular movie. This is an element of chance involved in identifying what will attract audiences when the film is completed. (Browser, 1990)

Certain films “push all the buttons” to stimulate widespread enthusiasm or anger at the time of their release. Such a widespread reaction can reveal a great deal about the ways in which we look at films and think about them. In 1915, *The Birth of a Nation* became a lightning rod for both adoration and anger for its representation of blacks and the Ku Klux Klan. In 1993, both *Jurassic Park* and *Schindler’s List* pushed all the buttons, but they were different buttons.

Jurassic Park is, worldwide, one of the largest grossing box-office movies ever made. Half a year after *Jurassic Park* appeared, its director, Steven Spielberg, released *Schindler’s List*, one of the most critically acclaimed films of that year. They are very different kinds of film. *Schindler’s List* received twelve Academy Award nominations, whereas *Jurassic Park* received only three, but earned much more money. *Jurassic Park* was, in many ways, exactly what Spielberg’s fans expected – a fantasy filled with childlike wonder and moments of great terror, like Spielbergs’ *Jaws* (1975). *Schindler’s List* seemed to come from a “different” Spielberg, since it is a three and a half hour, intensely serious, black-and-white film about the Nazi Holocaust. Most of the critical respect went to *Schindler’s List*; most of the money went to *Jurassic Park*. (Lehman and Luhr, 2003)

Genres continues to be a key determinant for financial success (Litman, 1983; Litman & Kohl, 1989; De Silva, 1998) however, it can be difficult to predict the genres which will appeal at the time of a film release – as the lead-time between development and theatrical release can be two years or more, the result can be producing in a genre that has run its course or suffered from overkill. (Litman, 1983: 160)

Table: List of Genre Classifications

Romantic/Black	Children's	Road Movie
Comedy	Western	Science Fiction
Thriller	Love Story	Adventure
Slapstick	Drama	Fantasy
Futuristic	Biopick	Musical
Erotic Mystery	Documentary	Horror
Period Drama	Psychological	Animated

c. Age Classification

Rating of the movie both restricts access to films as well as acting as a signal to film consumers with regard to the type of film on offer. National or state bodies are responsible for assessing the appropriate classification for an individual film.

Table: Film Classifications (BBFC (Adapted from <http://www.bbfc.co.uk/policy/policy-thecategories.php>)

U	Universal, suitable for all
PG	Parental Guidance, some scenes may not be suitable for some children
12	No-one younger than 12 may rent or buy a '12' rated film
12A (Cinemas Only)	No-one younger than 12 may see a '12A' film in a cinema unless with an adult
15	No-one younger than 15 may see a '15' film in a cinema. No-one younger than 15 may rent or buy a '15' rated video
18	No-one younger than 18 may see an '18' film in a cinema. No-one younger than 18 may rent or buy an '18' rated video

8. Above the Line Movie Marketing

a. Teasers & Trailers

A teaser is a short movie advertisement which is usually about 90-120s long, with the objective to create awareness for a movie and leave audiences wanting for more. A teaser does not attempt to sell the movie right away, because a movie needs to be first introduced as a new service. Teasers consist of general scenes, some character and plot development and no clear narrative structure because the teaser comes so early, but the audience expectations can be established within the length of the teaser. A teaser campaign can start weeks or months in advance signaling that a movie is coming and they can be seen in cinemas and on the Internet. Teasers can be used alongside other initial promotional activities which would generate word of mouth. (Marich 2005, 15-16; Kerrigan 2010, 141, 143.)

Entertainment industry comprises all services and activities in the fields of theatre, film, fine art, dance, opera, music, literary publishing, television and radio. Individuals or organizations involved in these fields engage in selling or otherwise profiting from creative works, activities or services provided by script writers, songwriters, musicians and other artists (Newsome, 2003; US Legal Definitions, 2012).

Teaser Trailers can also be called “Free (film) sample”, enables the moviegoer to decide whether the film is what they would want to watch (Hixon, 2006)

Previous research shows that people base their expectations of films on word of mouth (Liu, 2006; Moul, 2007), critic reviews and previous knowledge of parties involved in the production of the film, for example, actors or directors (Moul, 2007; Simonton, 2009), posters and viral marketing attempts (Elberse and Anand, 2007; Joshi and Hanssens, 2009), the country of origin of the film (d’Astous et al., 2007), box-office performance and award nominations and wins (Simonton, 2009).

Film marketers should create interactive online universes (Stapleton and Hughes, 2005) or target their film promotional campaigns to specific consumer segments in order to be successful (Hixson, 2006).

Individuals form expectations of a film based on the orientation of the advertising and thus are more likely to be satisfied by the film if it meets these expectations.

Music can also be used to portray a particular theme of a film as consumers often relate specific types of music with particular feelings.

A trailer is around 120-150s long movie ad similar to a teaser but conveys a better sense of story. Purpose of the trailer is to wrap a whole cinema event in a nice package and communicate the central theme of a movie, which is crucial.

Both teasers and trailers are commercial tools to target audiences and give them a taste of what is coming. Ideally watched in cinemas where moviegoers are in the mood to watch a movie and can update their own "want to see" list, but can be found also for example in the beginning of DVD's and Blu-ray's, online in movie's web pages or social networks, whereby youtube is one of the highly trafficked promotional tools in a social media.

In addition to television spots a trailer is the most effective marketing tool for movies, because a movie is an audio-visual medium and both the audio and the visual elements of the trailer best express the essence of a movie. (Marich 2005, 9; Kerrigan 2010, 140-142.)

Trailer and Teaser- Cost:

\$4 for each USB distributed to the cinema.

i. Consumer Expectations _ Film Trailers

Consumer expectations are beliefs about a product or service that serve as standards or reference points against which performance is judged. A consumer will form expectations of a product or service from exposure to promotional material, word of mouth, any other forms of advertisement and prior experience and knowledge; whilst secondly they use these expectations as reference points to judge the performance of the product or service when they consume it (Bridges, 1993).

The question to be asked is what the correct amount of information provided to consumers is? Film trailers are film advertisers' primary medium for advertisement, and subsequently the

most commonly used method for consumers to learn about a film (Hixson, 2006), thus it is within these trailers that it is of great importance to provide adequate information about a film. If a film studio provides too much information about a film they risk to expose the plot or storyline of the film; and conversely if they provide too little information they may leave consumers uninterested in the film. Certainly, a consumer can acquire information about a film through the film's website or websites which contain evaluations of films or movie databases, but they will most likely not engage in active information seeking if the film trailer does not inspire them to do so.

b. TV Ads

As an advertising medium, television is uniquely personal and demonstrative, yet it is also expensive and subject to considerable competitive clutter. Consumers consider television the most cluttered of all ad media. Currently there are 15 registered TV Channels in Lebanon, split over both terrestrial and satellite. (Elliot and Speck)

TV advertising typically represents at least 80% of advertising expenditures for movies. (Moretti, 2010)

Table: Strengths/Limitations of TV Ads

Strengths	Limitations
Demonstration ability	Rapidly expanding cost
Intrusion value	Erosion of viewing audiences
Ability to generate excitement	Audience fractionalization
One-on-one reach	Zippping and zapping
Ability to use humor	Clutter
Effective with sales force and trade	
Ability to achieve impact	

Local Televisions Figures:

Number of Television Stations:15

Number of Television Sets:1,180,000

Television Sets per 1,000:325.3

Number of Cable Subscribers:25,370

Cable Subscribers per 1,000:5.9

(<http://www.pressreference.com/Ky-Ma/Lebanon.html#ixzz2xRiZbqNv>)

TV Ads- Cost:

\$2000 on average for each spot of 30 seconds.

c. Radio Ads

When we think of radio today, we are likely to think of music programming, talk shows, news and sports. Unlike Television, which includes both visual imagery and sound and which contains a great deal of narrative programming, radio has no visual element and little narrative programming. (Leham and Luhr, 2003)

Radio is nearly ubiquitous medium: There are nearly 14,000 commercial radio stations in USA; almost 100 percent of all homes have radios; most homes have several; virtually all cars have a radio; and radio in the USA reaches about 93 percent of all people age 12 or older. *Marketer's Guide to Media*, 2007, Vol. 30 (New York: Nielsen Business Media Inc.)

As for Lebanon, in 2013 the registers show that there are 46 operating Radio Stations, 8 out of it are non-lebanese speaking stations and the rest are all Lebanese. Almost 25 stations out of 39, feature Movie listings and Cinema shows, whereby they host competitions and contests giving away Premiere tickets and freebies. The remaining 7 stations are split on either political or religious themes.

These impressive figures indicate radio's strong potential as an advertising medium.

Table: Strengths/Limitations of Radio Ads

Strengths	Limitations
Ability to reach segment audiences	Clutter
Intimacy	No visuals
Economy	Audience fractionalization
Short lead times	Buying difficulties
Transfer of imagery from TV	
Use of local personalities	

Local Radio Figures:

Number of Radio Stations:46

Number of Radio Receivers:2,850,000

Radio Receivers per 1,000:785.6

(<http://www.pressreference.com/Ky-Ma/Lebanon.html#ixzz2xRjOz4cb>)

Radio Ads- Cost:

\$40 on average for each spot of 30 seconds.

d. Periodic Print Advertising

i. Newspaper

Newspapers historically were the leading advertising medium, but television surpassed newspapers as the medium that receives the greatest amount of advertising expenditures. This is partially attributable to the fact that newspaper readership has been on a constant decline for years.

The incumbent film executives had spent their entire careers in publicity with an emphasis on newspapers for both advertising and publicity efforts. In the late 1970s, shifts in the core movie business gradually made television advertising the centerpiece of marketing. (Marich, 2013)

Local advertising is clearly the mainspring of newspapers. However, newspapers have become more active in their efforts to increase national advertising.

Table: Strengths/Limitations of Newspaper Ads

Strengths	Limitations
Audience in appropriate mental frame to process messages	Clutter
Mass audience coverage	Not a highly selective medium
Flexibility	Higher rates for occasional advertisers
Ability to use detailed copy	Mediocre reproduction quality
Timeliness	Complicated buying for national advertisers
	Changing composition of readers

Local Newspapers Figures:

Number of Daily Newspapers:13Total

Circulation:220,000

Circulation per 1,000:96

Number of Nondaily Newspapers:2

Total Newspaper Ad Receipts:60.2 (US\$ millions)

As % of All Ad Expenditures:24.80

(<http://www.pressreference.com/Ky-Ma/Lebanon.html>)

Newspapers Ads- Cost:

\$750 on Average for each Quarter Page

ii. Magazine

Although considered a mass medium, there are literally thousands of special-interest magazines, both consumer- and business-oriented, that appeal to audiences that manifest specific interests and lifestyles. (Shimp, 2010)

Table: Strengths/Limitations of Magazine Ads

Strengths	Limitations
Some magazines reach large audiences	Not intrusive
Selectivity	Long lead times
Long life	Clutter
High productions quality	Somewhat limited geographic options
Ability to present detailed information	Variability of circulation patterns by market
Ability to convey information authoritatively	
High involvement potential	

Magazine Ads- Cost:

\$500 on average for each full page.

e. Outdoor Advertising

Outdoor communication has always been a major tool to target aggregate viewers every since its conception. Outdoor billboards and other out-of-home advertising methods generally are effective in reaching an urban in-city audience because this population is geographically concentrated. These can be either static _ projecting the same image, or digital _ with images that change in a cycler or even giant movie video.

Out-of-home ads encompass

- Bulletins: Full-size billboards have a 14feet x48feet standard size
- Poster panels: These come in two sizes: 12x25 feet (30 sheet) or 6x12 feet (8 sheet)
- Building sheds: Shed ads are signage attached to temporary sidewalk structures erected

to protect pedestrians during building construction.

- Building spectaculars: These huge canvass signages are placed on structures and often held in place by a pole frame and cables. They are not conventional billboards
- In-store ads: TV monitors are popping up at checkout lines in stores.
- Mass transit: These ads include the exteriors of buses, signage at bus stops and street furniture; the latter includes bus-stop benches that are attached to sidewalks and that display ads.
- Taxi tops: These are signs on roofs of taxi cabs.
- Exterior boards: Signage gets place on marine craft and any area with heavy traffic.
- Interior boards: Signage appears on inside of airports, shopping malls, parking garages, cinemas and other shared areas with heavy foot traffic.
- Stadium signage: Place-cards get posted on the exterior and inside of arenas.
- Oddities/alternative: These are an assortment of unusual adverting vehicles from airplanes pulling signs to ads on dry-cleaner bags.

Outdoors Advertisement- Cost:

\$3500 on average for each unipole of 14m width.

\$500 on average for each Backlit of 3m width. (Backlits are sold in packages of 10+ each)

Measuring Advertising Message Effectiveness

As commonly known, advertising effect is usually immeasurable and uncountable, unless followed by an aimed statistics for particular result extraction.

However, before determining precisely what to measure, it is essential to know which types of responses advertising is capable of eliciting. What effects might advertising have? Advertisements can have a variety of effects:

1. Creating brand awareness
2. Teaching prospective customers about brand features and benefits

3. Forging emotional connections with people
4. Influencing purchase-relevant beliefs and positively (or negatively!) affecting attitudes toward advertised brands
5. Shifting people's preferences from one brand to another
6. Encouraging trial and repeat purchase behavior
7. Creating product demand and pre release booking, thus up-selling.

In contrary, in the movie marketing industry the norms are different. Distributors / Exhibitors have the luxury to measure their publicity tools through the Box Office Sales.

Since the average shelf-life of movies doesn't exceed three weeks, the first week's box office sales of any movie is with no doubt the ultimate index and unit of measure of the marketing campaign conducted for that particular movie. If an average movie, with a decent pre-release publicity campaign, pulls the crowd in the first week of its releases, this means the marketing campaign was a success.

I said an "Average" movie, not any movie, because big titles usually come with a global hype and buzz around it, thus its box office success cannot be solely correlated to its local marketing campaign.

f. Online Viral Marketing

i. Internet Marketing

Internet marketing does not differ that much from traditional marketing; it could be simply thought as information technology applied to traditional marketing. Marketing through internet transforms marketing strategies and helps to create more customer value through more effective targeting, segmentation, differentiation and positioning strategies, as well as the planning and execution of a concept, distribution, promotion and pricing of goods and services. The efficiency of traditional marketing functions is increased and new business models are born. (Strauss, El-Ansary & Frost 2003, 2.)

The traditional marketing has changed in a few critical ways in which Internet creates

opportunities with properties which are not possible with television, telephone or other communication media. Time and place are no longer factors when communicating online with consumers, business partners or just between friends. Online shops are open around-the-clock and there is no longer need for intermediaries. Managing information of customers is important for a marketing strategy. The information from the Internet is not expensive to collect, store or analyze and it is also easy. Intellectual capital is more important than financial. Creativity, imagination and entrepreneurship become the forces leading forward. (Strauss, El-Ansary & Frost 2003, 9-10.)

Strauss, J & El-Ansary, A & Frost, R. 2003. E-Marketing. New Jersey: Prentice Hall

ii. Internet Marketing Tools

Table 3 shortly explains some of the tools one can use to market on the Internet. (Zeff & Aronson 1997, 29,34,40,48,52; MacPherson 2001, 23; Sweeney, MacLellan & Dorey 2007, 35-36; Advertising, Youtube, date of retrieval 26.2.2010; Digibarometri, Divia, date of retrieval 7.3.2010; Hakukonemarkkinointi, Tulos, date of retrieval 7.3.2010; Sosiaalinen media ja maineenhallinta, Verkkokumppani, date of retrieval 26.2.2010.)

Table: Internet marketing tools and their explanations

Tool	Explanation
Website/ Web Store	Many companies start their web marketing by building a website and some start selling their merchandise online
e-mail	A fast and cheap way of targeting a vast amount of people quite specifically
Search Engine	Place, such as Google, where a company can optimize their visibility by modifying their website content to better match the searches and/or advertise on the search engine site with sponsored links
Social Media	Place, such as Facebook, Twitter, Instagram, LinkedIn, Blogs etc..., where people come together to share opinions and search information when it comes to goods and services. Marketers can, for instance, create relationships, discuss with consumers and target with banner ads.

Advertising with:	
Banners	Ads, which are rectangular graphics at the tops, bottoms and sides of web pages
Buttons	Small banner-type ads which can be places anywhere on a page. Linked to the button sponsor.
Pop-ups	Ads, which interrupt the user's browsing. Similar to television ads, but mostly users can close or click themselves out of the web ads.
Video	Ads, which can be placed for example in front of a free video a user is about to watch or upload a video to a video sharing website such as YouTube and link it to a website
Advertorial	Advertising blended with editorial content, which look so similar that usually web users cannot distinguish the two

iii. Online Advertising

Advertising on the internet is different compared to other media.

The *billboard* informs a passerby of a product or service but it is not able to move or change, whereas a banner, which could be called an online billboard, can interact with a web user and give them more information. Also, the advertiser can accurately measure how many times their online ad was clicked, which is what cannot be done with a roadside billboard. (Zeff & Aronson 1997, 10.)

In *print advertising* such as newspapers or magazines, the ad is clearly separated from the editorial content making it identifiable. On the Internet, the banner advertisements are similar with clearly recognizable borders. Everything of the Internet's interactive screen can be made into an ad, from product logos to wallpaper images behind editorial content. (Zeff & Aronson 1997, 11.)

Radio uses sound as its means of delivering a message which makes consumers use their imagination. Yet, sound is radio's only way to communicate, so it might become just background noise. Internet is more interactive and offers versatile means of communication,

including sound. (Radiomainonta, Suomen Mediaopas, date of retrieval 16.02.2014.)

Television has 10-30 second commercials taking over the screen targeting needs and interests. It has both picture and sound to illustrate and can effectively affect consumers' emotions, but is also very expensive and the responses to the ads cannot be tracked. (Zeff & Aronson 1997, 11; Televisiomainonta, Suomen Mediaopas, date of retrieval 16.02.2014.) Most of the Internet ads are less disruptive and in most cases the consumer can decide whether to watch a video advert. Advertising online has some advantages over the traditional ad models. As already mentioned before, Internet is an interactive ad model with which the responses to the ads can be tracked, but it can also target specific browsers, computer platforms, geographical regions, nations, and any time of the day. Furthermore, Internet is flexible, delivering ads and ad campaigns in real time which can be launched and updated instantly. And if a marketer finds out that the campaign is doing poorly, it can be cancelled and replaced as soon as the new campaign is ready. Print advertisers would have to wait for the next edition, and it is too expensive for television marketers to make frequent changes. (Zeff & Aronson 1997, 13.) In addition, online advertising is available at a very low cost compared to the traditional ad models. (Janoschka 2004, 47).

iv. Movie Marketing on the internet

Website, search marketing and social media are important marketing tools for movies. Whether one wants to market a movie with still images, trailers, banners, interactive games, competitions or whatever one can think of, these tools have the ability to include them all, bring them to the attention of preferred consumers and bring a level of interaction into the marketing.

Film companies can use their website as one way of offering additional information about a premiering movie. Also the website can provide the company with information about their audiences which they could not gather in any other way. This might include for example

country, location, gender and age. The website can be a link between the company and the moviegoer to for example interact in real time and communicate live with the production team (Sparrow, 2008)

Although social media costs less than traditional marketing campaigns, it is unclear exactly when the campaign should be rolled out. Wheaton (2011) argues that companies are spending too much time talking with consumers on social media sites than actually marketing the brand. He believes, “too many people believe that conversation’ matters more than other parts of the puzzle, that it will actually build brands, that it might replace actual consumer research”. This is particularly worrisome for Wheaton as he questions if social media marketing affects sales at all. Wheaton takes the stand that brands should be built on a solid foundation through means of traditional marketing. Only when the brand is established should social marketing campaigns be used to improve customer relationships (Wheaton, 2011).

Regardless of when social media marketing is established during the campaign, using this form of non-traditional advertising allows a company to develop and actively communicate with customers, increase brand awareness and brand equity, and do it all for a lower cost than traditional methods (Business, 2011).

The most definitive example of a successful movie marketing campaign was achieved by the makers of *The Blair Witch Project*. Prior to the release date, the studio spent only \$1 million on marketing, all of it social media (Carvell, 1999). The amazing success of this low-budget film proved that a marketing campaign that almost exclusively used social media sites could be enough to produce a hit.

Local Online Figures:

Number of Individuals with Computers: 175,000

Computers per 1,000:48.2

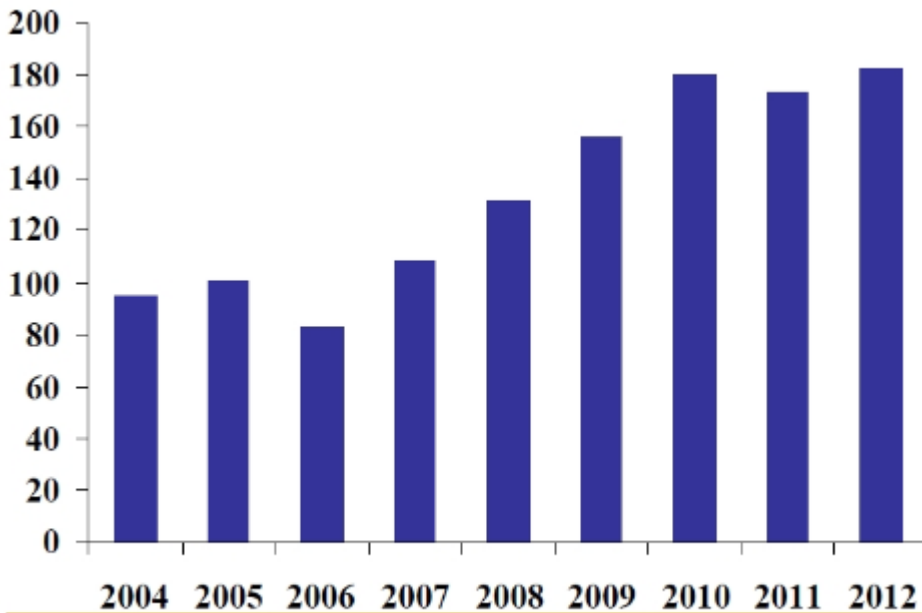
Number of Individuals with Internet Access: 300,000

Internet	Access	per	1,000:82.7
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(Press Reference: Lebanon 25.03.2014)

Lebanon online advertising spending rises by 29 percent. February 11, 2013 01:17 AM

The Daily Star



Source: ArabAd, Byblos Research

ArabAd's annual survey tracks real advertising revenues.

(The Daily Star: Lebanon News: <http://www.dailystar.com.lb>)

Online Advertising- Cost:

Facebook: \$750 on average for 4cm banner/ Month

Google Ads: \$500 on average/ Month- Various sizes

Brands Websites: \$0.05 / Impression

g. IMDb

The IMDb (Internet Movies Database) is the largest and most reliable online hub reference of the movies and TV business for any party or individual involved in this industry.

IMDb is Recognized as the most official guide for audience and general public to universal movies info, whereby it is by far the highest visited online resource.

Not only Movies and DVDs are the product of this site, but also Video Games, Books and applications, taking in actors, production crew, fictional characters, biographies, plot summaries, and trivia. Actors and crew can post their own résumé and upload photos of themselves for a yearly fee. Users can also view over 6,000 movies and television shows from Major studios, and various independent film makers.

Users are also invited to rate any film on a scale of 1 to 10, and the totals are converted into a weighted mean-rating that is displayed beside each title.

h. Digital Promotion (E-shot, SMS Shot)

In the classifications of the fastest trafficking promotional tools, the Digital Promotion ranks second on the list after the world wide web which is the unrivalled No.1 tool. Not only the outreach of Digital promotion is swift and expeditive, but also very personalized, narrowly filtered and micro-focused.

Technology developments have created new marketing communications channels or media, such as email and SMS (Short Messaging Service). These Digital Media are considered to potentially improve the possibilities to reach consumers by allowing personalization of the content and context of the message. (Forrester Report 2001).

Brand Owners nowadays tend to apply the Digital Media in their promotion strategies such as SMS, E-mail shots and Mobile Applications for numerous post-campaign-privileges that these

channels provide, such as instant measurable results, rapid consumers reaction, users relays to their websites and social Media platforms through clickable links and most importantly database collection and filtration.

Simultaneously, there's a potential downside to the development of new digital channels. In a Forester report companies using SMS, expressed fear for invasion of consumer privacy (80%) and negative consumer reaction (60%) as disadvantages of the Media (Forester Report 2001)

The personal nature of direct marketing communication may even step over the line of discretion and invade consumers' privacy. For example, unsolicited email and spam mail are considered an invasion of privacy and have actually become a serious problem for many consumers. (Windham and Orton 2002)

Digital Ads- Cost:

SMS: \$0.04 / User

E-shot: \$0.002/ User

9. Below the Line Movie Marketing

a. In Cinemas Premises Advertisement

i. On Premises: Posters

A film poster is a poster used to advertise a film. Studios often print several posters that vary in size and content for various domestic and international markets. They normally contain an image with text.

Image is very important to services as they are not tangible. The objective of the poster is to communicate the essence of a movie and emphasize the particular selling proposition such as cast, genre or other element to create "want to see" in the consumers. (Kerrigan 2010, 131-132.)

The images in the poster tell the consumer what to expect from a movie.

It is not uncommon for producers to bring key art for their movies when they are trying to sell them. Charlie Band, former head of Empire Pictures, creates appealing horror and sci-fi titles and does full-color posters for them long before any scripts are written. A buyer may give the green light on a project based on the look of the poster and marketing campaign. With

exploitation pictures this is possible because the concept, not the star or story, sells the movie. (Wiese, 1989)

Produce locally, sell globally – that has been the unstated motto of the American movie industry ever since Hollywood moved into the dominant position in world filmmaking in the years after World War I.

But rather than employ a single promotional campaign for worldwide releases, the Hollywood studios chose to tailor their marketing to specific zones, the major studios opening branch offices throughout Europe and Asia, the smaller companies leasing their films to local distributors, who would invent their own campaigns to suit local audiences. In the early days, the European companies issued identical posters throughout the world, relying on local exhibitors to paste banners across them with the title in the local language. But soon, they also learned to forge alliances with distributors in other countries, as the German studio Ufa did with Paramount. The local campaigns for many well known films bear so little resemblance to one another that it's sometimes hard to believe they are advertising the same movie. (Sarowitz, 2007)

Posters- Cost:

\$250 per movie, for the Middle East (Given that the distributors print posters for the whole Middle East at once)

ii. On Premises: Standees

A standee is a large self-standing display promoting a movie, product or event. They are typically made of cardboard, and may range from large self-standing posters to three-dimensional devices with moving parts and lights.

Standees are typically displayed in theater lobbies or music stores in advance of film or music releases.

In the movie business, the more bookings a theater makes in advance for a given film, the more likely it is to place standees in its lobby because of self-interest to spur consumer interest in its future screen offerings. In recent years, theaters increasingly look to on-site advertising from non-movie companies as a revenue source, which creates occasional friction with film distributors.

Standee- Cost:

\$150 per standee

iii. On Premises: LED Screens

Light Emitting Diode which is commonly known as LED has emerged into a very powerful display medium changing the indoor and outdoor medium forever; an LED Screen consists of 3 main colors Red, Green & Blue diodes, from a basic LED Displays ranges from a single dual and tricolor to a 16 - 64 million colors. LED displays have become a standard for indoor & outdoor media especially in the movie industry.

Benefits of using LED displays:

- Moving pictures attract more attention
- Cost effective when compared to traditional media
- No printing costs or expensive maintenance
- Display the content at a specific time of your choice
- Picturing picture technology and video streaming
- Effective Brand Building Investment
- Effective news coverage medium and other updates
- Centralized content management for hundred screens

LED Screens- Cost:

Free of Charge

iv. On Premises: Weekly Pocket Guide

It's a leaflet or brochure that contains the listings of all the new releases and their relative showtimes, along its respective details, such as synopsis, ratings, genre, actors and duration. In

addition, it features the next week films, special programs, new offers and services and other corporate messages.

Commonly, the pocket guide is published weekly, except in some cinemas that do not renew their releases and contents every week.

Pocket Guide- Cost:

\$350 per week for full page, on average.

v. On Premises: Popcorn Boxes

Popcorn boxes usually come in different shapes, Small, Medium and Large. However some cinemas serve it in X-large size with refilling system.

Popcorn boxes usually reflect the corporate Identity of the Cinema brand or its affiliates, whereby we can see the generic artwork and logo within the company's color platoon. Nevertheless, cinemas often tend to spare 2 sides of the boxes to promote film titles, and in exceptional cases sometimes all the 4 sides.

Popcorn Box- Cost:

\$5,000 per month in each cinema location, on average.

b. Word-of-Mouth

Marketing communicators desire to influence what people say about products and specific brands. Research has established that word-of-mouth (WOM) is both complex and difficult to control. (Allsop, Bassett, and James, 2007)

It has been estimated that the average American consumer participates in an excess of 120 WOM conversations over the course of a typical week, with conversations focusing most often on products and services such as food, media and entertainment, sports and hobbies, beverages and shopping and retail. (Keller, 2007)

WOM or verbal Communication, is beneficial to a brand, and in such an event the objective is to facilitate as much positive information as possible and to build favorable “buzz” about a brand. For example, WOM for movies has been demonstrated to have a significant impact on box office revenues. (Liu, 2006)

Verbal Communication activities are the most active during pre-release and the opening week, and that movie audiences tend to hold relatively high expectation before release, but become more critical in the opening week.

WOM or Verbal exchange is trusted, because consumers find messages more believable when they come from people who they know and respect. Probably the most powerful form of communication when it comes to business people giving their opinion do not gain anything financially.

Word of mouth is believed to be essential to the success or failure of a movie. To ensure positive Oral Communication to some extent, one needs to identify the right audience for a movie and bring it to their attention. Positive Verbal exchange can be assisted by accurate targeting. Through a marketing campaign movie marketers can create “want to see” but the aim is to achieve audience enjoyment which again will result in positive Oral Exchange. A movie needs to be positioned well, since the most elaborate marketing campaign can be weakened due to negative WOM.

“If you have an unhappy customer on the Internet, he doesn’t tell his six friends, he tells his 6,000 friends” –Jeff Bezos, President of Amazon.com

Many moviegoers share their opinions of movies in social networks and seeking insights from others, at the same time becoming the marketing voice for a movie. (Kerrigan 2010, 117; Moviegoers 2010, date of retrieval 17.3.2010.)

c. Stars/Actors

Television stars, movie actors, famous athletes, and even dead personalities are widely used to endorse brands. Advertisers and their agencies are willing to pay huge salaries to celebrities who are liked and respected by target audiences and who will, it is hoped, favorably influence

consumers' attitude and behavior toward the endorsed brands. For the most part, such investments are justified. For example stock prices have been shown to rise when companies announce celebrity endorsement contract (Agrawal and Kamkura, 1995) and to fall when negative publicity reaches the media about a celebrity who endorses one of the company's brands (Louie, Kulik and Johnson, 2001)

A lot of attention has been paid to the leading actor in a movie. When it comes to marketing, the leading actor is considered a variable in analyzing a movie's performance at the box office. For many moviegoers the actor can very well be a point of reference when choosing a movie. (Kerrigan 2010, 82.)

A movie, however, does not need a well-known actor to be successful. Many times it is more important to choose the best actor for a given role to make the audience believe in the character. A star does not even guarantee that a movie will be successful.

As consumption of a movie is thought of as a service, it brings with it the risk of disappointment. One cannot try before buying and there is no guarantee of getting one's money back. As Finola Kerrigan sees it: "Film consumers must interpret the cultural codes which are communicated through the marketing process in order to make a choice." (Kerrigan 2010, 88.)

While the actor star may appeal to many mass movie audiences, other moviegoers respond to the director. This is especially the case for more artistic movies, for movies without well-known actors or for movies wanting to differentiate themselves from the regular movies within a particular genre. But while the director may be the first choice for some in terms of decision making and selection of a movie, other members of the moviemaking crew such as the composer, the screenwriter or the producer may act as stars for others. (Kerrigan 2010, 90,91.)

d. Merchandising:

Since the dawn of the film industry, producers and studios have sought new and innovative methods to draw people into theaters to see their projects. As filmmaking has evolved, so has

the means to promote the movie-going experience to prospective ticket buyers. An effective film promotion campaign combines numerous methods to attract an audience.

Many major studio blockbusters, such as the "Star Wars" series and the Marvel superhero films, make their presence felt on store shelves as much as in movie theaters. Licensed merchandise - including toys, T-shirts and lunchboxes -- can bring as much attention to a film as a commercial or poster. Studios will license the characters to manufacturers in exchange for up-front fees and a percentage of sales to retailers. In most instances, as much as 40 percent of movie merchandise is sold before the film is released.

Merchandising- Cost:

\$300 on Average per Movie

e. Third Party Tie-in and Product Placement

In the mainstream marketing activities in most of the sectors, third party Tie-In Promotion is not such as common practice, however in the Movie industry it is. It even swipes a greasy budget from the brands tying in with the film given the tremendous marketing magnitude of these types of activities.

With Hollywood major studios spending billions of Dollars annually on release prints and advertising, there's pressure to enlist third parties to help carry the marketing load. Thus, film distributors turn to tie-in promotions, which are cross-marketing deals in which consumer-goods companies are allowed to put movie content in their ads. In exchange, the consumer-goods outfits get to associate their products with films, hoping that a little Hollywood magic will rub off.

Another type of promotion is The Product Placement, in which brand-name items are visible in the film themselves. Companies whose products are identifiable in films may provide some form of compensation, whether tie-in-promotion support (promoting a movie in their own

advertising or putting movie promotion in stores), cash payments, and/or lots of free products/services to the film when it is in physical production. (Marich, 2013)

There are 3 ways that product placements typically appear in a film: a logo is displayed, an advertisement is used as a background prop, or the product itself appears in the movie (DeLorme & Reid, 1999). More often than not, the general aim of placing such props in the movie is to generate awareness and create high exposure of the Brand.(Stewart-Allen 1999; Nozar 2001)

Product placement, as a marketing tool, has many advantages due to its captive audience, the social nature that it is being viewed in and the lack of clutter, such as other advertisements (Dunnett & Hoek, 1996). Other reported benefits include exposure, frequency, support of other media, source association, cost and recall (Belch & Belch, 1999)

Product placement has been found to be less intrusive than other forms of advertising (Nebenzhal & Secunda, 1993).

DeLorme & Reid (1999) examined moviegoers' attitudes towards aspects of product placement, including repeated exposure to brand names, the context in which brands appear and the techniques used to foreground these. They found that younger audiences not only accept the practice of product placement, but also expect it. Product placement appears to give young people a sense of familiarity and belonging, as they have grown up in a society where brands in movies are a regular practice. "[They] had grown up with much more marketing and advertising... therefore, they expect to encounter brands... in present day movies" (DeLorme & Reid 1999 p83).

The Tie-in promotion and product placement feels, are becoming increasingly sophisticated as movie marketers and their consumer-goods partners expand the scope of their alliances and contractually specify responsibilities of each party. One trend is for such alliances to continue beyond just theatrical release. The association of a consumer-goods outfit with a film might continue to the downstream-release windows of home video, video-on-demand, and television. (Marich, 2013)

Table:

Retail Chain/Movie	Rating	Partner	Domestic Release Date	Comments
Burger King				
<i>Transformers: Dark of the Moon</i>	PG-13	Paramount	29/06/2011	Eight different kid's meal toy figures that fold up torso and arms into head when pressing "flip-out" lever; TV commercials promote movie and flip-out figures.
<i>Thor</i>	PG-13	Marvel Entertainment	06/05/2011	Kids' website clubbk.com offers online comics; eight different toy figurines with kid's meals; continues long association with Marvel properties
<i>Twilight: Eclipse</i>	PG-13	Summit Entertainment	30/06/2010	Movie-themed aluminum water bottles and trading cards; eight kid's meal prizes, including charm bracelet and hologram crest ring; contest prizes of \$100K, Volvo car, and Vespa scooters
<i>Iron Man 2</i>	PG-13	Marvel Entertainment	07/05/2010	Eight toys; movie-themed Whiplash Whopper; promos on clubBK.com; both also partner for first <i>Iron Man</i> in 2008
Hardee's				
<i>The Amazing Spider-Man</i>	PG-13	Sony Pictures	03/07/2012	Dine-in patrons dressed in Spider-Man costume get free burger in one-day promo; also, instant-win game with food and video game prizes; in-restaurant movie branding and kid's meal
Dunkin Donuts				
<i>Captain America: The First Avenger</i>	PG-13	Marvel Entertainment (Paramount)	22/07/2011	First-ever movie partnership; offers various red-white-blue items; DD's Baskin-Robbins ice cream also participates
McDonald's				

<i>Madagascar 3: Europe's Most Wanted</i>	PG	DreamWorks Animation	08/06/2012	Global movie-themed Happy Meal; TV commercials, online, and in-store integration (Paramount)
	PG	Sony Pictures	29/06/2011	Sixteen different toys offered with Happy Meals and online activities; promotions also at Europe and Latin America restaurants
<i>Rio</i>	G	Twentieth Century Fox	15/04/2011	Eight Happy Meal toys; movie tie-in covers 108 countries
<i>Shrek Forever After</i>	PG	DreamWorks Animation	21/05/2010	Makes refunds in recall due to toxic materials with 12 million collectable drinking glasses sold for \$2 each with purchase
<i>Avatar</i>	PG-13	Warner Bros.	21/05/2009	Streams five-minute video on pizzahut.com prior to premiere; instant prizes including Xbox console
<i>Subway Brave</i>	PG	Walt Disney	22/06/2012	Restaurant TV and online ads; in-store branding, including giveaway of movie tickets; Disney's healthy-food corporate initiative puts burger restaurants off-limits as prospective partners

f. Pre-Release Screening: Avant Premiere, Press Projection and Press Conference

Upon new products or services launch in most of business sectors, Brands tend to first introduce this newcomer to the press and media, as well as to its main target audience, in private conventions prior than kicking off the above-the-line marketing campaign and releasing the product to the market.

Often these conventions take the shape of Grand ceremonies with glamorous and formal attribute in the presence of the key press people and columnists corresponding to the field of the product, and of course the top notch figures of the society who is most likely to buy this

product or service. Ceremonies commence with cocktail receptions and welcoming drink, very frequently with a red carpet display, during which the product is demonstrated and/or sampled onto the attendees after a keynote speech is given. In cases where the product is a breakthrough, a post-launch press conference with Q&As is a must, to articulate everything out there about the product to ensure receiving accurate press articles, reviews and welcoming.

Commonly these occasions are known as Avant Premieres, Debut, Grand openings, Commencements, Gala Dinners and so forth. The nature of these activations serves in creating a pre-release official buzz and awareness in the market by having those attendees spreading the word and bragging around about the experience of that new product, given that these brackets of audience (high end profiles) are a trusted source of news.

In the movie and cinema affairs, Avant Premieres or Openings are imperative. It's only optional when the movie is a class C and below, or minor production.

Several types of private screenings, which are not open to the general public, typically are components of exhibition family, special interest, and up-market films. Some are revenue-generating affairs coming late in a film's theatrical run. Other are pre-release screenings aimed at drumming up word of mouth with a target audience. (Marich, 2013)

These private screenings are aimed not so much at generating revenue but, rather, positive word of mouth among an audience segment for which a film holds a special interest. These screenings come prior to theatrical release for the purpose of building pre-release awareness, given that there's little point to mounting such an effort after a film is out. For example, a movie that has dancing as a focal point of the plot might use special screenings for dance music theaters, dance studios, and arts organizations. The prime purpose is to engage opinion leaders of the film's prime target audience; generating revenue is a secondary consideration. (Marich, 2013)

At its purest level, the studio allows the film to be screened early for press, so that the press will write about it and hopefully people will go see their film amid the swarm of movies that open every month.

Avant Premieres- Cost:

\$4,000 per movie on Average.

10. Distribution

The distribution sector is undoubtedly the most instrumental element in a film reaching its audience. Irrespective of the talent of the writer, director, technical staff and stars involved, if a film fails to secure a distribution deal with one of the majors or a respected independent distributor, it will not be widely exhibited and will certainly not recoup its production budget.

It was noted that the supply chain of movies is composed of 4 major platforms, the production, the distribution, the exhibition and the DVD release. Nevertheless, the distribution in this equation is the most indispensable factor, as it is the liaison between the movie and the viewers. It's the channel that transports the final product to the cinema screens and to TVs on later stages, which is a very delicate process that requires a solid experience and sustainable connection in the movie industry as a whole, accompanied by mature film management expertise.

The distributors contribute more than 70 percent in either the success or the flop of a movie, as they ought to administer it, set a release date for it, wrap up a smart induction plan for it in the market, advertise it and follow it up in post-release.

The movie distribution models are split into two:

- **The Independent Movies Distribution:**

Where small production companies sell their small budget movies to several distributors, whereby each distributor covers a particular region in the world. The movie is sold with its entire supply chain's rights, which are Theatrical release, DVD release, TV first run then second run in addition to VOD. In the Independent movies models, the distributor usually owns the right and freedom to manage the film at his convenience at all terms, be it in the release strategy, marketing budget setting, opening tactics, localizing the publicity materials and so forth. The profit of all that lifecycle of the movie goes solely to the distributor then, since he has already bought it against upfront cash.

- **The Major Studios Movies distribution:**

Where major production companies (aka Studios) who produce blockbuster films, have licensed distributors in every region around the world, who distribute their films against 10 to 15% of the total revenue. These Studios take entire control over the management of the film from A to Z, in contrary to the independent movies models. Hence, obviously the Studio is the one who sets the marketing budget of the film for each territory separately, which varies from film to another but never exceeds the 15% bar.

(The Studios in the world are six: Warner Brothers- Disney- Paramount- Universal- Fox-Colombia; and their associates)

In a world that increasingly functions as a net or a web, distribution is precisely those lines that give objects their mobility and enables the flow among different nodes and hubs. The success of a global strategy hinges therefore upon a stable distribution system. Hollywood early emphasis on distribution-Exhibition strategy, for example, has contributed greatly to its dominance of the world wide film industry. While distribution has been widely recognized as one of the key factors for Hollywood global success as well as survival, it has not been adequately examined or theorized (Wang, 2003).

It is important to note that distribution and financing are closely related. With the common practice of Pre-selling, the securing of financing is often contingent upon a distribution deal. It becomes clear that the control distribution is a key to control over finance. (Christopherson and Storper, 1986)

11. Movie Marketing Budgeting

There are several methods that studios and distributors use to precise the Marketing budget of their movies, however these methods are not static at anytime, whereby it's always subject to variance depending on numerous factors of each project separately, as commonly known "Case-by-case-scenario".

The list of factors is very long and is itself subject to change; however the most permanent elements among them are three:

- 1) The Production Budget of the movie
- 2) The forecast of the total revenue of the film; that is Box office net, DVD sales receipt, and selling price for TVs and VOD (Video on Demand)
- 3) The profile of the Production house: whether a Major Studio's production or an Independent's one.

In the Movie business vocabulary, marketing cost is called P&A Budget (Print and Advertising budget). The "Print stands for the cost of all promotional printables in the post-production phase such as Posters, Standees, exhibiting merchandises and so forth, in addition to the cost of manufacturing and rendering during the last phase in production, such as DCPs (the flash drives where the movie is copied), shipping, subtitling, cloning, governmental fees and similarities. While the Advertising Budget stands simply for the ATL and BTL campaigns conducted for the movie.

The "P" portion of prints and advertising represents less than 10 percent of the overall spend, and with digital distribution becoming more widespread it is heading downward. The actual cost of a print can vary widely depending on the volume of prints ordered, the film-release stock chosen, length of the movie and quality-control considerations. (Gerbrand, 2010)

Although the movie industry takes in billions of dollars a year, very few Hollywood movies actually make a profit. That's because it costs a tremendous amount to make a major studio movie. The average production budget of a major studio movie reached \$70.8 million in 2007. But to sell that movie to the public, studios spent another \$35.9 on marketing for a total budget of \$106.6 million per picture [source: Friedman]. Hollywood relies on a few runaway hits each season to make up for the majority of films that fail to break even.

The uncertainty of the movie business makes the job of the movie marketer even more important. Whether a movie is Oscar worthy or downright lousy, the movie marketer has to figure out a way to fill those seats at the multiplex.

12. Impression

The Impression is the number of reaches generated by an advertisement on a particular promotional tool. The number of impression is often obtained either via factual figures/numbers supplied by the media provider itself or by official statistics and surveys. The value of each impression is calculated through the equation:

$$(\text{Budget Spent} / \text{Factual figures}) = X$$

$$\text{Value} = (X / \text{sales})$$

13. Factors Effecting Ticket Sales

The controversy ally to cinema audience research came along with some research that indicates the opposite results. Renstein (2003) mentioned that reviews movies positively affect purchasing decisions but Terry et al (2009) was precisely stated that statistically film reviews have no effect. According to Radas and Shugan (1998), seasonality was considered to effect film consumer decision but Einav (1998) mentioned the opposite. Einav found that the effects seasonality was caused by assumptions that a film producer usually launch film in a given time such as holiday, summer season, New Year etc

Based on qualitative research, it revealed 5 main factors that consists of 18 supporting factors which are marketing communication (advertising and publicity), neutral information source (film review and word of mouth communication), film characteristic (genre, director, remake production, country of origin, cast, adaptation production, production house), content (story, objectionable content, technology), ease (screening schedule and title). (Suwanto, 2011)

III. APPROACH AND METHODOLOGY

In order to reveal which tool is directly connected or linked to the sales at the box office, I used ANOVA and Multiple regression analysis via the SPSS software.

As for the most effective promotion platforms, hypothetically, I assumed that both rationales are valid and ought to be treated, thus my study was split in two:

- 1) Uncovering the top promotional tools by order of importance, efficiency, effectiveness and impact; plus penetrating into behind the scenes of the executives in the movie marketing industry to find out where they stand from covering these tools and allocating their budgets.

Following the mixed methodology method of qualitative researches, the study over the promotional tools was channeled via a comprehensive questionnaire that resulted in a description about the moviegoers market. The questionnaire tackled both classes of movie audiences _ the Mass and the cinephiles, such as movie critics and activists.

- a) The one directed to the mass was a compilation of generic questions that filtered out in details their lifestyle, socio-economic classes, purchasing behaviors, their decision making influences and their consumption ratios. Equally important, the survey included specified questions that measured the efficiency and effectiveness of each promotional tool in the industry on the audiences.

The target platform where I conducted this survey, was the Cinema venue itself. I applied a one to one interview in three different cinema locations: Cinemall Dbayeh - Grand Cinemas Concorde, Verdun and Ashrafieh - Grand Saida Mall. By covering these three strategic areas in Lebanon, I compiled moviegoers' trends of diverse local demographics, ethnicities and cultures.

- b) The one directed to the Movie buffs and activists was a selection of questions from the questionnaire directed to the mass, but with narrower and more sophisticated display, that exhibits the impact of the promotional tools from the cinephiles' point of view. And given the influential reviews and critics of these cinephiles on their blogs, social media profiles, communities and followers, I have likely considered them as a promotional tool themselves. Therefore, I embedded few questions that would uncover whether or not their reviews and feedback of movies in their articles are subjective, objective, generically technical, cinematographic or commercial.
- c) As for the questionnaire consigned to the movie marketing executives, the approach is remarkably different, as I inquired informative and annotative answers to learn about their Modus Operandi in their movie marketing projects. Thus, the survey was strictly limited to five straight-to-the-point-questions, for five explanatory answers, that revealed mainly their basic promotion culture, Budget allocation reference and their tools selection process.

Via such questionnaire, I obtained quantitative and qualitative data as follows:

TARGET INTERVIEWEES	SAMPLE SIZE	OBSERVATION CONTENTS	ADRESSING PLATFORM	INSTRUMENTS USED	TYPE OF RESEARCH
MASS AUDIENCE-GENERAL MOVIEGOERS	90 People	generic questions: lifestyle, socio-economic class, purchasing behaviors, decision making influence, consumption ratio	Lobbies of Cinema venues	Survey questionnaire	QUALITATIVE DATA COLLECTION

MOVIE CRITICS AND ACTIVISTS	10 People	Movie Attraction Selection Process Reviews Influence WOM influence Stars Effect Etc...	One on one emails	Interview Questionnaire	QUALITATIVE DATA COLLECTION
EXECUTIVES IN THE MOVIE MARKETING INDUSTRY	5 People	Budget Study Budget allocation Tools Selection ROI vs financials Personal Interrogation and opinion.	One on one	Interview questionnaire	QUALITATIVE ANALYSIS COLLECTION

- 2) Figuring out whether or not the higher the impression of the promotional tools the higher the ticket sales.

The methodology of this approach was a database of actual figures, some acquired from the entrepreneurs in the film industry and others from statistic firms. Through using ANOVA and Multiple Regression _ Stepwise Analysis, the database results incurred quantitative figures testing the hypotheses. These results brought up the tools that had the highest effect on the ticket sales and the ones with the lowest.

IV. FINDINGS

1. First Questionnaire: Industry's Executives

In my second research question I have aimed at revealing the actual marketing conducts and practices of the local movies investors, be it Producers, Exhibitors (Cinemas) or Distributors.

The purpose behind that is to figure out whether or not those investors are by now aware of the statistics and figures I extracted in my first survey that classifies the promotional tools' effectiveness by ranking percentiles, and if they are already allocating their budgets and plans accordingly.

The research question was "To what extent are the local distributors and cinemas tactically applying these various promotional tools in their campaigns?"

My methodology was a one on one questionnaire of five—straight-to-the-point-questions that attracts five qualitative answers, directed to five market leaders in the regional and the local 7th Art.

I carefully selected these five informants considering all the preconditions and criteria they should possess, whereby they ought to be representing all the lines and divisions of the industry, in addition to possessing a solid archive in the movie business that ensures a reliable input, thus after several filtering phases our selection fell on the following:

NAME	BUSINESS LINE	PROFILE
-4 STAR FILMS -PAMELA ABOU CHABKEH- MARKETING MANAGER	MAJOR STUDIOS DISTRIBUTOR: PARAMOUNT AND UNNIVERSAL PICTURES LISENCEE IN LEBANON SINCE 1983,	DISTRIBUTORS OF BIGGEST BLOCKBUSTERS MOVIES: TRANSFORMERS SAGA. FAST AND FURIOUS SAGA MISSION IMPOSSIBLE SAGA
-THE TALKIES -GABRIEL CHAMOUN: BUSINESS DEVELOPMENT MANAGER	LOCAL MOVIE MAKER, CREATIVE AGENCY AND PRODUCTION HOUSE FOR BRANDS AND RADIO-TV	GHADI MOVIE (GEORGES KHABBAZ) WAS THEIR FIRST LOCAL FEATURE CINEMA MOVIE WHICH SWIPED

	UNIVERSITY STUDENTS.	80,000 ADMISSIONS LOCALLY.
-TANWEER MIDDLE EAST -GHASSAN NADER DIRECTOR OF THEATRICAL DISTRIBUTION AND CONTENT.	INDEPENDENT MOVIES DISTRIBUTOR IN LEBANON, MIDDLE EAST AND FAR EAST	2500 INDEPENDENT MOVIE TITLES IN THEIR LIBRARY. THEY RELEASE THEATRICALY AROUND 30 MOVIES ANNUM, AND TVs AROUND 50 FILMS ANNUM.
-SELIM RAMIA & CO / GRAND CINEMAS -ISAAC FAHED REGIONAL MARKETING MANAGER	REGIONAL HOLLYWOOD AND EGYPTIAN MOVIES DISTRIBUTORS, BE IT INDEPENDENT AND STUDIOS, PLUS OWNERS OF THE LEADING CINEMA CHAIN IN THE MIDDLE EAST SINCE 1980	6000 TITLES IN THEIR LIBRARY. 35 TITLES THEATRICAL RELEASE ANNUM AND TVs 60 TITLES. THEY BOAST 5 CINEMA LOCATIONS IN LEBANON AND 4 IN LEVANT AREA
-ESC FILMS / CINEMALL -JIHAD SABA: MARKETING MANAGER	REGIONAL INDEPENDENT MOVIES DISTRIBUTOR AND LEBANESE MOVIES PROMOTERS. IN ADDITION THEY MANAGE CINEMALL COMPLEX IN LE MALL	1000 TITLES IN THEIR LIBRARIES. 15 THEATRICAL TITLES ANNUM AND 25 TVs RELEASES. DIFFUSED 2 MAJOR LEBANESE TITLES TO THE REGION, "HABBIT LOULOU-2013" AND "NESWEN-2014)

That greasy list of five interviewees had supplied me with adequate amount of info and data that illustrated the overall marketing behaviors in the field, by executives coming from diverse backgrounds of movies business lines.

The first and most significant finding I obtained, by far, in this survey, was the response to the first question in the questionnaire. It was the most valuable answer, though the least surprising.

The question was:

"Have you ever conducted a survey/ questionnaire about the effectiveness of the movie promotional tools? If yes, what were the top three effective tools?

The answer came “NO” from four interviewees, while only Isaac Fahed- Grand Cinemas, replied positively.

It was the most valuable because it made the picture crystal clear before me, irrespective to whatever comes in the answers of all the rest of the questions. And it wasn’t surprising because that’s exactly what I anticipated.

In my Justification of the Research Problem, I had revealed my observation about the local marketing stream in the movie industry, and my concern was namely the random spending on advertising which indicates that the investors are not following any statistical results when selecting their platforms, or probably they didn’t conduct any surveys yet.

The second question generated a bit more moderate and similar answers, where I asked them how they specify their movie marketing budget.

Three of them said that they consider a certain percentage of the forecast of the movie.

Pamela- 4 Star Films, claimed her budget reaches maximum 15% of the total forecast of the movie. While Isaac- Grand Cinemas, said the percentage ranges from 2 to 5% maximum. As for Ghassan, Tanweer he didn’t mention the percentage.

The rest two, Gabriel- The Talkies and Jihad- ECS Films, apparently extract their budget percentage based on the total production cost of the movie, not from the revenue forecast of the movie as Pamela, Nader and Isaac do.

It’s important to note here that Pamela distributes Major Studio’s movies, Paramount and Universal, whereby her marketing budget is mandatorily set by the Studio and not by her as distributor. This explains well why her budget can reach up to 15%, given that Studios movies are all blockbusters with very elevated production budgets and often accompanied by a global hype and word of mouth, thus highly anticipated box office turnout.

In contrary to Ghassan and Isaac, where their movies are Independent pictures with moderate production budgets and spending power, and are usually accompanied with shy buzz, which

breeds low ticketing anticipation, thus charters for a maximum of five-percent-marketing-budget.

In the case of Gabriel and Jihad (local and independent movies diffusers), where they set their Marketing budgets according to the Production cost of the movie, their method appears to be discriminative in terms of treatment, since some movies might be produced at a very low cost however are nicely and commercially made, which anticipates for a high box office return if they were enough advertised.

Evidently, I could stir the water much more in my third question, whereby I asked what promotional tools they usually use in their movie campaigns and why. They all replied the same, each on his own way, but they made it clear that they cover all the promotional tools in their marketing campaigns, with no exceptions. However, no one mentioned which tool covers the most over the other and why. This justifies well the lack of monitoring and surveys in the movies and cinemas industry, and concludes that they are splitting their budget on all the platforms irrespective what the genre/rating/target market are. Only Isaac Fahed said: "The budget depends on the target audience of each film. For instance, if the film targets old adults, my promotional tools would be newspapers, TV and outdoor places where these adults usually go the most".

The fourth question asked how their treatment differs between the high budget films and low budget ones, where three were positive and admitted that there is a difference in their marketing tools treatment.

Ghassan says that the higher the production cost of the movie, the higher the marketing budget and promotional ties-in. While Jihad says typically the same, where he would even forgo using some of the tools if the budget of the movie is low.

As for Pamela, she indirectly explained that the movie arrives to her desk with the budget finalized and sealed from Hollywood. She said that naturally a high budget film comes along

with much more available to “work with” promotionally, publicity, in cinemas, etc.. as the studio itself will provide “more” for a big budget film which automatically means, more work/opportunities for that big budget film, more so than you will see with a small budget title, where assets and materials will be limited, hence less .

Isaac and Gabriel had different input, they didn’t link their marketing treatment to the Production cost of the movie but to the revenue forecast of each film, where it was obvious they intend to have their films marketed and watched no matter what it was or how much it costs.

Nevertheless, I could spot a negation in Gabriel’s statement that contradicts his reply to the first question. In the fourth question he says he doesn’t see a difference between low production budget and high budget when it comes to marketing. The purpose of marketing is to get the public to go to the movie theater in both cases so the marketing budget should be the same.

However, in his answer to the first question, he said that his marketing budget is usually a 10% taken out of the total production cost of the movie. That means for instance, if the movie’s production cost was \$100,000, the marketing budget would be \$10,000, while if the production cost was \$1Million, the marketing budget would be \$100,000, which is \$90,000 difference. This is not the same at all.

My last question was a multiple-choice one, which I will illustrate hereunder, but first I’d like to sum up the observation so far in a couple of lines: the current movie Marketing and promotion practice is in an incubator. It’s born but with deficiencies, and yet to be fully grown. The effect of the used tools is immeasurable and so is the movies performances themselves.

My fifth and last question was: is the box office income of the Movies vs the Budget and campaigns, satisfactory? I got:

2 Strongly agree

1 Disagree

1 Agree

1 Neither agrees Nor Disagree

Whoever reads the entire literature reviews and the findings, would easily pre-guess that there will be that much variance in the answers. They just don't share the same opinion simply since they all have each a different marketing perspective, budgeting plan, release strategy, unit of measure, promotional standards and business direction.

The two who "Strongly agree", are Gabriel and Isaac, and the one who "Agrees" is Ghassan. It makes sense to have similar answers from these three people about the box office turnout, since they had very close marketing ideologies which were reflected in three previous questions.

But what's surprising is the answer itself, of Ghassan and Gabriel in particular.

If they're advertising on almost all promotional platforms with random allocation ,and not targeting the age and genre bracket of the films, (knowing that they have never conducted any survey for that purpose), common sense concludes that the box office Revenue should be negative vs. the marketing budget, means the answer should be "Disagree". However theirs was "Strongly Agree".

In this case, I tend to consider other external factors that had contributed in the success of their movie on the box office, such as the Stars effect, for instance. I am not so sure that it's the marketing campaign that attracted the satisfactory box office footfall they're talking about.

Pamela on the other side, Disagrees, although her movies are all very commercial blockbusters and their marketing budgets are the highest among all. We learn out of this answer that blockbusters aren't in need of high budgets. There's a particular forecasted performance for each and every movie, this forecast will be attained with or without high budget, the regular

course of the movie release along moderate marketing will get it. The high budget will not push the performance's boundaries nor stretch the admission, thus it's a waste.

I am left with Isaac- Grand Cinemas, as the only sequels of answers that are logically interrelated and seems to be based on solid ground and techniques. This is a summary of his conducts

Conducted a survey?	How do you set the marketing budget	What tools you usually cover	Low/ high production budget treatment difference	Satisfied
YES	2 to 5% From the revenue forecast	Depending on the target audience	No. The treatment is upon the forecast not upon the production budget.	Strongly Agree

2. Second Questionnaire: Movie Buffs and Critics

I decided to dig in the local movie buffs and critics' mindset in my surveys for two reasons. First because they are influencers and their opinion matters to their social community be it physical or online. Second because they are rabid cinema fans thus repetitive customers who go to the cinemas more than three times a week, and sometimes they screen two movies per visit. Locally they're labeled VIPs, while in the west they're taken a bit more academically and labeled Patrons.

These are movies experts, the jet-set of cinemas customers; they are heard, followed, imitated and trusted. Most of them are bloggers or columnists in some offline or online media, and others have their own cine-clubs or commonwealth gathering. They are exceptional and at the same time impactful, just like Wine-tasters, who if they all consent on classifying a particular Wine brand very low, be sure that no Hotel would buy this brand. Put it that way.

For cinema owners and movie marketers, this type of clients is very different than the mass moviegoers in many terms, which will all be illustrated herein, but what's fundamental to know

is that this niche of market is in itself a promotional tool because they are influential in their reviews and word of mouth. This is why they're treated as clients and promoters at the same time.

The questionnaire conducted with the Movie buffs and activists was a selection of questions out of the questionnaire directed to the mass, but with narrower and more sophisticated display, in a way that exhibited the impact of the promotional tools from the Cinephiles' point of view. We've also embedded few questions that revealed their writing approach and methods.

The following table will frame-up the mere difference in consumers' behaviors between the movies buffs and the movies mass, in itemized comparison:

(the answers are percentage based charts)

		MOVIE BUFFS	MASS MOVIGOERS
1	How Often you go the movies?	More than twice a week	Once a week
2	Would you reconsider seeing a movie after hearing negative reviews about it from a friend?	Disagree	Neither Agree nor disagree
3	On what platform do you check the movie before watching it?	www.IMDb.com	The cinema website
4	Most important factor for you to chose a movie to watch	Trailer- Awards- Reviews	Poster-Trailer-Genre
5	How much does the Stars factor motivate you to watch a movie	3/5	5/5
6	How much does the director factor motivate you to watch a movie	4/5	1/5

The difference reflected in this table has a great significance and outcome on the marketers as it shows them that the market trend is split into two, the commercial chunk and the artistic one, and each has its own circle.

For instance, IMDb.com seems to be the only online platform for all the ten movie buffs we interviewed, which means that whenever movie marketers have an artistic and cinematographic film, they ought to advertise it on IMDb.com only. Vice versa, they cannot advertise a commercial science-fiction on IMDb because its audiences are not there but are on the cinema's Facebook page cinema, website, or mobile application.

Nevertheless, although each category has its own circle and are independent from each other, the movies buffs and columnist appear to be influential on the mass moviegoers when they write about it in the magazines, newspapers, online blogs or maybe TV ads or Radio interviews.

Thus we tend to think that these buffs can alter the public opinion negatively or positively, why not, knowing that each critic boasts more than 2000 follower, on all his social media profiles, consequently it takes one phone touch to get the whole country informed.

In this respect, I have sought one revelation in my buffs interview, and it was the most valuable finding in my whole questionnaire. I have tried to uncover whether these movie critics are indeed of public influence or not.

For this purpose I included two questions in my questionnaire:

- 1) Do you usually reflect your personal opinion of a movie when writing/ talking about it, or you just describe it neutrally?

All the ten interviewees replied by "Yes I reflect my personal opinion".

- 2) In which cases you would promote/advise people to watch a particular movie, and in which cases you wouldn't?

Also all the ten interviewees said that if they liked the film they would definitely advise everyone to watch it, and vice versa.

Our testing turned positive indeed. The movie buffs have great influences on the readers as they tend to reveal their personal taste and tendency and push the audience to watch a movie or not to watch it.

In contrary, the movie critics in the west tend not to be subjective in their articles but to describe neutrally, illustrating the PROs and CONs in the movie cinematographically and technically speaking.

3. Third Questionnaire: Mass Moviegoers

As mentioned in the Approach & Methodology chapter, my first questionnaire is a compilation of generic questions to regular moviegoers, to measure the efficiency and effectiveness of each promotional tool in the industry on the audiences. We collected samples from three different regions in the country to cover diverse trends, demographics, ethnicity and cultures.

It's definite that the most accurate and dependable unit of measure in this case study is the live testimony of the mere consumers onsite while purchasing their product, which provided the thesis with unmistakable feeds to test the propositions.

90 individuals were questioned and our feeds came as follows in order of importance:

1. 49% of the interviewed clients at the cinemas were females, aged between 18-27, and coming from greater Beirut and suburbs. This is a very major finding for any movie entrepreneur to take lead from, and to know "who" and "where" to find the largest chunk of his target Market.

2. 55% of the interviewees have reached or are currently pursuing their University Education. This revelation holds several significances for marketing practices. First, these individuals cannot be reached via traditional publicity tools such as printed newspapers, nor magazines nor even TV channels during the day. They are to be tackled on their personal digital profiles, Universities platforms, mobile applications and Online. Second, they are by no mean a fuel for neither Lebanese nor Egyptian movies, only Hollywood's blockbusters. Third, they

decode the message very smartly and from intellectual perspective, thus the messages itself has to be up to these criteria.

3. 25% of the moviegoers attend movies once a week. This signifies that 25% are repetitive customers with 4 visits per month on average, thus the Publicity in cinemas such as trailers, posters and standees are being spotted by 25% of the actual clients.

4. Favorite movie types: Comedy movies, by 31%. This clearly tells the movie traders to acquire more comedy titles if they're seeking higher admissions, simply.

5. 32% surf the net to know more about the movies they are going to watch before going to the cinema. This is directly correlated to the 2nd finding, which stated that most of the moviegoers are university students, thus their purchasing/selection process is more academic-based whereby they tend to read reviews about the available products in order to pick the ultimate. Consequently, this chunk of moviegoers is the most likely to book or buy their movie tickets online.

6. The Trailer on screens before the movie starts grabs the attention of the moviegoers and generates effects on their memory by 28%. This is quite understandable since the trailer is usually a two minutes video that showcases the movie's features in motion, with both audio and video attribute, while the other tools such as posters and standees are just a standing-stills visual. This vindicates the rationale behind brands publicity on Cinemas screens before the movie starts, which is observed very frequently in modern cinema times.

7. 40% of the moviegoers seek the cinema's website as their online source of info for movie details (availability, duration, rating etc..) and show times. Although the Facebook page of any brand has higher visits and impressions than its website, seemingly that these visits are generated simply by flicking on one's wall and scrolling on the page, not for particular quests or info-finding, whereby for serious inquiries the websites are still more trusted and searched.

4. Quantitative Study

This Database is used to test for the hypotheses related to the effect of usage of promotional tools on ticket sales.

Methodology: How I got the database and how the impressions were calculated.

Techniques used:

1- One Way ANOVA:

a- To test if the genre effects impressions and ticket sales

Result:

- Ticket Sales are not the same for the different genres.
- Promotional tools are not equally used for the different genres

ANOVA

Ticket Sales

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	13735342901.266	4	3433835725.317	3.741	.011
Within Groups	36711681268.511	40	917792031.713		
Total	50447024169.778	44			

There is a significant statistical proof that Ticket Sales differ among movie genres.

ANOVA

		Sum of Squares	df	Mean Square	F	Sig.
Posters	Between Groups	405837730332.702	4	101459432583.176	1.729	.163
	Within Groups	2346762198778.409	40	58669054969.460		
	Total	2752599929111.111	44			
Standeers	Between Groups	229013748604.787	4	57253437151.197	1.509	.220
	Within Groups	1365497129443.993	36	37930475817.889		
	Total	1594510878048.780	40			
TV Ads	Between Groups	2722689075.630	4	680672268.908	1.570	.209
	Within Groups	12571428571.429	29	433497536.946		
	Total	15294117647.059	33			

Unipole	Between Groups	223857615740740.750	4	55964403935185.190	1.783	.168
	Within Groups	690340591666666.600	22	31379117803030.300		
	Total	914198207407407.400	26			
Trailer	Between Groups	572893534455.808	4	143223383613.952	1.216	.319
	Within Groups	4711375517988.637	40	117784387949.716		
	Total	5284269052444.445	44			
Total	Between Groups	405345791954541.000	4	101336447988635.250	2.099	.099
	Within Groups	1930790677277903.500	40	48269766931947.586		
	Total	2336136469232444.500	44			

There is no significant statistical proof that there's difference between each promotional tool versus the movie genre.

But this is nothing but reflection of management decision where they decide how much from each promotional tool are they going to use to market each movie.

By using Post Hoc test, the results show:

Multiple Comparisons

LSD

Dependent Variable	(I) G-Code	(J) G-Code	Mean Difference (I-J)	Std. Error	Sig.
Ticket Sales	1	2	34511.818*	14076.919	.019
		3	29141.318*	14076.919	.045
		4	50257.943*	14076.919	.001
		5	36990.818*	13236.874	.008
	2	1	-34511.818*	14076.919	.019
		3	-5370.500	15147.541	.725
		4	15746.125	15147.541	.305
		5	2479.000	14370.219	.864
	3	1	-29141.318*	14076.919	.045
		2	5370.500	15147.541	.725
		4	21116.625	15147.541	.171
		5	7849.500	14370.219	.588
	4	1	-50257.943*	14076.919	.001
		2	-15746.125	15147.541	.305

Posters	5	3	-21116.625	15147.541	.171
		5	-13267.125	14370.219	.361
		1	-36990.818*	13236.874	.008
		2	-2479.000	14370.219	.864
		3	-7849.500	14370.219	.588
	1	4	13267.125	14370.219	.361
		2	3403.409	112548.578	.976
		3	52315.909	112548.578	.645
		4	267059.659*	112548.578	.023
		5	95865.909	105832.207	.370
	2	1	-3403.409	112548.578	.976
		3	48912.500	121108.479	.688
		4	263656.250*	121108.479	.035
		5	92462.500	114893.592	.426
		1	-52315.909	112548.578	.645
	3	2	-48912.500	121108.479	.688
		4	214743.750	121108.479	.084
		5	43550.000	114893.592	.707
		1	-267059.659*	112548.578	.023
		2	-263656.250*	121108.479	.035
	4	3	-214743.750	121108.479	.084
		5	-171193.750	114893.592	.144
		1	-95865.909	105832.207	.370
		2	-92462.500	114893.592	.426
		3	-43550.000	114893.592	.707
Standees	5	4	171193.750	114893.592	.144
		2	-10688.068	90496.047	.907
		3	-47888.961	94164.030	.614
		4	189593.182	98843.164	.063
		5	64468.182	87536.977	.466
	1	1	10688.068	90496.047	.907
		3	-37200.893	100796.572	.714
		4	200281.250	105181.060	.065
		5	75156.250	94635.125	.432
		1	47888.961	94164.030	.614
	3	2	37200.893	100796.572	.714
		4	237482.143*	108353.059	.035
		5	112357.143	98148.544	.260
	4	1	-189593.182	98843.164	.063

TV Ads	5	2	-200281.250	105181.060	.065
		3	-237482.143*	108353.059	.035
		5	-125125.000	102646.204	.231
		1	-64468.182	87536.977	.466
		2	-75156.250	94635.125	.432
		3	-112357.143	98148.544	.260
		4	125125.000	102646.204	.231
		2	5714.286	10260.506	.582
		3	.000	11403.914	1.000
		4	20000.000	12317.635	.115
	1	5	20000.000	9876.079	.052
		1	-5714.286	10260.506	.582
		3	-5714.286	12191.297	.643
		4	14285.714	13050.004	.283
		5	14285.714	10775.686	.195
		1	.000	11403.914	1.000
		2	5714.286	12191.297	.643
		4	20000.000	13966.886	.163
		5	20000.000	11869.570	.103
		1	-20000.000	12317.635	.115
	2	2	-14285.714	13050.004	.283
		3	-20000.000	13966.886	.163
		5	.000	12749.964	1.000
		1	-20000.000	9876.079	.052
		2	-14285.714	10775.686	.195
		3	-20000.000	11869.570	.103
		4	.000	12749.964	1.000
		2	-6555000.000*	3068181.113	.044
		3	-172500.000	3314014.368	.959
		4	2031666.667	3687494.775	.587
Unipole	1	5	1495000.000	3068181.113	.631
		1	6555000.000*	3068181.113	.044
		3	6382500.000	3757739.082	.104
		4	8586666.667*	4090908.150	.048
		5	8050000.000*	3542830.383	.033
		1	172500.000	3314014.368	.959
		2	-6382500.000	3757739.082	.104
		4	2204166.667	4278374.152	.612
		5	1667500.000	3757739.082	.662
		1	-2031666.667	3687494.775	.587

Trailer	5	2	-858666.667*	4090908.150	.048
		3	-2204166.667	4278374.152	.612
		5	-536666.667	4090908.150	.897
		1	-1495000.000	3068181.113	.631
		2	-8050000.000*	3542830.383	.033
	1	3	-1667500.000	3757739.082	.662
		4	536666.667	4090908.150	.897
		2	-59844.318	159470.123	.709
		3	-4513.068	159470.123	.978
		4	279311.932	159470.123	.088
	2	5	73048.182	149953.694	.629
		1	59844.318	159470.123	.709
		3	55331.250	171598.651	.749
		4	339156.250	171598.651	.055
		5	132892.500	162792.774	.419
	3	1	4513.068	159470.123	.978
		2	-55331.250	171598.651	.749
		4	283825.000	171598.651	.106
		5	77561.250	162792.774	.636
		1	-279311.932	159470.123	.088
	4	2	-339156.250	171598.651	.055
		3	-283825.000	171598.651	.106
		5	-206263.750	162792.774	.212
		1	-73048.182	149953.694	.629
		2	-132892.500	162792.774	.419
	5	3	-77561.250	162792.774	.636
		4	206263.750	162792.774	.212
		2	-1780765.341	3228293.899	.584
		3	3788259.659	3228293.899	.248
		4	6604422.159*	3228293.899	.047
Total	1	5	4550095.909	3035644.466	.142
		1	1780765.341	3228293.899	.584
		3	5569025.000	3473822.352	.117
		4	8385187.500*	3473822.352	.020
		5	6330861.250	3295557.246	.062
	2	1	-3788259.659	3228293.899	.248
		2	-5569025.000	3473822.352	.117
		4	2816162.500	3473822.352	.422
		5	761836.250	3295557.246	.818
		3			

4	1	-6604422.159*	3228293.899	.047
	2	-8385187.500*	3473822.352	.020
	3	-2816162.500	3473822.352	.422
	5	-2054326.250	3295557.246	.537
5	1	-4550095.909	3035644.466	.142
	2	-6330861.250	3295557.246	.062
	3	-761836.250	3295557.246	.818
	4	2054326.250	3295557.246	.537

*. The mean difference is significant at the 0.05 level.

Ticket Sales are significant among all groups together, and observing pair-wise, we prove again that there's significant difference between Genres Action with each of the Adventure/Sci-Fi, Animation, Drama and Romantic/Comedy.

Investigating further for the promotional tools, there is significant difference between:

- 1- Action and Adventure/Sci-Fi
 - a- considering Ticket Sales (0.019)
 - b- considering Unipole (0.044)
- 2- Action and Animation
 - a- considering Ticket Sales (0.045)
- 3- Action and Drama
 - a- considering Ticket Sales (0.001)
 - b- considering Posters (0.023)
 - c- considering Total Impressions (0.047)
- 4- Action and Romantic/Comedy
 - a- considering Ticket Sales (0.008)
- 5- Adventure/Sci-Fi and Drama
 - a- considering Posters (0.035)
 - b- considering Unipole (0.048)
 - c- considering Total Impressions (0.020)

6- Adventure/Sci-Fi and Romantic/Comedy

a- considering Unipole (0.033)

7- Animation and Drama

a- considering Standee (0.035)

In Unipoles, the genre Adventure/Sci-Fi is not being advertised as much as other genres yet there is no significant difference in Ticket Sales. The explanation to this could be that Adventure/Sci-Fi genre movies are working without unipole advertisement.

b- To test if the Rating of the movie effects impressions and ticket sales:
Result:

ANOVA						
		Sum of Squares	df	Mean Square	F	Sig.
Ticket Sales	Between Groups	3836664410.943	3	1278888136.981	1.125	.350
	Within Groups	46610359758.834	41	1136838042.898		
	Total	50447024169.778	44			
Posters	Between Groups	128187413374.504	3	42729137791.501	.668	.577
	Within Groups	2624412515736.607	41	64010061359.429		
	Total	2752599929111.111	44			
Standees	Between Groups	138771992466.394	3	46257330822.131	1.176	.332
	Within Groups	1455738885582.386	37	39344294204.929		
	Total	1594510878048.780	40			
TV Ads	Between Groups	161541889.483	3	53847296.494	.107	.955
	Within Groups	15132575757.576	30	504419191.919		
	Total	15294117647.059	33			
Unipole	Between Groups	39767963035113.060	3	13255987678371.021	.349	.790
	Within Groups	874430244372294.400	23	38018706277056.270		
	Total	914198207407407.500	26			
Trailer	Between Groups	375807723126.263	3	125269241042.088	1.046	.382
	Within Groups	4908461329318.182	41	119718569007.761		
	Total	5284269052444.444	44			
Total	Between Groups	6856703634222.042	3	2285567878074.014	.040	.989
	Within Groups	2329279765598222.500	41	56811701599956.650		

Total	2336136469232444.500	44			
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There is no significant difference between Ticket Sales and Rating of the movie.

There is no statistical proof that there's difference between each promotional tool versus the rating of the movie.

Using Post Hoc testing, the results show that there is no significant difference between Ticket sales and movie rating, and no significant difference between each promotional tool and movie rating.

Multiple Comparisons

LSD

Dependent Variable	(I) R-Code	(J) R-Code	Mean Difference (I-J)	Std. Error	Sig.
Ticket Sales	1	2	-8689.920	13206.108	.514
		3	15084.455	19686.504	.448
		4	11563.669	13584.978	.400
	2	1	8689.920	13206.108	.514
		3	23774.375	18848.392	.214
		4	20253.589	12339.169	.108
	3	1	-15084.455	19686.504	.448
		2	-23774.375	18848.392	.214
		4	-3520.786	19115.759	.855
	4	1	-11563.669	13584.978	.400
		2	-20253.589	12339.169	.108
		3	3520.786	19115.759	.855
Posters	1	2	135809.375	99094.527	.178
		3	97825.000	147721.399	.512
		4	109485.714	101937.450	.289
	2	1	-135809.375	99094.527	.178
		3	-37984.375	141432.472	.790
		4	-26323.661	92589.287	.778
	3	1	-97825.000	147721.399	.512
		2	37984.375	141432.472	.790
		4	11660.714	143438.707	.936
	4	1	-109485.714	101937.450	.289

Standees		2	26323.661	92589.287	.778
		3	-11660.714	143438.707	.936
		2	149053.125	79959.038	.070
	1	3	96037.500	117347.786	.418
		4	108018.182	86667.084	.220
		1	-149053.125	79959.038	.070
	2	3	-53015.625	110883.236	.635
		4	-41034.943	77690.234	.601
		1	-96037.500	117347.786	.418
	3	2	53015.625	110883.236	.635
		4	11980.682	115813.762	.918
		1	-108018.182	86667.084	.220
	4	2	41034.943	77690.234	.601
		3	-11980.682	115813.762	.918
		2	.000	10251.211	1.000
TV Ads	1	3	-4166.667	15205.003	.786
		4	3409.091	10435.933	.746
		1	.000	10251.211	1.000
	2	3	-4166.667	14497.402	.776
		4	3409.091	9375.032	.719
		1	4166.667	15205.003	.786
	3	2	4166.667	14497.402	.776
		4	7575.758	14628.603	.608
		1	-3409.091	10435.933	.746
	4	2	-3409.091	9375.032	.719
		3	-7575.758	14628.603	.608
		2	2505606.061	3129328.534	.432
	1	3	2108333.333	4359971.690	.633
		4	5476.190	3430407.381	.999
		1	-2505606.061	3129328.534	.432
Unipole	2	3	-397272.727	4016111.069	.922
		4	-2500129.870	2981189.323	.410
		1	-2108333.333	4359971.690	.633
	3	2	397272.727	4016111.069	.922
		4	-2102857.143	4254896.690	.626
		1	-5476.190	3430407.381	.999
	4	2	2500129.870	2981189.323	.410
		3	2102857.143	4254896.690	.626
		2	165764.773	135520.909	.228
Trailer	1	3	173077.273	202022.644	.397

Total	2	4	243427.273	139408.869	.088
		1	-165764.773	135520.909	.228
		3	7312.500	193421.955	.970
		4	77662.500	126624.393	.543
	3	1	-173077.273	202022.644	.397
		2	-7312.500	193421.955	.970
		4	70350.000	196165.666	.722
		1	-243427.273	139408.869	.088
	4	2	-77662.500	126624.393	.543
		3	-70350.000	196165.666	.722
		2	656561.364	2952190.965	.825
		3	-206501.136	4400866.454	.963
	1	4	852097.078	3036886.371	.780
		1	-656561.364	2952190.965	.825
		3	-863062.500	4213508.841	.839
		4	195535.714	2758389.029	.944
	3	1	206501.136	4400866.454	.963
		2	863062.500	4213508.841	.839
		4	1058598.214	4273277.909	.806
		1	-852097.078	3036886.371	.780
	4	2	-195535.714	2758389.029	.944
		3	-1058598.214	4273277.909	.806

2- Regression: Multiple Regression – Stepwise to avoid multicollinearity

Variables Entered/Removed ^a			
Model	Variables Entered	Variables Removed	Method
1	TV Ads		Stepwise (Criteria: Probability-of-F-to-enter <= .050, Probability-of-F-to-remove >= .100).

a. Dependent Variable: Ticket Sales

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.750 ^a	.563	.545	24589.670

a. Predictors: (Constant), TV Ads

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	18709275083.761	1	18709275083.761	30.942	.000 ^b
	Residual	14511645377.778	24	604651890.741		
	Total	33220920461.538	25			

a. Dependent Variable: Ticket Sales

b. Predictors: (Constant), TV Ads

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-1947738.889	358499.817		-5.433	.000
	TV Ads	1.162	.209	.750	5.563	.000

a. Dependent Variable: Ticket Sales

Excluded Variables^a

Model		Beta In	t	Sig.	Partial Correlation	Collinearity Statistics
						Tolerance
1	Posters	.112 ^b	.727	.475	.150	.779
	Standees	.058 ^b	.331	.744	.069	.616
	Unipole	.004 ^b	.027	.979	.006	.705
	Trailer	.224 ^b	1.610	.121	.318	.881

a. Dependent Variable: Ticket Sales

b. Predictors in the Model: (Constant), TV Ads

There is a significant relationship between TV ads and ticket sales.

As the coefficient being positive, there is positive correlation and positive dependency between TV ads and ticket sales

Therefore, the more the expenditure on TV ads, the higher the ticket sales.

V. CONCLUSION

In Conclusion, radical answers were reached out to my three research questions about the movie promotional tools, its effectiveness and its usage by the movies traders.

Through database statistics on SPSS, I tested the impact of the five main movie publicity platforms on the ticket sales at the box office: Outdoors billboards, TV Spot campaigns, Posters in Cinemas, Standees in Cinemas and Trailers on screens in cinemas.

The TV Spot campaign emerged to be the only tool to show significance on the box office ticketing. Statistics decoded a high linkage between the admissions numbers and the TV spot's number of impressions, thus the more the impressions of TV spots the higher the ticket sales.

All the other four promotional tools however, showed no significance on the ticket sales. In other term, the only tool that is fruitful to dedicate budgets for in movie promotion is the TV ads, as it's the sole channel with correlation to Ticket sales. The other platforms that are commonly considered to be the top four tools in the field, appear to serve only for awareness and attention but cannot actually drive moviegoers to watch a particular movie.

My second research question aimed at detecting the current marketing tactics and strategies of the local movies investors, which were furnished via a One-on-One interview comprised of five integral questions. The interview was directed to five major executives / marketers in the local movie and cinema business.

The most significant finding in the whole interview was the fact that only one marketer has already conducted a survey about the effect of the movie promotional tools on the moviegoers, and knows well which tool is efficient and which isn't. The other four marketers have never initiated any statistical survey, hence planning their marketing campaigns stereotypically, with no basics or guidelines.

This justifies utterly the current random movie publicity on numerous platforms in Lebanon, irrespective to the genre, rating, target market and so forth. It also justifies any movie marketing misconduct in general whatsoever.

However, this marketing misconduct was clearly reflected and illustrated in the interview, since four marketers replied that they indeed publicize their movies on all promotional platforms with no exception, and with no precise budget split. This is simply the ramification of not following any marketing survey or statistics about the movie promotional tools.

Moreover, it's observed that each is following a different marketing budgeting module. Some extract a particular percentage out of the total cost of the movie while others extract it from the revenue forecast of the movie. This percentage can reach up to 10 percent of both cases, whether of the total revenue or of the total cost of the movie, which tallies the range from \$5,000 to \$30,000 per movie.

As recommendation and suggestion, the results of my first database statistics, can now be a compass for these marketers in their movies marketing strategies, to ensure an effective and paying-back budget allocation. More precisely, the over-spending and the clustered movie publicity turned to be sourced from the random marketing planning of these marketers that isn't based on any statistics or analysis. Now with the figures in hands, it shows that the TV ads is the only platform worth spending over as it has direct significance on the ticket sales, while all the other tools are only complementary. In this respect, the executives / marketers can now limit their budget to cover only the TV spot cost besides the other necessary printables and logistics.

My third research question aimed at studying the regular common behaviors of the moviegoers be it mass clientele or selective patrons, in terms of segments rates, tastes and genre, preferences, influences, socio-economic class and demographics.

I questioned ninety individuals and collected their testimony live at the cinema. The statistical tests and analysis unveiled the following:

The main cinemagoers nowadays are females, at the age bracket of 18 to 27, educated, online addict, fast moving, repetitive customers and scattered mainly onto Beirut and the suburbs. They mainly seek Comedy movies and partially action-adventure ones. The local and Egyptian products are not of their interest, with slight exception for the comic ones. On the other side, the movie buffs and critics share almost the same tendency, however, away from the mainstream product and attached to the cinematographic work as Movies is their specialty not their leisure.

The TV Ad turned to be the only promotional platform with correlation to Ticket Sales, mostly the Action Genres. This is a different revelation than the first, since in the first, most of the interviewees were females, who usually tend to watch Comedy titles on top of all other genres, while on the other side, and since the movies executives promote on TV the action titles much more than any other genres, it's very justifiable to find correlation between the TV Ads and the Ticket Sales of Action films, in the database statistics.

Correlating these findings with the ones obtained from the interview with the industry's executives, has bred a clear mismatch. Neither the movie marketing budgets are being split and allocated according to the target market and trend as the Mass Questionnaire revealed, nor are the Mass moviegoers attending to the messages or to the campaigns conducted.

As recommendation and suggestion, Movies executives and producers have to condense their acquisition/ production of Comedy movies that catches the interest of the younger age group, mostly females.

Finally, the cinema has become a very lucrative business and highly competitive in Lebanon ever since the eighties. Moreover, the local movie production has lodged in its renaissance period now. Therefore, it's imperative for investors and new entrepreneurs to master the communication with their audience and market.

Mastering the communication holds several dimensions as reflected in this study. It's an interrelated course of components that starts with a demanded/commercial product, with

smart budgeting, for particular audience, tackling the right and effective promotional tools that can ensure a profitable and rewarding communication.

So far it was observed through this research that two components are already secured, the commercial products and the target audience. Still missing the smart budgeting and the selection of effective tools.

However, the results generated in this study serve the remaining two elements; it gives clear directions to the effective platforms that outreach the fast-moving consumers.

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