# Work Project about the CEMS Business Project:



# Marketing Potential of Coca-Cola Products in Austrian Cinemas

**CEMS Business Project in collaboration with Coca-Cola Hellenic Bottling Company Austria and WU University of Economics and Business**
*Vienna, March-June 2014*

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# Content

# 1 BUSINESS PROJECT DESCRIPTION

## 1.1 Company introduction: the Coca-Cola Hellenic Bottling Company

The Coca-Cola Hellenic Bottling Company (HBC) is the world's second largest bottler of products of The Coca-Cola Company (TCCC) with annual sales surpassing 2 billion unit cases across 28 countries in 3 continents (Appendix 2[1]). The 60 year partnership of the 2 companies is defined in the Coca-Cola System (A3): TCCC's main focus is on **creating demand.** It owns the Coca-Cola brand and is responsible for sourcing ingredients, manufacturing and selling concentrates to bottlers, and for developing consumer brand marketing initiatives. HBC is in turn responsible for **delivering demand**. It manufactures, packages, distributes, sells and merchandises the finished branded beverages to customers, who sell the products to consumers. HBC is responsible for customer marketing and outlet execution and, in a joint effort with its customers and TCCC, also for consumer marketing. In Austria, HBC markets and sells a wide range of ready-to-drink non-alcoholic brands in the sparkling, juice, water, near water, sport, energy, tea and coffee categories (A4) to customers, which include supermarkets, discounters, petrol stations, cinemas, leisure parks, restaurants and cafés among others (A5). (HBC 2014b)

## 1.2 Market overview: key trends in the cinema and soft drink industry in Austria

The focus of the project was on the **cinema channel** in Austria, in particular on the Cineplexx circuit, which is with 175 screens (29%) the leading exhibitor and major customer of HBC (A6). For each channel HBC defined a lead brand and an incidence program. For cinemas the lead brand is Coca-Cola, and the incidence program is Coke and a snack (A7). Three key trends shape the market: **1) Frequency and consumption of cinema goers:** consumers increasingly enjoy movies at home rather than at the cinema (A8a). Moreover, consumption habits are changing with a move away from immediate consumption. **2) Product offer at concession stand:** consumers are increasingly concerned with health issues (calorie-intake, nutritional information, ingredients), which challenges the design of the current product offer and incidence program. **3) Teen recruitment:** HBC differentiates four target groups based on age (A8). Targeting of teens is set as priority as they are considered the most promising group in terms of frequency (A8b).

HBC is market leader (market share 23.6%) in the **soft-drink industry** in Austria, followed by Ottakringer and Rauch; Römerquelle water and Coke are HBC's most successful brands in terms of market share (A9). Consumption of Cola Lemonades (Coke Classic, -Zero, -Light) is however stagnating, whereas consumption of healthy drinks is growing (juice +8%, water +5.2%, near water +9%, Mintel 2013). These findings support the health trend. (HBC 2014a, Euromonitor 2013, PWC 2013)

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[1] Referencing to appendices will be abbreviated with 'A#'', e.g. 'A2' and indicates where further explanation can be found in the Appendix.

## 1.3     Current client situation: exploit the potential of Coca-Cola products in cinemas

HBC is fortunate to sell some of the world's most recognized beverage brands. However, consumer needs and demands are constantly evolving throughout the markets. The purpose of the project was to **analyze the marketing potential of Coca-Cola products in the cinema channel** in Austria with the objective to provide HBC with insights on how to make most of its marketing in order to improve consumer relevance and customer preference (A10). The client was interested in firstly receiving **research results** regarding five topics: 1) motivation and frequency with respect to cinema visits; 2) best options for advertising and communicating with consumers directly at and before the point of sale (POS); 3) consumption behavior of visitors; 4) possibilities for / acceptance of promotions and combo designs; 5) options for teen recruitment (A11). Secondly, HBC requested a **catalogue of recommendations**, which would contribute to achieving the objectives of fostering brand love, increasing frequency and consumption (A12).

## 1.4     The four major business project challenges

The project comprised four major challenges: Firstly, a **project plan** had to be developed that would ensure keeping the project on track, meeting all deadlines and delivering results to the client's satisfaction. Secondly, extensive **primary and secondary research** had to be conducted to deliver the requested insights on the research topics. This included a literature review, which was due to the broad range of topics time-consuming and difficult to structure. More challenging was yet the conduction of the **primary research**, particularly the development of the survey strategy and set up of the online and offline questionnaires as we had to ensure a smart design to achieve maximum validity while including all research topics and all relevant demographics in the sample (A13). Thirdly, in order to reveal key insights for all topics, we had to smartly **collect** and then **analyze** the huge amount of gathered data (sample n ~1000). Our final challenge was to translate the data into **viable recommendations**, and **prioritize** and **present** them convincingly.

## 1.5     Summary of conclusions

The **two major outputs** of the project were a data-driven market study with key findings about the research topics (~200 slides), and a catalogue of 28 recommendations, sorted in the three categories consumer journey-, target group-, and health trend recommendations and prioritized in an impact/effort matrix (~100 slides, A14). Responding appropriately to market trends will allow HBC exploiting the potential in cinemas to remain relevant to its consumers and preferred by its customers. Given the complexity, the second topic 2) POS, especially the **consumer journey** of cinema visitors including the dimension online/mobile and trends in this area were in my opinion not extensively enough developed, which is why I will develop it further in the next section.

## 2    THE CONSUMER JOURNEY OF CINEMA VISITORS

### 2.1    Approach to the topic and its main limitations

In retrospect, I believe the consumer journey of cinema visitors and the referring recommendations could have been defined more precisely. What we mainly did in the team was analyzing the traditional consumer journey, comparing it with the actual McKinsey model (A15), and fitting the actual one to the journey of cinema visitors. To develop feasible recommendations, it is yet necessary to understand the different touch-points and their respective implications for HBC. The **main limitations** were in my opinion: first, the relevant touch-points could have been explained more comprehensively, taking into account different objectives that can be achieved through marketing initiatives at different stages throughout the journey. Second, when designing the recommendations, we did not thoroughly enough consider three current consumer trends relevant to the cinema industry and HBC. The following sections serve therefore to analyze the journey, describe the trends and present selected recommendations.

### 2.2    Definition of the consumer journey of cinema visitors

The touch-points throughout a consumer journey allow to influence and interact with consumers at different stages of their decision-making process. HBC needs to know about the manifold touch-points where consumers make decisions, and to understand which ones can most effectively be used to influence consumers with respect to increasing brand love for Coca-Cola products, motivation and frequency towards the cinema visit, and consumption at the cinema.

The journey consists of four stages (A16): The **first stage** refers to **consideration**. The consideration set of consumers comprises a set of prioritized options consumers have in mind when making decisions, so-called top of mind options (McKinsey 2009). With respect to the journey of cinema visitors, the options would include both (competing) leisure activities and the different snacks and drinks options consumers have at the concession stand in the cinema. Coca-Cola is a brand that is maybe more universally recognized than any other in the world, brand awareness is at an ever high of 90% (Interbrand 2014). Key issue is hence not increasing brand awareness but rather strengthening the positioning of Coca-Cola products as part of the cinema experience despite the emerging health concerns, and promoting the cinema visit to increase motivation and frequency. To manifest the Coca-Cola brand in consumers' consideration sets, HBC should on the one hand focus on traditional push-marketing, meaning expose consumers to advertising and other stimuli at immediate touch-points. On the other hand, consideration is closely related to evaluation, a stage during which consumers actively outreach to information sources (pull approach). They seek input from peers, reviewers, and the brand to learn about and

narrow down the options they have (McKinsey 2009). Research shows that consumers increasingly use social networks, forums and blogs as virtual place to discuss cinema topics (Nielsen 2012). In addition to investments in paid media, HBC has to respond to this 'pull approach' by managing owned media (channels the company controls - websites, corporate blog, applications) and earned media (social media, customer-created channels, communities).

Activities directed at immediate touch-points are relevant at this stage: first, placement of media and advertising **on the way to the cinema**, which includes e.g. public transport and also mobile applications and advertising; second, engagement with consumers to increase relevance and well-being during the **in-cinema experience**. The touch-points to which visitors are exposed to during the **in-cinema experience** can be further defined as **ticket desk, waiting area, restroom** and **concession stand**. Our research indicates that **restrooms** and **concession stand** are the most prioritized touch-points: After purchasing a ticket, 43% of visitors go to the restroom and 31% go directly to the concession stand. Of the 43% restroom-goers, 50% go to the concession stand right after the restroom, which suggests it is a strategic location for targeted advertising (A17).

The purchase phase is more important nowadays as consumers tend to put off purchase decisions until they are at the POS (McKinsey 2009). This implies that the **concession stand** in cinemas is an ever more powerful touch-point at which consumers can easily be influenced. For HBC this means to carefully design placement, packaging, product offer and sales interaction at the concession stand, as well as the concession stand itself (more than 50% have negative thoughts about the stand), taking into account changing consumer preferences (e.g. health trend). Finally, our research shows that the most favorite activities before the movie starts are wandering around in the **waiting hall**, and using the **smart-phone** to research about the movie or to connect with social media (pull-approach). Consumer well-being could here be increased through for instance comfortable, branded furniture in the waiting hall, and interactive mobile applications or entertainment opportunities that reduce boredom during waiting time and foster consumer relevance and brand love through positive and engaging experiences.

The **second stage**, the **decision-making**, is closely linked to consideration and includes the touch-points at which consumers firstly decide going to the movie theater and secondly decide for purchasing a Coca-Cola product. HBC can increase consumer relevance by exposing consumers to stimuli at the most relevant decision-making points, which include: online, via several devices such as smart-phone, tablet, PC and via different services such as cinema website and application, company website, social media and alike; offline, be it at home, on the go, in the office, in public transport or alike. Our research indicates that behavior across target groups with

regard to arrival at the cinema is similar, yet two groups can be differentiated: **the doers** (70%) and **the planners** (30%). The doers usually buy their ticket directly at the **cash desk** and arrive no more than 15 minutes before the movie starts, hence a time span of max. 15 minutes to influence consumption behavior before the movie starts. 74% of the doers consume **outside the cinema**, 62% buy snacks and drinks at the **concession stand** and 23% visit the **cinema bar**.

The planners pre-reserve their ticket or buy it **online**, and they arrive at least 15 minutes before the movie starts, meaning there is relatively more time before the movie starts to influence them with respect to purchasing Coca-Cola products. Of the planners 82% consume outside the cinema, meaning even though they arrive early at the cinema, majority prefers consuming outside. 59% purchases snacks and drinks at the concession stand, and 52% visit the cinema bar. The number of planners is expected to increase as consumers increasingly use mobile and internet applications to pre-reserve or purchase tickets online (Nielsen 2012). A bigger group of planners would bring advantages to HBC and Cineplexx: It would decrease waiting times (an issue that most cinema visitors dislike according to our research) and hence increase consumer well-being for all visitors. Moreover, as planners tend to consume more at the cinema bar compared to doers, smart advertising towards the bar would secure sales. Finally, smart online marketing activities can trigger consumption. By offering discounts or alike, HBC can motivate users to become planners.

**Consumption** is the third stage. It refers to the actual **movie-hall experience**, i.e. the time when visitors watch the movie and consume snacks and drinks while being seated. The fourth stage is the **after-purchase** phase. Both stages are particularly important for continuous brand love and loyalty building. During these stages, HBC has the opportunity to interactively engage with consumers through experiences in the movie hall, or through online activities after the visit. Interactive experiences allow HBC to reinforce positive experiences and associations and thereby building and maintaining sustainable brand-consumer relationships. Potential to invigorate the Coca-Cola brand as top-of-mind option and to position it as part of the cinema experience in the consideration set is high at this stage. Once consumers are pleased with an experience, they tend to advocate the brand, which is important for the aforementioned evaluation process consumers go through. Main implication for HBC is to implement marketing activities that allow strengthening the bond with consumers, so that consumers enter the so-called loyalty loop. Once in the loop, consumers repurchase Coca-Cola products without cycling through earlier stages. Again, investing and leveraging earned and owned media becomes important: HBC should drive advocacy and facilitate reviews by others as someone else's advocacy is a powerful impetus to buy. (Kotler 2012, Solomon 2006)

To conclude, a shift in a consumer decision journey driven strategy has three parts: First, HBC needs to understand the consumer journey of cinema visitors. Second, it has to determine which touch-points should be prioritized and how these can be leveraged. Finally, the marketing resources have to be smartly allocated across the touch-points taking into account distinct implications. Shifting the strategic thinking behind marketing from the traditional focus on **how** to allocate budget across different media to a more up-to-date focus on **where** to direct the budget at, 'where' referring to the stages and touch-points, will be key to successfully exploiting the potential in cinemas with respect to increasing brand love, frequency and consumption.

## 2.3    Snapshot of three trends that are disrupting the traditional cinema experience

Three main trends put the traditional cinema experience under pressure and shape the experience of the future. As HBC uses cinemas as sales channel, early knowledge, understanding and translation of those trends into marketing initiatives pave the way to exploiting the potential at the different touch-points in the consumer journey of cinema visitors.

First, digitalization and advances in technology trigger **changes in consumer preferences and expectations towards the cinema experience.** Consumers no longer perceive the cinema visit as a traditional movie watching experience. They expect the visit to be an experience that has event character. The traditional movie theater is expected to transform into an event location for joint experiences, where ambience, comfort and technology count. Interactive and immersive experiences become increasingly important. This translates into 4D technology, moving seats, multisensory experiences, and alike.

Second, technology is disrupting the traditional movie watching experience in cinemas as it supports the emergence of competing media. The **home entertainment market is growing rapidly,** the digital home entertainment market being the one growing most rapidly (digital on demand rental of movies vs. physical rental in form of DVDs, Blu-Ray). This is due to a rise in quality of home entertainment systems (3D TVs, Ultra HD TVs, surround-sound speakers, Blu-ray), and in quality and availability of content (Netflix, LoveFilm, Amazon Instant Video).

Thirdly, **consumers are getting used to living in a multi-screen world**. 90% of all media interactions are screen based. Research indicates that TV no longer commands consumers' full attention: 77% of TV viewers use another device at the same time. Smartphones are the backbone of consumers' daily media usage and most frequent companion devices during multi-screening. This trend implies two options for cinema exhibitors: cinemas can either foster their positioning as place to escape from the multi-screen world, or cinemas revolutionize and transform from a one-screen to a multi-screen show. In Austria, 69% of the population use a smartphone, 68% use social applications, 86% of total web downloads are free Apps, and 59%

of smartphone users bought something because of mobile and/or in-App advertising, which emphasizes the potential of mobile. Usage of phones is still forbidden in movie-halls in Austria, yet the trends can already be translated into marketing. (MMA 2012, Google 2012, PWC 2013)

## 2.4 Definition of selected consumer journey recommendations

**Virtual Concession Stand (place of decision making):** Currently, the Cineplexx application allows registered users to purchase tickets within four steps (A18). The recommended new application contains an additional intermediate step: a virtual concession stand which appears together with the question: 'Would you like to purchase your cinema treat/snacks and drinks already?' before users confirm the ticket purchase (A19). The new feature can be used via website, smartphone, or tablet. Our research shows that 51% of visitors have negative thoughts about the concession stand. The virtual concession stand allows for targeted design of the stand, of the product offer or of the packaging, which would change the perception of the stand from outside the cinema. The targeted design can be managed either according to the movie for which the ticket is purchased for or according to target profile, which can be determined based on the data users register with. Placement of in-App advertising at this intermediate step would allow HBC influencing consumers to purchase Coca-Cola products. Offering combos at a discount when pre-ordered online potentially triggers consumption. Moreover, cookies can be placed and used for remarketing in order to ensure visibility of the brand. Objective is to reach those consumers that purchase tickets online (planners). Advocacy of the advantages of the features are expected to motivate the consumers that don't yet buy online (doers) to do so in the future. More planners will result in convenience for all consumers, as waiting time can be decreased. The implementation of the virtual concession stand requires the development of the different designs and adjustment of the current application. Furthermore, the current POS system needs to be connected to the application so as to ensure smooth operations. Moreover, in the future, a fast-lane pick up at cinemas could be installed to increase efficiency. Certain risks regarding the acceptance of the virtual concession stand exist: Consumers estimate the price of a night out in terms of ticket price and perceive the cinema visit as a rather affordable treat. The decision to buy snacks and drinks is mostly done spontaneously at the movie theater. Potentially, consumers are negatively influenced by the higher price that appears online and unwilling to spend more money online (combined price for ticket and snacks and drinks combo). Showing discounts and the amount of money saved when pre-ordering online would be measures to psychologically convince consumers of the advantages of online shopping.

**The Coca-Cola Game Machine (in-cinema experience):** Our research shows that a considerable number of visitors wander around in the lobby before the movie starts. Moreover,

cinema visitors wish for entertainment opportunities during waiting time. 87% of Austrian population mention picture taking as favorite smart phone feature. Evoking a memory or past experience or situation helps creating an emotional link between consumers and a brand (Solomon 2006). The Game Machine would be placed in the waiting hall of the cinema. It would look like the Coca-Cola freestyle machine, yet its display is a touch screen that does not offer drinks but several fun features such as picture taking or participating in movie quizzes (A20). Objective is to reduce boredom during waiting time and to let consumers experience happy moments, which will be associated with the Coca-Cola brand and result in fostered brand love. With the several features HBC reacts to the trends of multi-screening and changing consumer preferences towards the cinema visit. The features will be connected to the **Coca-Cola Cinema Experience application** and social media, which will result in great viral buzz. Moreover, a connected website, the Coca-Cola Cinema Experience website, will be developed. The interactive experience is a great tool to engage with consumers and it potentially triggers advocacy: everybody will want to play with the machine and be part of the Coca-Cola Cinema Experience. HBC will thereby improve its owned and earned media, as it will have nice stories visible to consumers who outreach for information about the brand.

The machine will be connected to **The Coca-Cola Cinema Experience application (after-purchase/interactivity):** The introduction of the Coca-Cola Cinema Experience application will allow HBC to engage and bond with consumers throughout their consumer journey. The application should be developed as stand-alone application for iOS and Android devices. Users can download it for free and register with nickname, real name and birthday. Users will have the possibility to update their personal movie profile and calendar. The application potentially increases frequency of cinema visits, as the integrated movie calendar allows for targeted movie advertising. Moreover, users are encouraged to discuss movies and share cinema experiences in the in-App community. Users will be able to participate in movie quizzes and competitions that happen right at the movie hall. Several features allow sharing happy moments - 'My Coke Cinema Experience' - with the in-App community or in social media via posts, images or videos (A21). Overall, the application potentially strengthens the positioning of Coca-Cola products as part of the cinema experience. Positive associations with the Coca-Cola brand will result in advocacy and positive word-of-mouth, which continuously fosters consumer relevance. As the application requires collaboration with cinema exhibitors, it also contributes to sustaining customer preference and joint value creation.

## 3 REFLECTION ON LEARNING

### 3.1 Masters content applied

The project was an incredible journey during which I was able to apply much of the knowledge acquired during my studies to tackle the four project challenges while also taking away new key learnings. From **Project Management** I learned the tools to smartly draft a **project plan** using KPI formulation, milestones and Gantt charts. From **Brand Management** and **Marketing** I learned the quantitative and qualitative methodologies to analyze brands and consumer behavior which I applied to develop the survey strategy and set up the online and offline questionnaires. I used knowledge from **Statistics** to set up the sample strategy and insights from **Modeling Business Decisions** to efficiently analyze the data set and present the findings nicely in Excel and Powerpoint. In **Consumer Behavior**, I learned how to analyze consumers in terms of perception, motivation, and learning & frequency which was useful in order to understand behavior across target groups. From **Customer Relationship Management** I learned the concept of Segmentation, Targeting and Positioning, which I used to complete the profile compilation of the target groups. To tackle the recommendation development, I used frameworks about consumer decision making processes studied in Brand Management.

### 3.2 New knowledge and key learnings

I had my greatest learning in the area of **market research**. I improved my research design capabilities and my understanding of how to break down complex research topics into user-friendly questionnaires that would allow revealing the desired insights. I enhanced my knowledge about data gathering with different **primary research methodologies**: quantitative and qualitative, online survey, one-on-one interviews, observation and pre-testing. I enhanced my **data-analysis** skills, using cross-tabulations and Pivot tables in Excel. In the recommendation development phase I gained insights about **trade marketing** and **key account management** as we had to develop and present our recommendations not only to HBC but also to Cineplexx, the customer, ensuring joint value creation. Furthermore, **client management** has played a role in this phase, as we had to learn how to include objectives of multiple parties.

### 3.3 Personal experience, strengths and areas of improvement

The project has clearly contributed to my personal and professional development. My aims were to investigate and structure a management challenge, provide an in-depth analysis, and develop viable strategic recommendations. I am confident that I achieved these aims, while improving my abilities to **organize team work**, and **sell solutions** through presentations and dialogue. I believe my key strengths were: First, I know how to **define priorities** and how to **communicate**

them within the team in order to align motivation and coordinate tasks. Second, my **proactive, forward-looking** attitude together with my **structured** approach allowed me to contribute to a great final presentation. I suggested the template and structure of the presentation and enjoyed being responsible for it, as I could practice breaking down a complex project to subchapters and presenting content in a smart manner, applying my **accurateness in detail.** Finally, I enjoyed combining my **capacity for analysis** with my aptitude for **creative thinking**. While being creative in introducing recommendations, I was thorough in basing them on research findings.

I identified four areas of improvement. In the beginning, I was **overwhelmed with the complexity and ambiguity** of the project, which exacerbated as the different parties from the academic and the business side gave us different instructions. Throughout the project I realized that I took work very seriously, to an extent that I would forget my friends and family, meaning I experienced **difficulties finding the right between work and leisure**. Moreover, as I was responsible for the presentation, I was **strict with my colleagues** regarding e.g. slide design, and I was unconsciously **stubborn** with regard to what I considered the appropriate structure. To overcome these issues, I plan to **improve my self-awareness** by practicing my perspective taking skills when communicating with others. I also plan to **manage my time better**, using a calendar which reminds me of leisure time. The skill that I most urgently want to develop in the upcoming weeks is however **analyzing data with excel**. I believe my future responsibilities will require a very high level of capability in this area, which is why I developed a **Become an Excel Expert with Friends and Practice-Plan** (A22).

### 3.4    Hindsight reflections

In hindsight, the outcome we achieved with the team was great. First, we **delivered** incomparable **value** to our client as the research study about Austrian cinema behavior is the first study of its kind in Austria. Second, we delivered to HBC a catalogue of 28 recommendations to exploit the potential in the cinema channel. Our recommendations are creative in nature, yet based on the research findings. We ensured to address all four target groups. In addition to that, we also developed general recommendations that refer to the consumer journey and to the health trend. With regard to **what should have been done differently**: I would have liked to firstly receive clear guidelines with respect to available budget and to secondly receive a clearer briefing on the trade partnership between HBC and Cineplexx. We asked for the budget, however, we were asked to develop recommendations without considering it. With regard to the partnership between HBC and its customer, we could have communicated better with the different stakeholders to get a more realistic view on the trade partnership. Both elements would have allowed us to develop even more viable recommendations.

# 4     APPENDIX

Appendix 1: references

Appendix 2: overview of HBC in numbers

Appendix 3: the Coca-Cola system

Appendix 4: overview of HBC assortment in Austria

Appendix 5: overview of HBC sales channel in Austria

Appendix 6: overview of cinema industry in Austria

Appendix 7: incidence program in the cinema channel

Appendix 8: target group profiles

Appendix 9: overview of soft drink industry in Austria

Appendix 10: Coca-Cola Strategy

Appendix 11: research questions provided by HBC

Appendix 12: defined drivers/objectives for the cinema channel

Appendix 13: overview of primary research methodologies

Appendix 14: recommendations in impact/effort matrix

Appendix 15: McKinsey consumer journey model

Appendix 16: consumer journey of cinema visitors

Appendix 17: definition of in-cinema experience touch-points

Appendix 18: current Cineplexx application

Appendix 19: Recommendation: The Virtual Concession Stand

Appendix 20: Recommendation: The Coca-Cola Game Machine

Appendix 21: Recommendation: The Coca-Cola Cinema Experience application

Appendix 22: Become an Excel Expert Plan

## Appendix 1: references

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**Appendix 2: overview of HBC in numbers**



Coca-Cola Hellenic is the world's second largest bottler of products of The Coca-Cola Company with annual sales of more than 2 billion unit cases across 28 countries and 3 continents, serving a population of approximately 581 million people. HBC employs 40,232 people, operates 71 plants, manages 366 warehouses and distribution centers and runs a fleet of 18,000 vehicles. It sources ingredients, raw materials, equipment and services from around 84,000 suppliers (HBC 2012 Integrated Report). *In the Coca-Cola System, sales volume is typically reported in unit cases equating to approximately 5.678 litres or 24x8 servings.*

**Appendix 3: the Coca-Cola system**
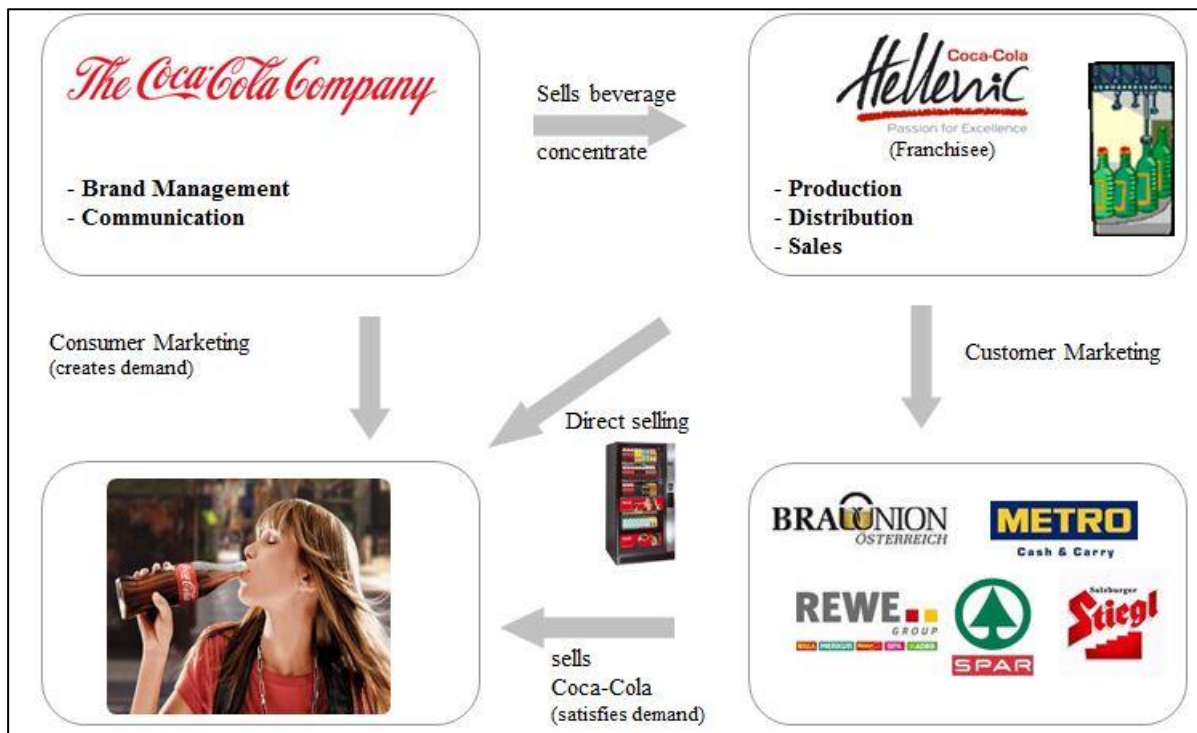
## Appendix 4: assortment overview
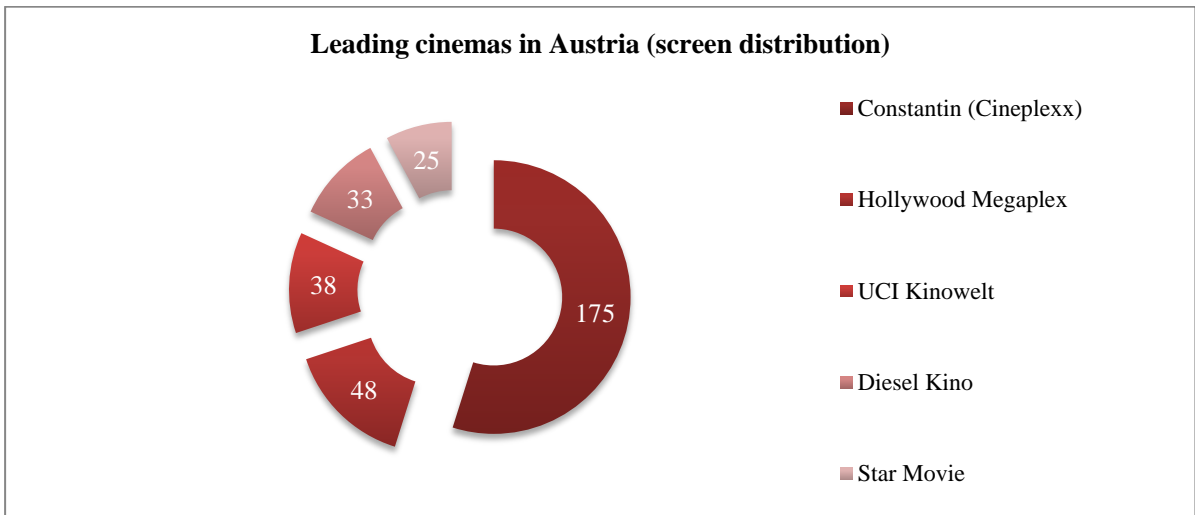


| CSDs | Coca-Cola<br>Coca-Cola light<br>Coca-Cola zero | Fanta orange<br>Fanta lemon<br>Sprite<br>Mezzomix |

**Ice tea** — Nestea Peach, Nestea Lemon, Nestea Mango Pineapple, Nestea Green Tea Citrus

**Water** — Römerquelle

**Near Water** — Römerquelle emotion



**Fruit juice** — Cappy Apfel, Cappy Orange — Cappy Apfel g'spritzt, Cappy Orange g'spritzt

Cappy Ice Fruit Apfel & Birne, Cappy Ice Fruit Multivitamin — Cappy Junior Orange-Mandarine & Johannisbeere-Apfel

**Sport** — Powerade Bloodorange, Powerade Mountain Blast, Powerade Zero

**Energy** — burn — Monster Energy, Monster Assault, Monster Absolutely Zero, Monster Rehab

## Appendix 5: channel overview



HoRe | prem. HoRe | Cafe | Night | OnTheGo | Leisure | ALM-Leisure | @ WORK | Education

**Appendix 6: overview of cinema industry and trends**



Share of Screens per Exhibitor
Cineplexx, KIMA, UCI, Diesel, Star Movie, Others
29%, 9%, 7%, 6%, 4%, 45%



Share of Admissions per Exhibitor
Cineplexx, KIMA, UCI, Diesel, Star Movie, Others
47%, 10%, 11%, 6%, 5%, 21%



**Leading cinemas in Austria (screen distribution)**

- Constantin (Cineplexx) — 175
- Hollywood Megaplex — 48
- UCI Kinowelt — 38
- Diesel Kino — 33
- Star Movie — 25

**Appendix 7: incidence program in the cinema channel**



Classic Combo
Popcorn klein + 0,5 l Softdrink
7,25 €
Sie sparen 10%
Zu jedem „mmmh" gehört ein „aaahh"
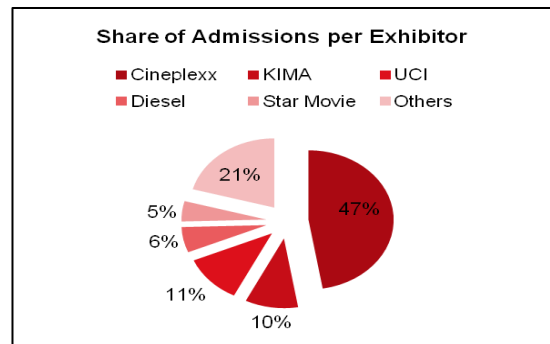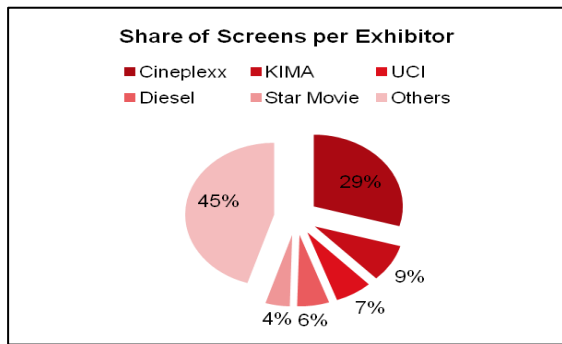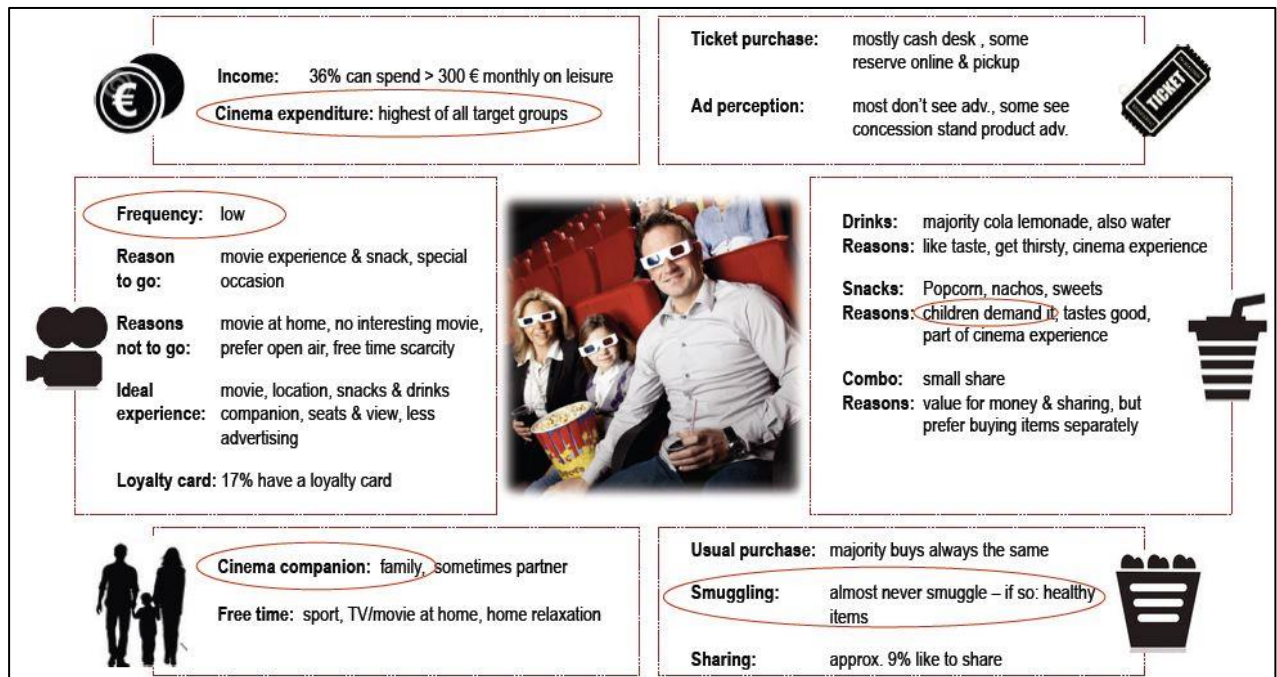
- Lead brand: Coca-Cola
- Lead pack:
    - 0,33L fountain
    - 0,5L fountain, PET
    - 0,75L fountain
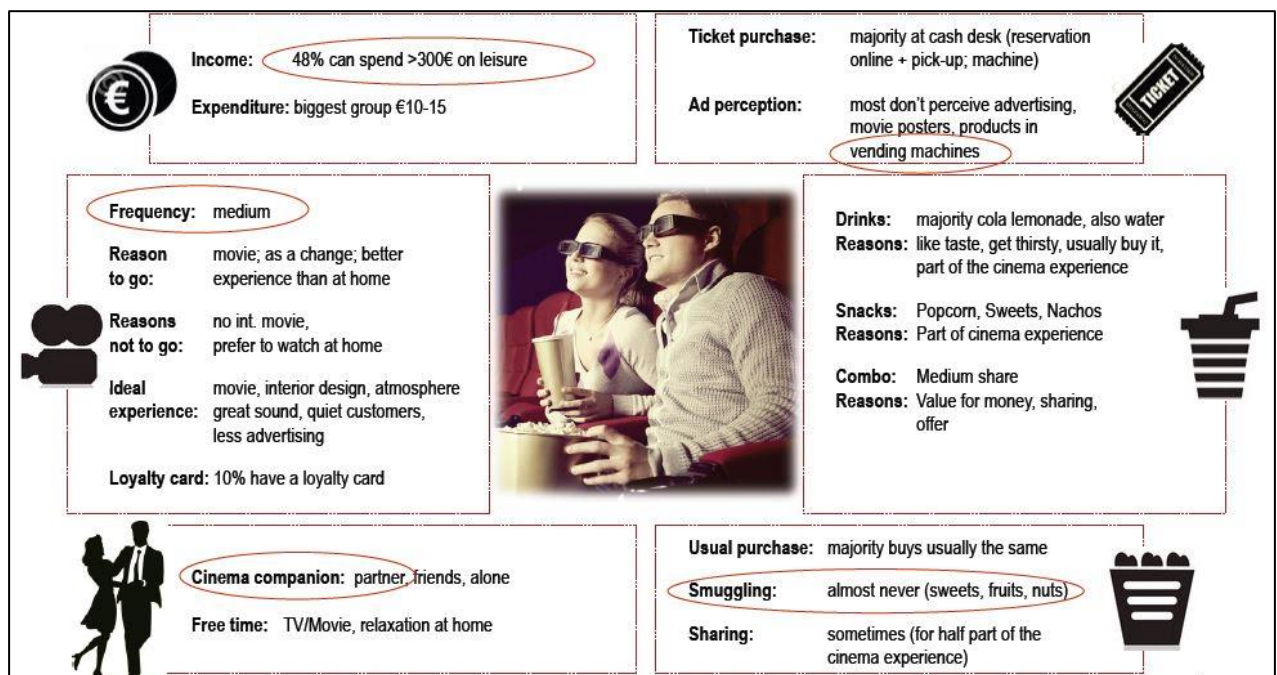- Incidence programme: Coke & Snack

## Appendix 8: Overview of target profiles

*The cinema market is dependent on the motivation and frequency of visitors. The highest cinema visit-frequency can be found in the age group 14-29, with average 4 times a year. The visit-frequency decreases with age.*
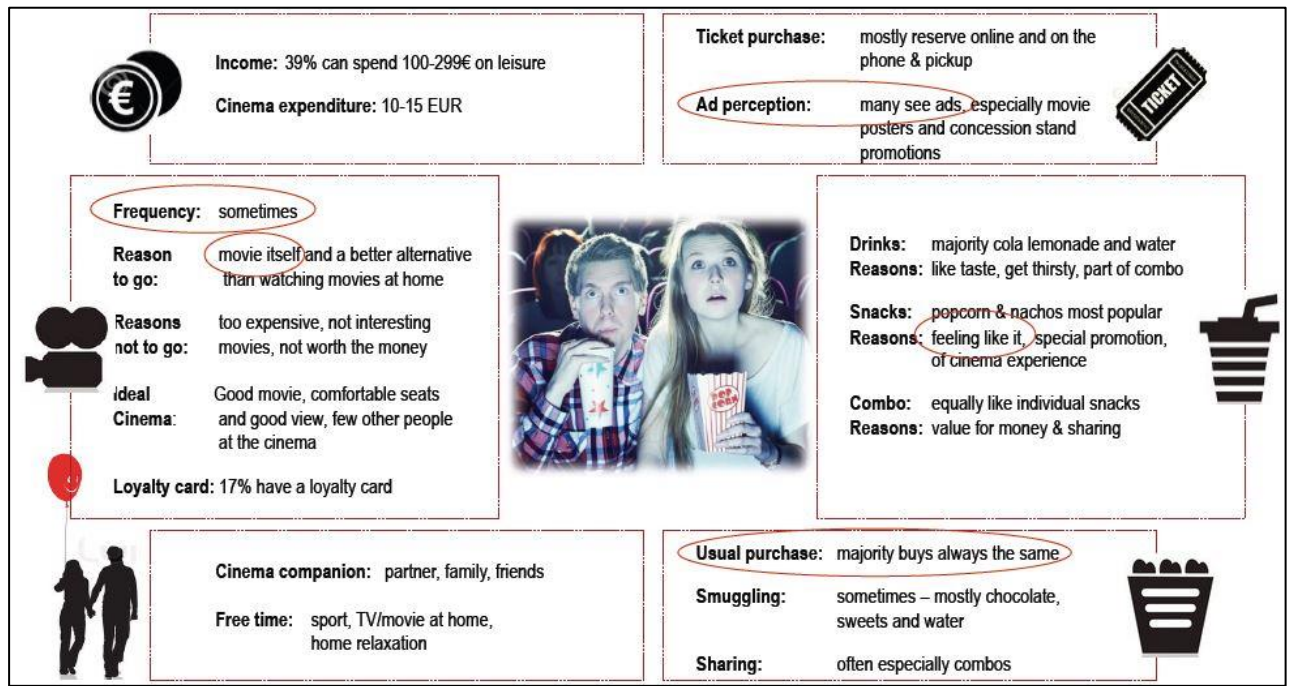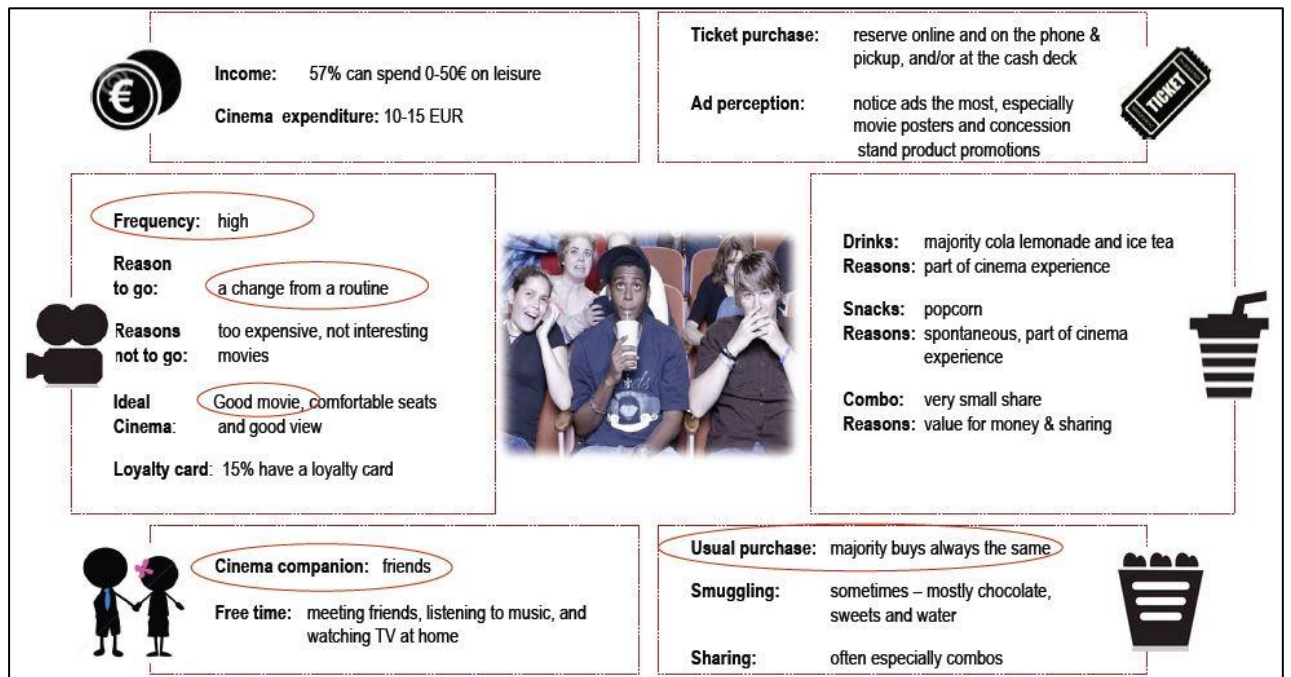
### 30+ years old with children: The Happy Healthy Family

**Income:** 36% can spend > 300 € monthly on leisure
**Cinema expenditure:** highest of all target groups

**Ticket purchase:** mostly cash desk , some reserve online & pickup
**Ad perception:** most don't see adv., some see concession stand product adv.

**Frequency:** low
**Reason to go:** movie experience & snack, special occasion
**Reasons not to go:** movie at home, no interesting movie, prefer open air, free time scarcity
**Ideal experience:** movie, location, snacks & drinks companion, seats & view, less advertising
**Loyalty card:** 17% have a loyalty card

**Drinks:** majority cola lemonade, also water
**Reasons:** like taste, get thirsty, cinema experience
**Snacks:** Popcorn, nachos, sweets
**Reasons:** children demand it, tastes good, part of cinema experience
**Combo:** small share
**Reasons:** value for money & sharing, but prefer buying items separately

**Cinema companion:** family, sometimes partner
**Free time:** sport, TV/movie at home, home relaxation

**Usual purchase:** majority buys always the same
**Smuggling:** almost never smuggle – if so: healthy items
**Sharing:** approx. 9% like to share

### 30+ years old without children: The Innovative Couple

**Income:** 48% can spend >300€ on leisure
**Expenditure:** biggest group €10-15

**Ticket purchase:** majority at cash desk (reservation online + pick-up; machine)
**Ad perception:** most don't perceive advertising, movie posters, products in vending machines

**Frequency:** medium
**Reason to go:** movie; as a change; better experience than at home
**Reasons not to go:** no int. movie, prefer to watch at home
**Ideal experience:** movie, interior design, atmosphere great sound, quiet customers, less advertising
**Loyalty card:** 10% have a loyalty card

**Drinks:** majority cola lemonade, also water
**Reasons:** like taste, get thirsty, usually buy it, part of the cinema experience
**Snacks:** Popcorn, Sweets, Nachos
**Reasons:** Part of cinema experience
**Combo:** Medium share
**Reasons:** Value for money, sharing, offer

**Cinema companion:** partner, friends, alone
**Free time:** TV/Movie, relaxation at home

**Usual purchase:** majority buys usually the same
**Smuggling:** almost never (sweets, fruits, nuts)
**Sharing:** sometimes (for half part of the cinema experience)

20-29 years old: The Born to Be Wilds



**Income:** 39% can spend 100-299€ on leisure

**Cinema expenditure:** 10-15 EUR

**Ticket purchase:** mostly reserve online and on the phone & pickup

**Ad perception:** many see ads, especially movie posters and concession stand promotions

**Frequency:** sometimes

**Reason to go:** movie itself and a better alternative than watching movies at home

**Reasons not to go:** too expensive, not interesting movies, not worth the money

**Ideal Cinema:** Good movie, comfortable seats and good view, few other people at the cinema

**Loyalty card:** 17% have a loyalty card

**Drinks:** majority cola lemonade and water
**Reasons:** like taste, get thirsty, part of combo

**Snacks:** popcorn & nachos most popular
**Reasons:** feeling like it, special promotion, of cinema experience

**Combo:** equally like individual snacks
**Reasons:** value for money & sharing

**Cinema companion:** partner, family, friends

**Free time:** sport, TV/movie at home, home relaxation

**Usual purchase:** majority buys always the same

**Smuggling:** sometimes – mostly chocolate, sweets and water

**Sharing:** often especially combos

13-19 years old: The Wishful Wannabes



**Income:** 57% can spend 0-50€ on leisure

**Cinema expenditure:** 10-15 EUR

**Ticket purchase:** reserve online and on the phone & pickup, and/or at the cash deck

**Ad perception:** notice ads the most, especially movie posters and concession stand product promotions

**Frequency:** high

**Reason to go:** a change from a routine

**Reasons not to go:** too expensive, not interesting movies

**Ideal Cinema:** Good movie, comfortable seats and good view

**Loyalty card:** 15% have a loyalty card

**Drinks:** majority cola lemonade and ice tea
**Reasons:** part of cinema experience

**Snacks:** popcorn
**Reasons:** spontaneous, part of cinema experience

**Combo:** very small share
**Reasons:** value for money & sharing

**Cinema companion:** friends

**Free time:** meeting friends, listening to music, and watching TV at home

**Usual purchase:** majority buys always the same

**Smuggling:** sometimes – mostly chocolate, sweets and water

**Sharing:** often especially combos

**Appendix 8a: preferred free time activities of survey respondents**



**Appendix 8b: frequency of cinema goers (online research)**



- As people age and move through different life stages they are less and less often visiting the cinema

- The % of those going very rarely increases from 3 to 30%, while the % of cinema fans moves only within the 4-9% range

- Overall 7% of the respondents go to the cinema more than once a month

**Appendix 9: soft drink industry in Austria: companies and brands by market share**
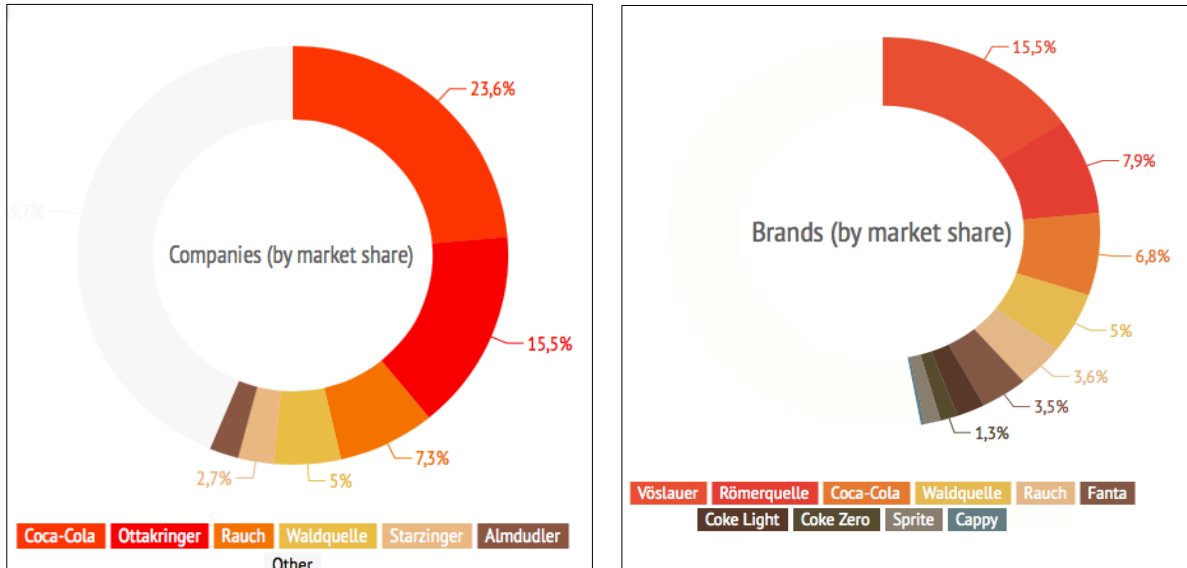


**Appendix 10: Coca-Cola strategy**

## Community trust

Coca-Cola HBC has a substantial impact on the communities in which it operates. In order for us to achieve sustainable growth, we seek to create value for these communities and build our reputation as a trusted partner and a force for positive change. We aim to be open, transparent and collaborative in all our actions.

To achieve this priority, we use our Values to build a culture of working responsibly and we engage with our wider stakeholders to help us understand where we can have the greatest positive impact. We focus on improving all aspects of our environmental and social performance and integrating them into the heart of our operations.

## Consumer relevance

We are fortunate to produce and sell some of the world's most recognised beverage brands. However, consumer needs and demands are constantly evolving throughout Coca-Cola HBC markets and we aim to remain relevant to our consumers. We established clear category and brand priorities and we pursue a tailored OBPPC strategy, which identifies the right Occasion, Brand, Package, Price and Channel for each product, this is an important tool that we utilise in order to remain relevant to consumers. We also work closely with The Coca-Cola Company and use consumer insights to capture clearly defined market opportunities. Our focus on this area enables us to respond rapidly and appropriately to market trends, which in turn leads to success at the point of sale.

## Customer preference

Products distributed by Coca-Cola HBC are sold to consumers through our customers, which include hypermarkets, supermarkets, discounters, kiosks, petrol stations, cinemas, leisure parks, hotels, restaurants and cafés among others.

To ensure that our customers continue to stock, promote and sell our products, we focus on being their strategic partner of choice. We aim to be perceived as a company with which it is easy to do business, that gets everything right the first time and that adds value on every occasion.

To do this we partner with our customers to create sustainable value and profitable growth across all key channels for both them and us. We build collaborative customer relationships and ensure excellence in marketplace execution, through streamlined operations and processes designed to embed a sustainable selling culture within Coca-Cola HBC.

## Cost leadership

Effective cost management is an essential part of our long-term strategy for market leadership and sustainable growth. We aim to make the business more competitive by creating a lean organisation, able to exploit efficiencies across our markets. Our focus areas include tight working capital management, operating expenses control and strong and sustained free cash flow generation. Such achievements will allow Coca-Cola HBC to capture future growth opportunities through strategic, value-accretive investments. Steps we have taken to support this priority include infrastructure optimisation, warehouse and logistics excellence through the use of SAP, and moving some of the transactional processes of Finance and Human Resources to a shared services centre.

(HBC 2014: strategic framework)

## Appendix 11: research questions provided by HBC

### 1. Motivation & Frequency
Objective: Explore the general motivation and frequency for visiting the cinemA Include alternatives, barriers, etc .

1. What are favorite entertainment options /activities? (e.g. eating at home, clubbing, events, cinema, etc...)
2. What are the key drivers/motivations for a cinema visit? (e.g. movie slate, relaxing, meeting friends, etc...)
3. What are barriers to visit the cinema?
4. What are the expectations towards the cinema experience? (e.g. atmosphere, service, convenience, etc...)
5. What would be the ideal cinema experience?

### 2. Point of Sale
Objective: Investigate best options for advertising & communicating with consumer: directly at a) point of sale & b) in cinema before he approaches POS
a) Concession design / presentation
1. What are the best options for advertising/communicating the concession area? (translights, digital screens, special/secondary placements, queuing area, fast lane pick up/order terminals)
2. Where is a focus needed on when advertising beverages?
3. What kind of communication tool should be used? What is attention grabbing?

b) Cinema design (advertising possibilities)
1. As a lot of potential consumers don't even go to the concession, where should additional ads be placed to make people go to the concession? Where most effective?
2. What should advertising look like? (e.g. posters, movie-themed visuals, interactives, etc...)
3. Please have an open mind about it: an 360° angle is possible (e.g. we currently develop floor stickers directing to the concession)

### 3. Consumption behavior
Objective: Conduct in-depth analysis of food consumption patterns of visitors (who, why, how much, ...), find out reasons/stimuli for this.
a) Percentage consumption vs. non-consumption
1. How many visitors consume foods in cinema?
2. Amount of visitors generally denying buying foods for cinema vs. buying at the concession vs. smuggling foods from out?
3. Reasons for/against beverage consumption (smuggling)
4. Why do consumers go to the concession to buy beverages vs why do potential consumers not go to the concession? Do they smuggle beverages? If so, why?

b) Possible stimuli/ incentives to buy
1. What does consumers convince buying beverages? Preferred beverage, packages, sizes?
2. What beverage, what type of package (fountain, PET, can...) and what size is preferred, why?
3. How important are healthy choices of foods at the cinema?

### 4. Price &Promotion
Objective: Set up a price sensitivity analysis for potential consumers and analyze possibilities for & acceptance of different promotion mechanics & combo designs.
a) Price Sensitivity
1. How price sensitive are (potential) consumers? What does it dependent on? (frequency of visit, etc...)
2. Price sensitivity for different products: Beverages, combos, sweets etc
3. What is the disposable amount of money for an average cinema visit?
b) Promo mechanics & acceptance
1. Are promotions (with and without price-off) appealing and convincing to (potential) consumers?
2. What kind of promo mechanics work best? (e.g. instant win, high value prices, lottery tickets to win, tombola, etc...)
3. Do consumers expect promotions when going to the movies? Is it perceived as a bonus?
c) Combo designs & acceptance
1. Are combos convincing? What kind of combo is preferred? (which products, but also size, price-off, etc...)
2. Are add-ons convincing to (potential) consumers? (e.g. buy Coke & Popcorn and you will get a free pair of gloves)
3. What would the ideal combo look like?

**5) Teen Recruitment**

Objective: Include separate, dedicated focus on target group of teens (13-18 y) and how their features with regards to 4 aspects differ from those of adults.

In our view the cinema occasion is ideal for teen recruitment, as often this is the first time teens can go out together without their parents – it is a „safe" place to leave your kids on their own

1. Why do teens consume or not consume and why?
2. Are there consumption differences vs. adults?
3. What are consumption barriers?
4. Are there mechanics to drive incidents
5. Is the cinema the right channel for teen recruitment (e.g. development of brand love, brand preference, etc...)
6. How can we help make the cinema occasion especially appealing to teens?
7. How do teens consume in comparison to adults? Is there a difference?
8. How do we need to „talk" to teens? Is there a different approach, different mechanics or promotions?
9. Can we develop brand preference via cinema?

**Appendix 12: defined drivers/objectives for the cinema channel**



**Objective:** Sustainable profit growth for Coca-Cola HBC in the cinema channel through increased brand love
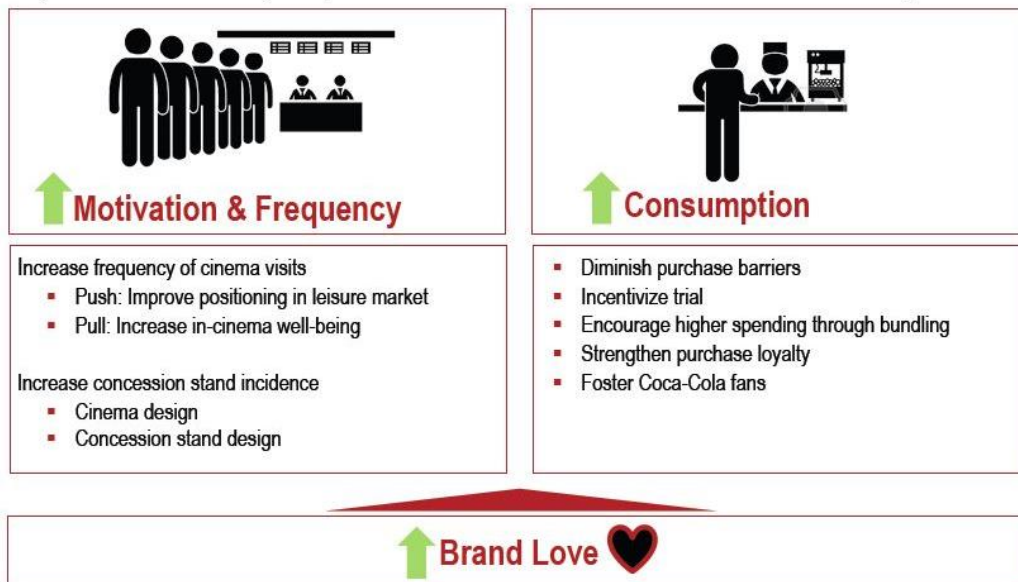
**Appendix 13: overview of primary research methodologies**
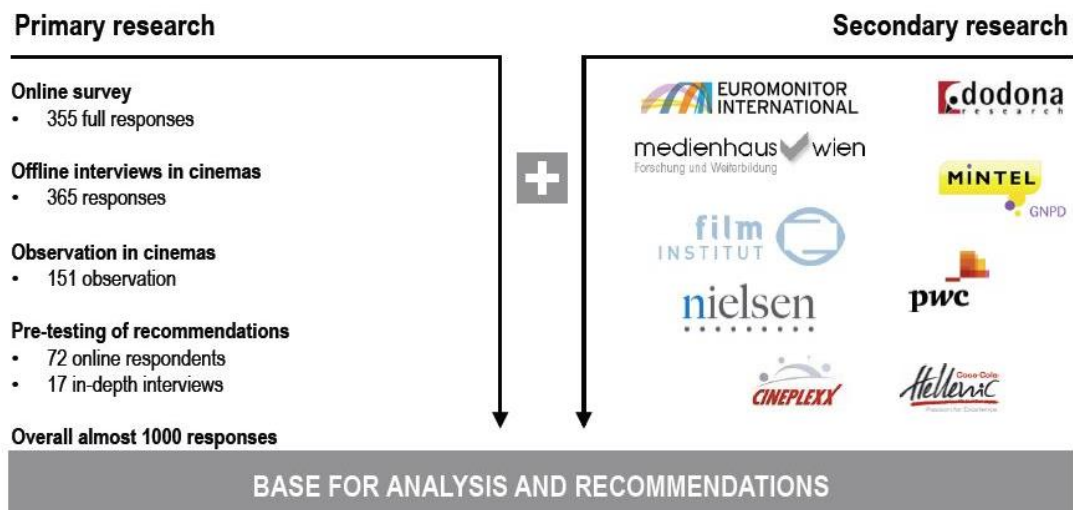
**Online:**

Online research was conducted to ensure that also non-cinema goers were reached and their behavior was accounted for.

## Data Gathering

- Online survey in German (52 questions on 15 pages)
- 15 questions with advanced filtering logic
- Survey design with varied question types and a respondents' filtering logic, controlling for country of residency and profession
- Progress tracking during data gathering stage: analysis of respondents based on the four target groups

549 respondents
355 full answers for individuals older than 13

## Analysis Processes

- 52 questions resulted in 282 core analysis variables and 78 additional variables
- Data for free input (e.g. ideal combo question) was cleansed
- Data was recoded into analyzable categories
- Frequency analysis per variable per target group were run
- When needed additional cross-variable tabulations were run

See Appendix for Results

### Sample Distribution & Relevant Insights



n = 355

- The questions have been analyzed along the four target (age) groups defined by Coca-Cola
- Overall statistics for the sample have been computed, using all the responses.
- Thus, the overall result reflects the sample distribution and is more skewed towards the answers provided by the 20-29 year olds, as compared to the general population of cinema goers this group is over-represented in the sample (graph at the bottom).
- Additional relationships between questions have been examined
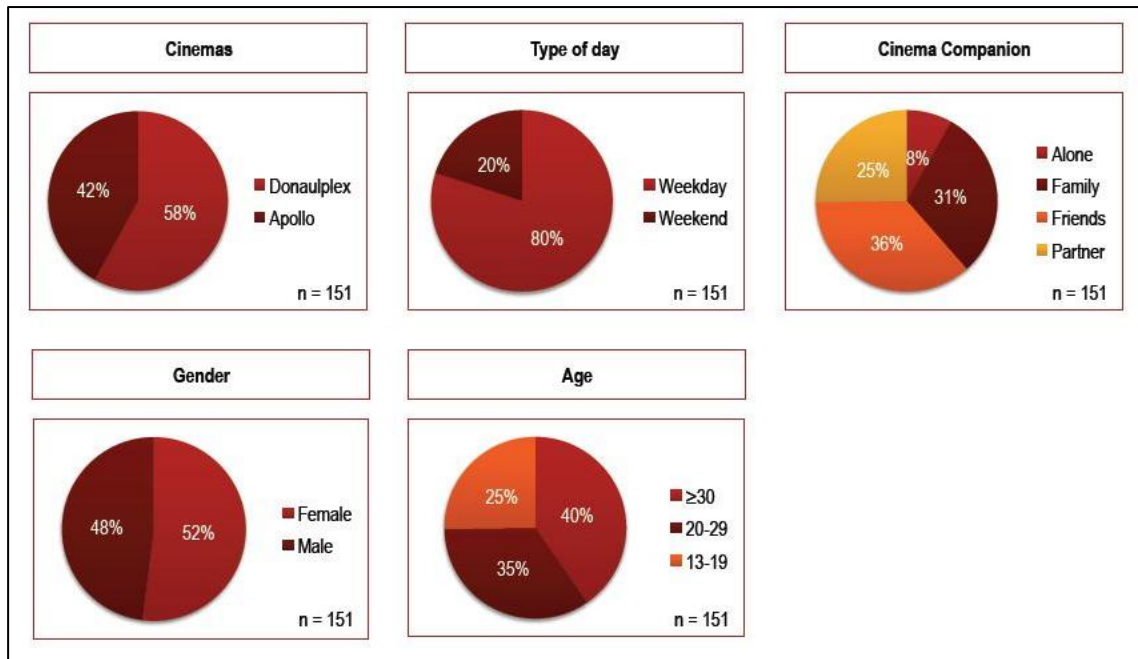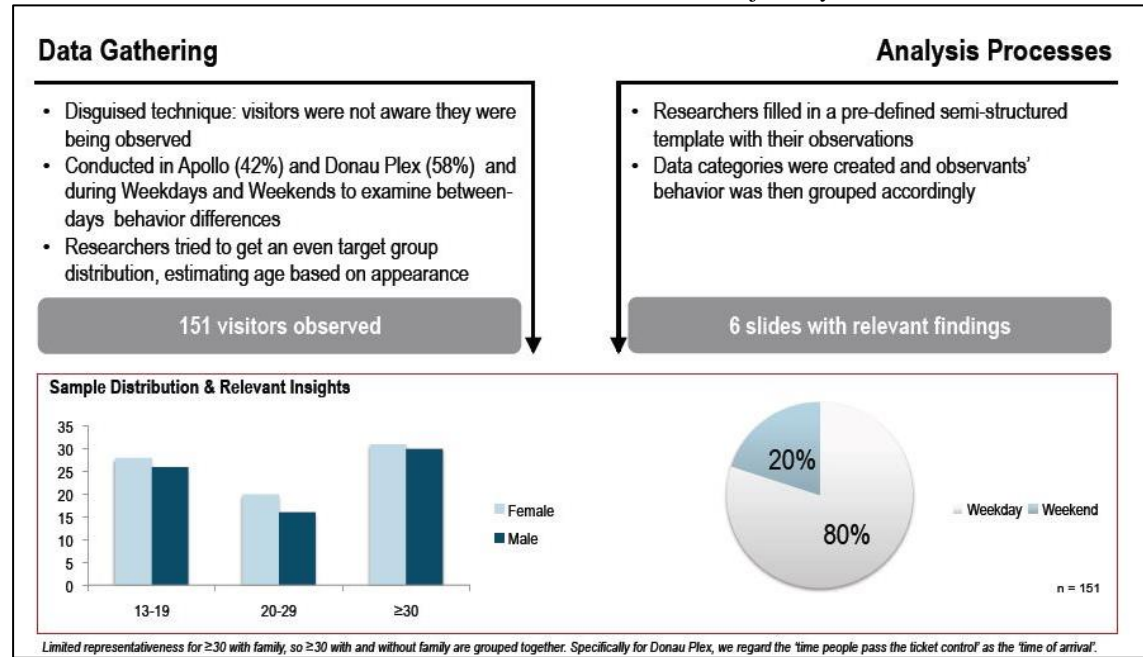


Full data set

**Offline:**

In-person interviews were conducted to gather qualitative insights about the cinema experience and to cross-check findings.
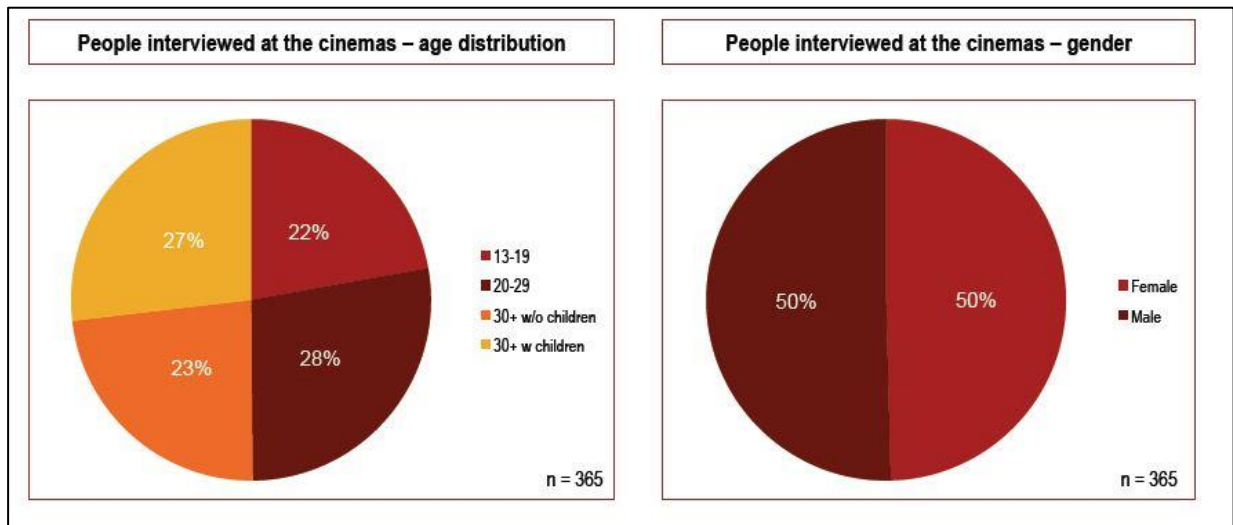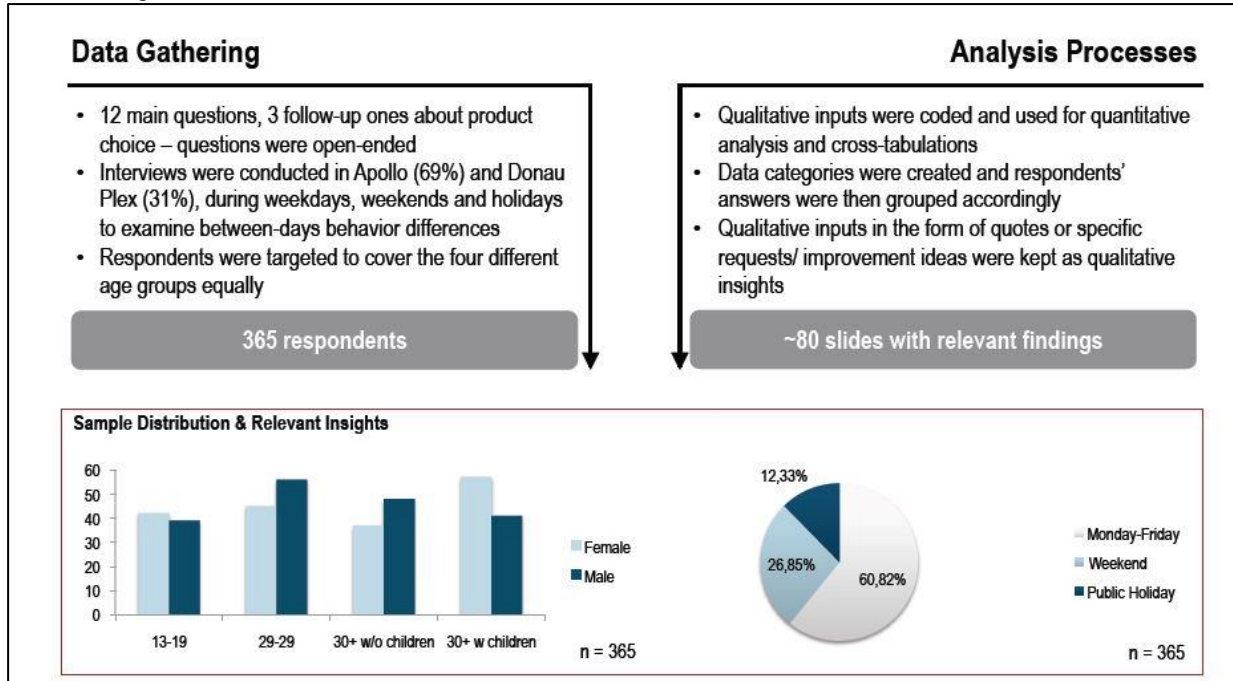
**Observation:**

Observation was conducted in selected cinema to track the consumer journey and observe consumer behavior.
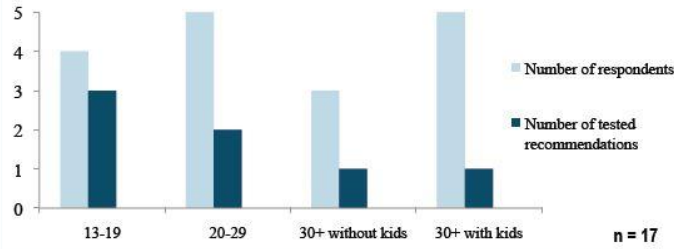
**Recommendation pre-testing:**

## Data Gathering & Analysis Process: in-depth interviews

- Conducted on a one-on-one basis
- Visual aids in the form of 1 or 2 slides per recommendation were used
- Target group related recommendations were tested on different respondents
- All respondents were also asked for their inputs on the general recommendations (consumer journey, health trend)

**17 respondents, 14 different recommendations tested**

### Analysis Process



- Number of respondents
- Number of tested recommendations

n = 17

- 6 additional recommendations concerning the consumer journey were tested with all 17 respondents

- 1 additional recommendation addressing the health trend was also tested across all target groups

## Data Gathering & Analysis Process: online survey

- Two 10 question multiple-choice online surveys - the combo combinations between surveys could be matched to one another
- The 2-survey method was chosen in order to avoid consumer boredom and confusion
- Survey was based on images, created on the basis of existing products and marketing materials
- Pricing benchmarking was based on the existing Cineplexx concession stand offer
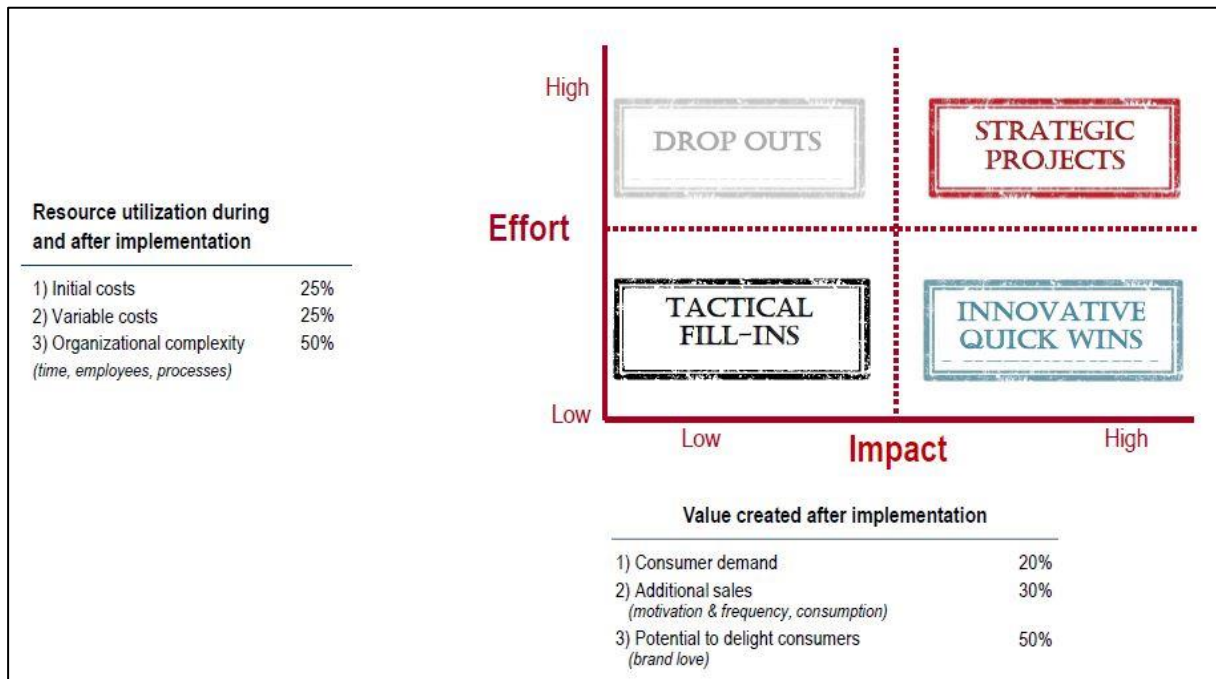
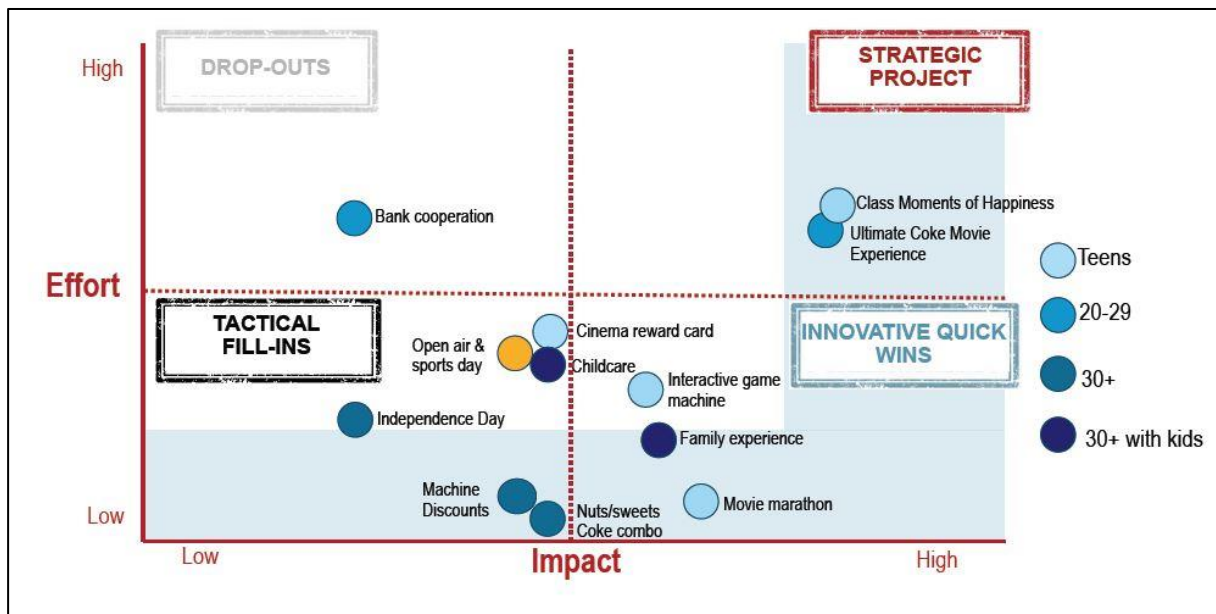**72 respondents (44% survey 1, 56% survey 2)**

### Combo Design
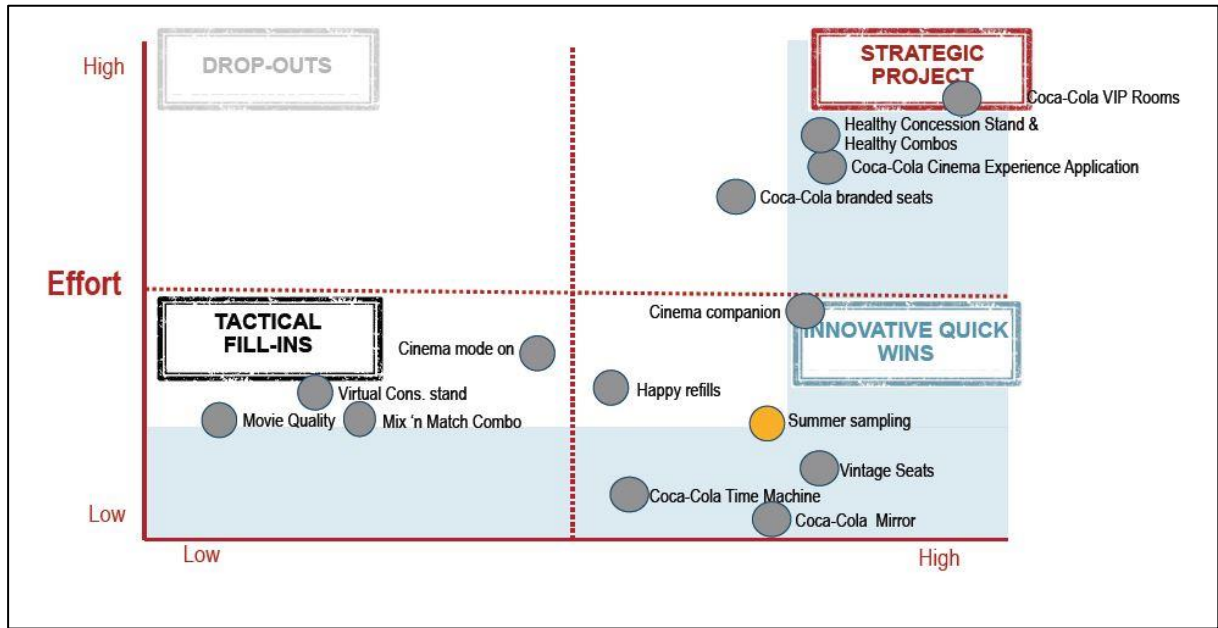


### Pricing Benchmark

**Appendix 14: recommendations in impact/effort matrix**
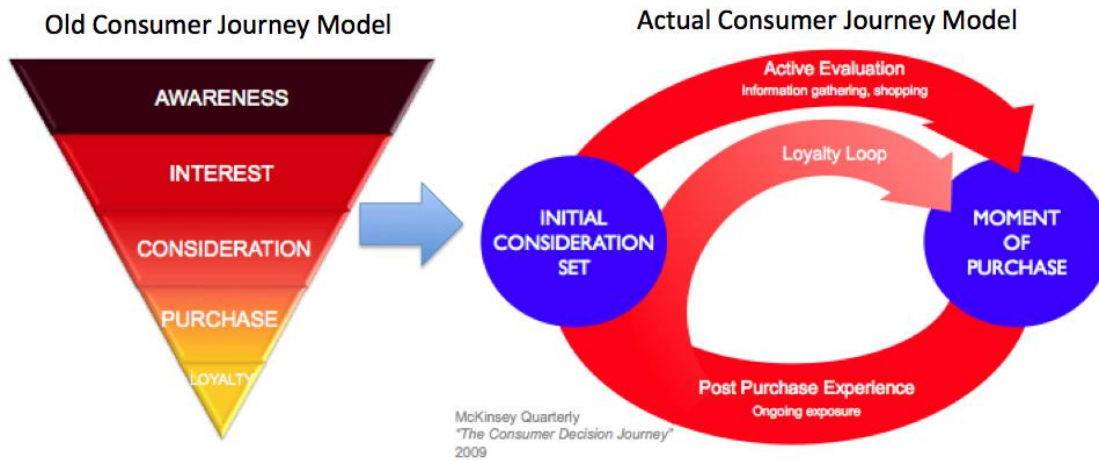


**Target-group related recommendations:**

**General recommendations:**
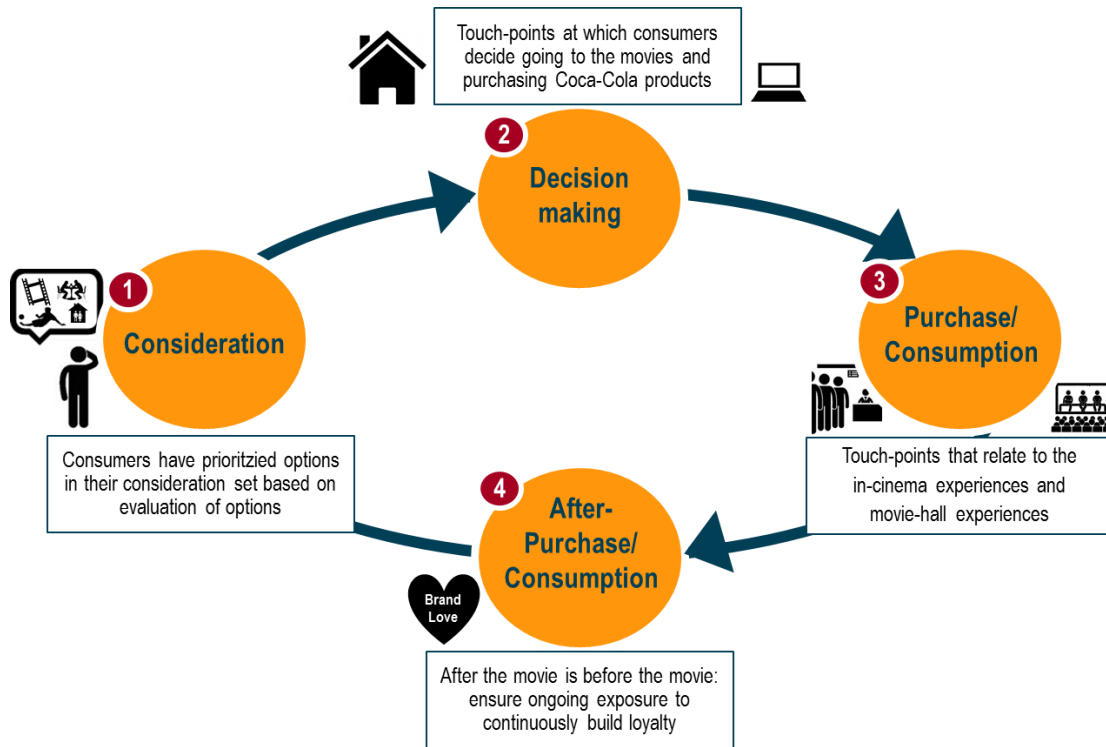


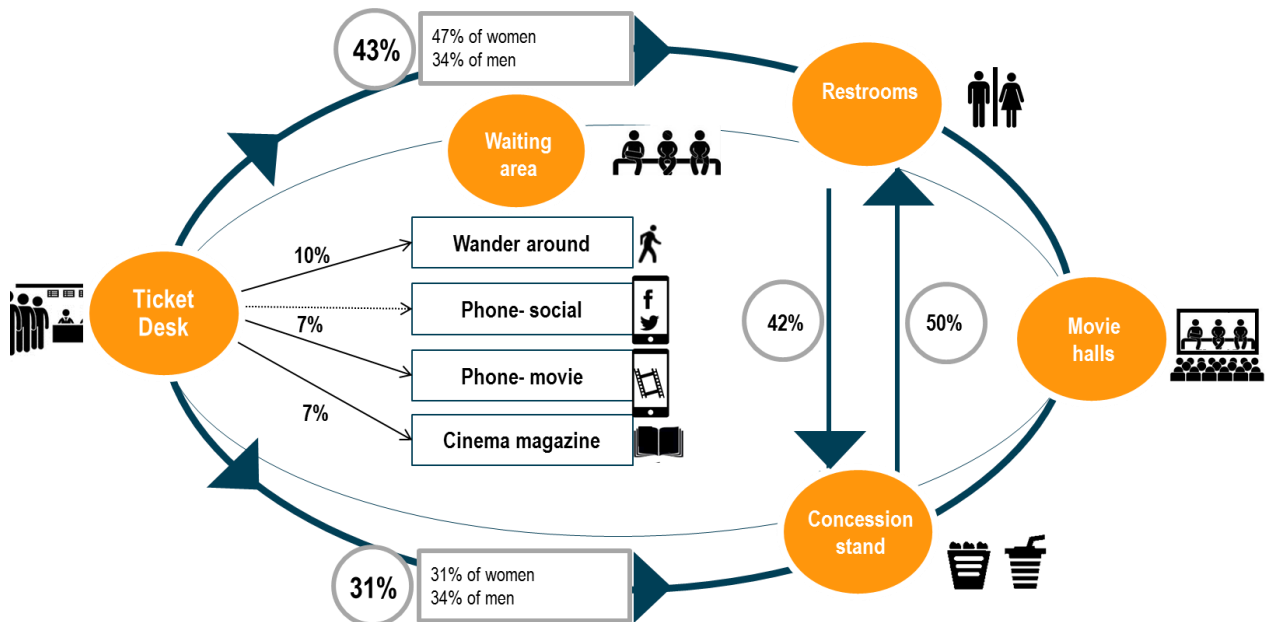**Appendix 15: McKinsey consumer journey model**



McKinsey Quarterly
"The Consumer Decision Journey"
2009

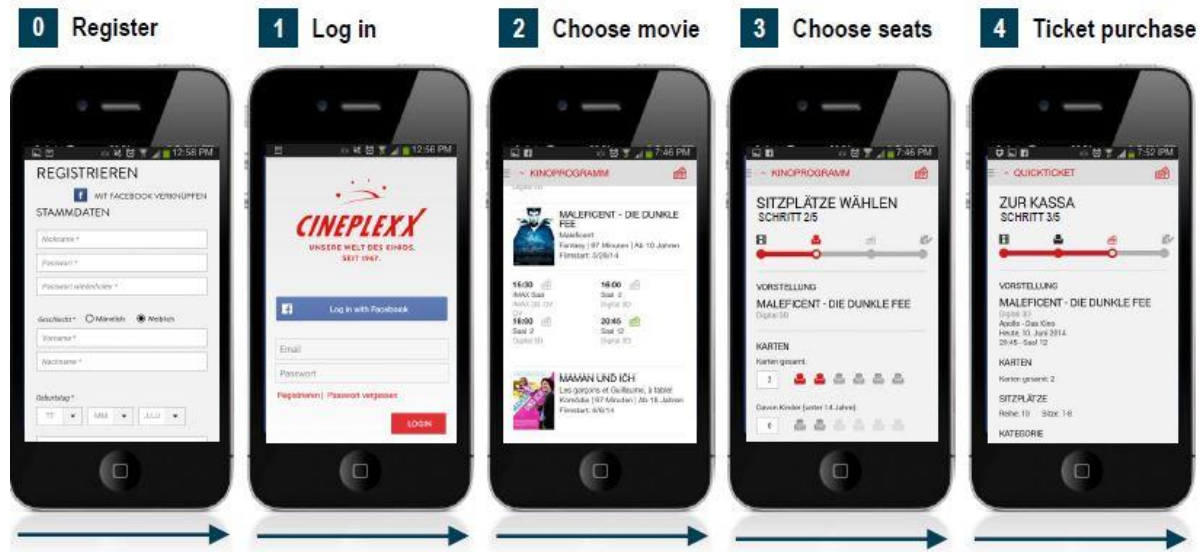**Appendix 16: consumer journey of cinema visitors**



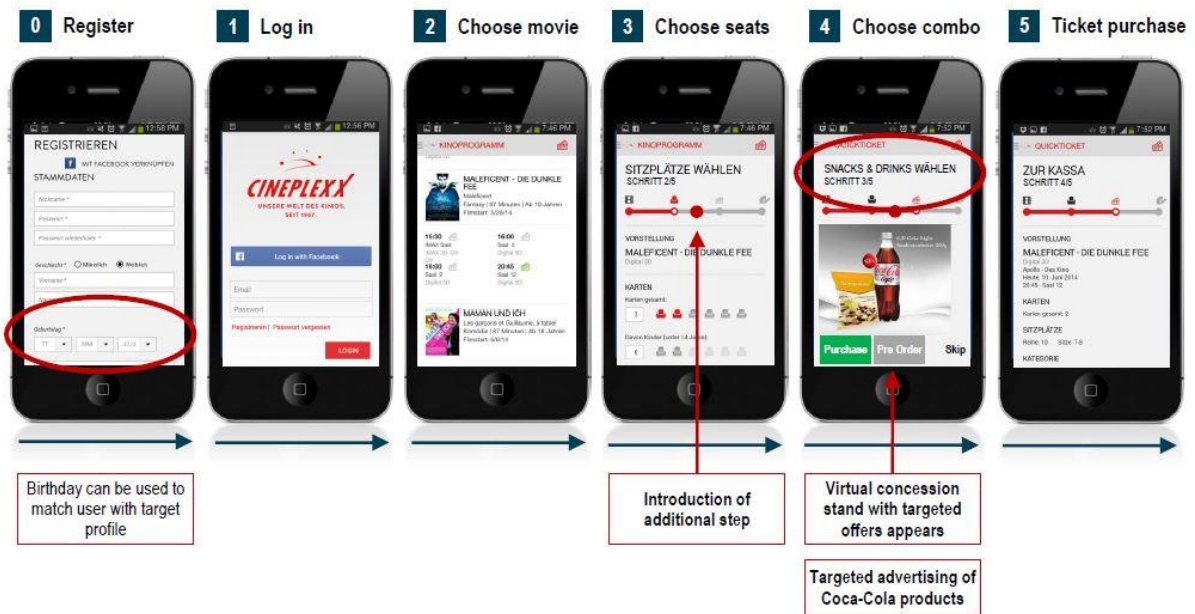**Appendix 17: definition of in-cinema experience touch-points**

**Appendix 18: current Cineplexx application**



**Appendix 19: Recommendation: The Virtual Concession Stand**



| Location: | Online: cinema website, smartphone, tablet |
|---|---|
| Description: | • Pre-order or purchase snacks and drinks online as part of ticket purchasing process |
| | • Before finalizing the ticket purchase, appealing virtual cinema concession stand appears and question pops up: "Would you like to have something to eat and drink?" |
| | • Virtual concession stand looks different either according to movie ticket purchased (movie as indicator for age, lifestyle, interest) or according to data the user has registered with (target-group specific design) |
| | • Possible features: discounts when purchased online; Additional products/fun items as gift |
| Objective | • Reach those that purchase tickets online |
| | • Trigger those that don't yet buy online to do so in the future |
| | • Convenience for consumers, overview of all products and prices online |
| | • Shorter waiting time at concession stand |
| | • Appeal to different tastes with regard to concession stand design and products offered |
| | • Increase sales |

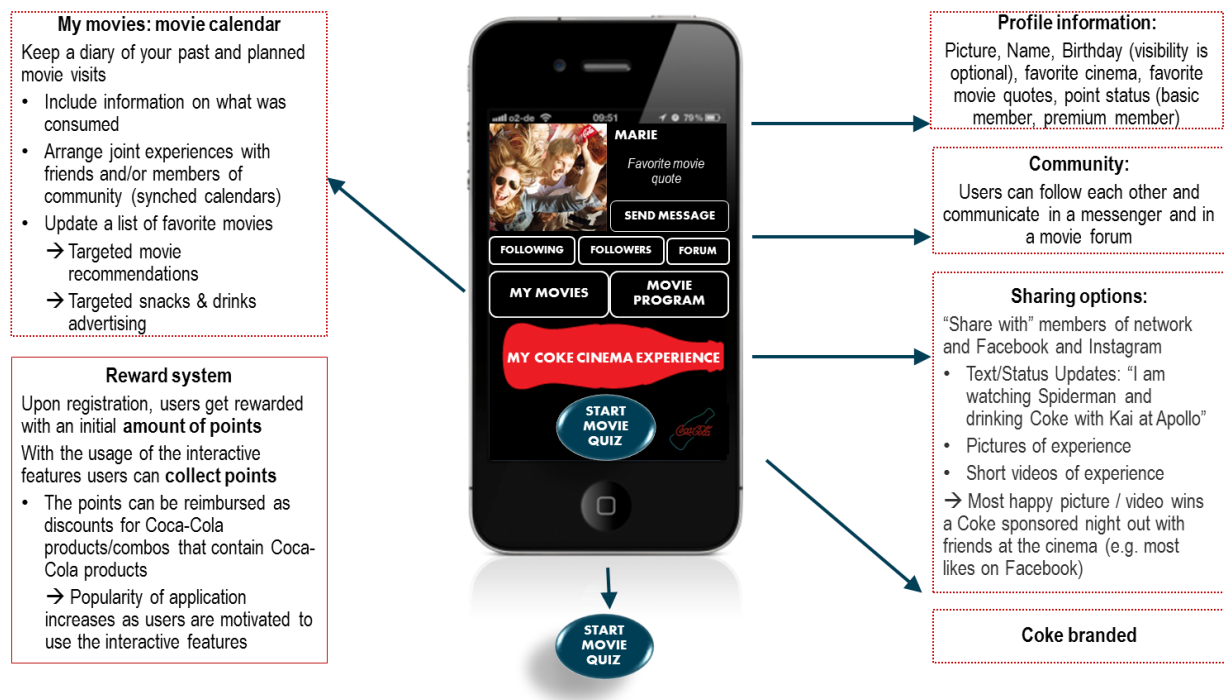| Target group: | All |
|---|---|
| Advantages | • Plentiful opportunities to advertise (on the cinema website, in-Application advertising) → trigger interest in purchase<br>• Place cookies and use them for remarketing<br>• Shorter waiting times at concession stand<br>• Targeted concession stand design and offer (depending on movie ticket is purchased for) |
| Risk | • Consumers estimate the price of the night out in terms of ticket price (secondary research)<br>• Decision to buy snacks mostly done spontaneously once consumer is at movie theater<br>• Unwillingness to purchase snacks & drinks online because of visibility of higher price<br>• Confusion with regard to different concession stand designs |
| Implementation | • Technical challenge: how to ensure the right concession stand design appears?<br>• Change application<br>• Install fast-lane pick up system at cinemas<br>• Design virtual concession stands<br>• Change POS system → connect it to virtual concession stand |
| Impact-Effort | High - Medium/Low → Innovative quick wins |

## Appendix 20: Recommendation: The Coca-Cola Game Machine



| Location: | At the movie theater; connected to Social Media and Coca-Cola Cinema Experience Application → viral, development of connected Coca-Cola Cinema Experience website |
|---|---|
| Description: | • Coca-Cola branded Machine that looks like the Coca-Cola freestyle machine → no drinks, but games and other features<br>• Touch-screen display: instead of choosing a drink, consumers can select among different features<br>• Movie quiz: select movie you are going to watch → personal QR code appears → Scan the QR code with your mobile phone → Leads to the download of Coca-Cola Cinema Experience App<br>• Each consumer will get a question to the movie he or she is going to watch, questions can be answered right after the movie, per movie there will be one or more winners, announced on screen after movie. connected to Facebook → viral, Different prices possible, e.g. win voucher for ticket and snacks and drinks for next movie visit for you and your friends<br>• Picture taking: machine allows taking selfies of consumers and their friends, picture can be shared in social media under the slogan: "my Coca-Cola Cinema Experience and be printed out<br>• Competition: most happy "me and my Coke at the cinema picture wins, e.g. travel to Berlinale<br>• Interactive dances: machine makes you dance for your Coke by turning on your favorite song |
| Objective | • Increase happiness, reduce boredom before movie starts<br>• Interactive experience to engage with consumers<br>• Trigger advocacy: everybody will want to be part of the Coca-Cola cinema experience<br>• React to demand for interactivity and to multi-screening trend: Change cinema experience (e.g. people stay a bit longer after movie, connection to social media) |

| | |
|---|---|
| | • React to pull approach, have nice stories when consumers outreach to information sources<br>• Owned and earned media<br>• Foster Brand love |
| **Target group:** | All |
| **Advantages:** | • Interactive experience<br>• Advocacy, Viral and great buzz<br>• Consumers will associate Coca-Cola with happy moments |
| **Risk/Implementation** | • Little risk<br>• High initial costs due to investment in machine, medium variable cost<br>• Develop connected website: my Coca-Cola cinema experience, define responsibilities: who will manage website and enter in dialogue with consumers<br>• Organization of sub-features, e.g. competition |
| **Impact-Effort** | High-High → Strategic Project |

## Appendix 21: Recommendation: The Coca-Cola Cinema Experience application



**My movies: movie calendar**
Keep a diary of your past and planned movie visits
• Include information on what was consumed
• Arrange joint experiences with friends and/or members of community (synched calendars)
• Update a list of favorite movies
→ Targeted movie recommendations
→ Targeted snacks & drinks advertising

**Reward system**
Upon registration, users get rewarded with an initial **amount of points**
With the usage of the interactive features users can **collect points**
• The points can be reimbursed as discounts for Coca-Cola products/combos that contain Coca-Cola products
→ Popularity of application increases as users are motivated to use the interactive features

**Profile information:**
Picture, Name, Birthday (visibility is optional), favorite cinema, favorite movie quotes, point status (basic member, premium member)

**Community:**
Users can follow each other and communicate in a messenger and in a movie forum

**Sharing options:**
"Share with" members of network and Facebook and Instagram
• Text/Status Updates: "I am watching Spiderman and drinking Coke with Kai at Apollo"
• Pictures of experience
• Short videos of experience
→ Most happy picture / video wins a Coke sponsored night out with friends at the cinema (e.g. most likes on Facebook)

**Coke branded**

| **Location:** | Online: smartphone, tablet / connection to Facebook, Instagram |
|---|---|
| **Description:** | • Various features possible:<br>• Personal profile<br>• Movie calendar incl. movie program, share favourite movies with community and social media<br>• Research about the movies, learn about actors, story<br>• Sharing of Coca-Cola Cinema Experience<br>• Ordering of snacks and drinks during movie (!?)<br>• Coca-Cola Cinema Experience Challenge: e.g. Quiz about the movie<br>• Coke Cinema Experience Photo competition: Most happy picture wins, i.e. picture with most likes on Facebook → word of mouth |
| **Objective** | • Reduce boredom during waiting time, facilitate researching about movie<br>• Include social component: facilitate sharing the cinema experience with friends<br>• Create positive associations with Coca-Cola brand, advocacy<br>• Increase frequency, consumption, brand love |
| **Target group:** | All |
| **Advantages:** | • Interactive experience<br>• Take advantage of intense usage of smart phones<br>• Be close to consumer |

| | |
|---|---|
| | • Smart phone as important touch point to influence future behavior |
| | • In-App advertising to trigger consumption |
| **Risk:** | • Nobody is interested in it → good advertising necessary |
| **Implementation** | • Define application features |
| | • Development of application, high initial costs |
| | • Management of application user and data base |
| | • Organization of interactive experiences |
| **Impact-Effort:** | High - High → Strategic project |

## Appendix 22: Become an Excel Expert Plan

1) Define the development goal as "becoming expert in analyzing data with Excel"
2) Involve friends that are experts in Excel as support, tell them about the goal
3) Ensure high quality of practice resources, including YouTube and manuals
4) Set the time frame of practice to 8 weeks, schedule practice sessions every second day
5) Make progress through watching YouTube tutorials and reading manual
6) Measure and monitor progress through applying and testing learnings in datasets
7) Ask my selected expert friends to double-check my analysis regularly
8) Get tested by a friend after the 8 weeks of practice
9) Define new resources for further practice after the 8 weeks

## Appendix 23: admissions in the cinema industry
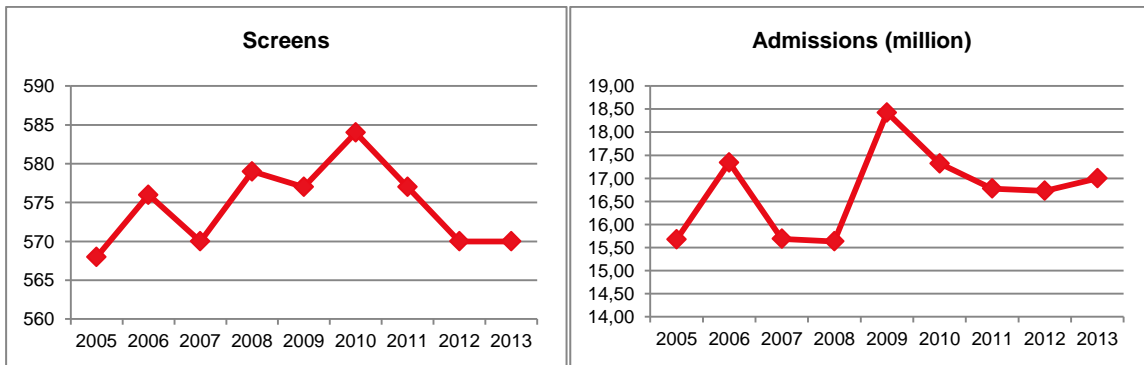


Admissions to cinemas are expected to remain constant at 17 million in the upcoming 3 years. The overall number of screens is decreasing (from 580 to 540 screens in the 2009 - 2014 period) while the number of digital and 3D screens is increasing as a reaction to changing consumer expectations towards the cinema visit.

**Austria Forecasts 2012-2017**

| | 2012 | 2013 | 2014 | 2015 | 2016 | 2017 |
|---|---|---|---|---|---|---|
| Population (million) | 8.451 | 8.481 | 8.511 | 8.541 | 8.571 | 8.601 |
| Screens | 565 | 555 | 540 | 540 | 540 | 540 |
| Admissions (million) | 16.74 | 17.00 | 17.00 | 17.00 | 17.00 | 17.00 |
| Average ticket price (€) | 7.79 | 7.86 | 7.94 | 8.02 | 8.10 | 8.18 |
| Ticket value added tax (%) | 10 | 10 | 10 | 10 | 10 | 10 |
| Average net ticket price (€) | 7.08 | 7.15 | 7.22 | 7.29 | 7.37 | 7.44 |
| Average film rental (%) | 50.0 | 50.0 | 50.0 | 50.0 | 50.0 | 50.0 |
| Music and authors' rights (%) | 1.2 | 1.2 | 1.2 | 1.2 | 1.2 | 1.2 |
| Cinema tax (%) | 4.7 | 4.7 | 4.7 | 4.7 | 4.7 | 4.7 |
| Exhibitors' net receipt (€) | 3.12 | 3.15 | 3.18 | 3.22 | 3.25 | 3.28 |
| Gross box office (€ million) | 130.341 | 133.705 | 135.042 | 136.392 | 137.756 | 139.134 |
| Value added tax (€ million) | 11.849 | 12.155 | 12.277 | 12.399 | 12.523 | 12.649 |
| Net box office (€ million) | 118.492 | 121.550 | 122.765 | 123.993 | 125.233 | 126.485 |
| Film rental (€ million) | 59.246 | 60.775 | 61.383 | 61.997 | 62.617 | 63.243 |
| Music and authors' rights (€ million) | 1.422 | 1.459 | 1.473 | 1.488 | 1.503 | 1.518 |
| Cinema tax (€ million) | 5.569 | 5.713 | 5.770 | 5.828 | 5.886 | 5.945 |
| Exhibitors' net receipt (€ million) | 52.255 | 53.604 | 54.140 | 54.681 | 55.228 | 55.780 |
| Spend per head (€) | 3.19 | 3.26 | 3.34 | 3.41 | 3.49 | 3.57 |
| Concession value added tax (%) | 20 | 20 | 20 | 20 | 20 | 20 |
| Net spend per head (€) | 2.65 | 2.72 | 2.78 | 2.84 | 2.91 | 2.98 |
| Net concession revenue (€ million) | 44.434 | 46.189 | 47.265 | 48.357 | 49.467 | 50.594 |
| Screen advertising receipts (€ million) | 10.072 | 10.332 | 10.435 | 10.539 | 10.645 | 10.751 |
| Cinema revenue (€) | 172.998 | 178.071 | 180.465 | 182.890 | 185.345 | 187.831 |
| % change | 2.6 | 2.9 | 1.3 | 1.3 | 1.3 | 1.3 |
| Population per screen | 14957 | 15281 | 15761 | 15816 | 15872 | 15928 |
| Admissions per person | 1.98 | 2.00 | 2.00 | 1.99 | 1.98 | 1.98 |
| Revenue per screen (€) | 306191 | 320848 | 334195 | 338685 | 343231 | 347835 |
| Admissions per screen | 29625 | 30631 | 31481 | 31481 | 31481 | 31481 |

Source: Dodona Research