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THE ROLE OF INTERNET IN MARKETING PREMIERING MOVIES

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Marketing Premiering Movies
Autumn 2010
Degree Programme in
International Business
Oulu University of Applied
Sciences

Oulu University of Applied Sciences
Degree Programme in International Business

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Title of thesis: The Role of Internet in Marketing Premiering Movies
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Term and year when the thesis was submitted: Autumn 2010
Number of pages: 66

ABSTRACT

The objective of this thesis was to find out about the role of Internet today in premiering movie marketing and whether Internet is a good tool for it. The hope was to obtain new information provided by moviegoers and to contribute something useful to the art of marketing premiering movies. This thesis was a part of the School of Business and Information Management's Innomajakka-project but did not have an official commissioner, so the topic for the thesis came from the writer's personal and professional interests.

The methods used for this study were extensive secondary research to define the existing knowledge on the subject and for the empirical part a structured questionnaire targeting the students of School of Business and Information Management. The theory first introduces movie marketing in depth before moving on to service marketing and movies as services. Towards the end the reader is familiarized with Internet marketing and new ways of marketing premiering movies online. The questionnaire was sent via email to about a thousand students, and the result was 235 full answers with the respondents' average age being 24 years.

The results of the questionnaire with the help of the previous research reached the conclusion that the role of the Internet in premiering movie marketing is growing and becoming more important for the reasons that moviegoers are now online, relying on the Internet for many of their movie related needs and are receptive to premiering movie marketing. Also, the reach of Internet is worldwide and it is faster and less expensive to market on the Internet compared to other marketing channels.

Keywords:

Movie marketing, Premiere, Internet marketing, Service marketing

Oulun seudun ammattikorkeakoulu
Degree Programme in International Business

Tekijä(t): Suvi Tuohimaa
Opinnäytetyön nimi: The Role of Internet in Marketing Premiering Movies
Työn ohjaaja(t): Helena Ahola
Työn valmistumislukukausi ja -vuosi: Syksy 2010 Sivumäärä: 66

TIIVISTELMÄ

Opinnäytetyön tavoitteena oli tutkia internetin roolia tänä päivänä ensi-iltaelokuvien markkinoinnissa ja onko internet sopiva työkalu niiden markkinoimiseen. Toiveena oli saada elokuvissakävijöiltä uutta tietoa ja myötävaikuttaa positiivisesti ensi-iltaelokuvien markkinoimiseen. Työ oli osana Liiketalouden yksikön Innomajakka-projektia, mutta virallista toimeksiantajaa ei ollut. Työn aihe tuli kirjoittajan henkilökohtaisista kiinnostuksen kohteista.

Tutkimusmetodeina käytettiin kirjoituspöytätutkimusta olemassa olevan tiedon määritykseen ja empiirinen tutkimus suoritettiin kyselylomakkeen avulla, joka kohdennettiin Liiketalouden yksikön oppilaille. Teoriaosuudessa käydään tarkemmin läpi elokuvamarkkinointia, ennen kuin lukija tutustutetaan palvelu- ja internetmarkkinointiin sekä internetin avulla syntyneisiin uusiin elokuvan markkinointitapoihin. Kysely lähetettiin noin tuhannelle oppilaalle sähköpostin välityksellä ja siihen vastasi 235 ihmistä, joiden keskiarvoikä oli 24 vuotta.

Kyselyn tulokset aikaisemman tutkimuksen avulla osoittivat, että internetin rooli ensi-iltaelokuvien markkinoinnissa on kasvamassa ja tulossa tärkeämmäksi, koska elokuvissakävijät ovat aktiivisia internetin käyttäjiä, jotka käyttävät internettiä moniin elokuviin liittyviin tarpeisiinsa ja ovat vastaanottavaisia elokuvamarkkinoinnille. Lisäksi, internetin ulottuvuus on maailmanlaajuinen, ja on nopeampaa ja halvempaa markkinoida internetissä verrattuna muihin markkinointikanaviin.

Asiasanat:

Elokuvamarkkinointi, internetmarkkinointi, ensi-iltaelokuva, palvelumarkkinointi

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1 INTRODUCTION

This chapter will introduce the topic, background and the research methods for this study.

The topic chosen for this thesis is the role of Internet in marketing premiering movies and reason for this particular topic is the interest in movies, movie business and the changes the movie business is going through because the growth of the Internet. In addition, there is not information largely available for this topic which makes it challenging. Also, any study concerning the Internet at this moment is interesting and current.

The viewpoint for this thesis came quite naturally as marketing is such an important part of a movie's release. This thesis takes the view of the marketer and its study of whether the Internet is a good tool for marketing movies. The research questions helping to answer that question are:

- What is the role of Internet in marketing premiering movies?
- Is it worthwhile to market movies on the Internet?

In the beginning of the thesis is the theoretical framework which in this case starts with the introduction to movies, what they are, and movie marketing in depth. The thesis will continue with the basics of service marketing and movies as services. After both of these fields, the reader becomes familiar with Internet marketing and towards the end the new levels of movie marketing the Internet has brought along with it.

This thesis is part of the collaboration between Oulu University, University of Applied Sciences, companies and public organizations of Oulu region, a project called Innomajakka, which strives for creating networks for national and international research and development. (Innomajakka, Oulun seudun ammattikorkeakoulu, date of retrieval 25.8.2010). The thesis, however, does not

have an official commissioner so the writer could choose the topic and everything else related.

The objective of this thesis was to find out about the role of Internet in marketing premiering movies and whether movie marketers should concentrate more on Internet marketing. The best method for carrying out this task was chosen to be extensive secondary research, including finding information from for example books, publications and websites, to find out what is known about the subject. A questionnaire was chosen as quantitative research since a marketer would be interested in knowing what the consumers have to say about the ways that are used to market certain products or services to them and if they have something new and relevant to say. In consequence, a structured questionnaire was developed to be sent to a target group of people inside the School of Business and Information Management. What is meant by the target group is the perfect age group of people who are visiting the cinema most often but at the same time are spending a lot of time on the Internet. This age group was chosen based on the information given by the theoretical framework.

The development of the questionnaire began with decision to use an online form which could reach more people. ZEF- Z-scored Electronic Feedback information gathering tool was available for use and it also able generated complete charts for analysis.

The questionnaire (see Appendix 1) had 22 structured questions and one open question. The first questions established the age, nationality, gender and contact information of the respondents. The second questions wanted to know their moviegoing habits and behaviour which would tell whether the respondents are a suitable group for the questions about Internet movie marketing.

The next questions asked about how much the respondents use the Internet, what they do online and information about movies on the Internet. These questions were more about what is the relationship the respondent has as a moviegoer with the Internet.

The remaining questions were more specific with movie information and marketing online. These questions wanted know more about the effects of movie marketing and available movie information on the respondents. The very last question was an open question about whether the respondents have suggestions of improving the marketing of movies online.

The hope was to gather enough information so that the theory together with the opinions of the students could give answers to the research problems. The hope to make some sort of conclusions between what is known about the subject and how the respondents truly feel.

The questionnaire had two movie tickets offered as prize to two lucky respondents given by the theatre manager of Finnkino Plaza in Oulu in exchange for the results of the empirical research. The prize seemed to be good enough since there were 235 full answers gathered after the questionnaire had been sent to about a thousand students.

2 MOVIE MARKETING

In this chapter we take a look at movie marketing in depth, starting with the definition of movies to the unique ways of marketing movies.

2.1 Defining a movie

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 7.3.2010; The Inventions of Thomas Edison, About.com. date of retrieval 7.3.2010.) 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).

Movies are consumed for many reasons. They can be a form of entertainment, a way to escape the stress and pressures of real life. They can be educational, teaching about other cultures, historical times, environmental or political issues. 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 can satisfy many wants and needs to feel or see something extraordinary and at best they can change your life forever. (see Kerrigan 2010, 103.)

2.2 Market orientation

One definition of market orientation is ”culturally constructed and focused on meeting consumer needs and wants therefore gaining competitive advantage.”(Kerrigan 2010, 6). Another way of looking at it is an approach which concentrates on collecting information of consumers’ wants and needs and understanding them. This approach, however, is difficult to apply to the movie marketing field, even though it is possible to gather data from consumers’ past consumption. As a product, every movie is unique and may appeal to anyone against any expectations. That is why it is hard for marketers and the makers of movies to adopt a market orientation. (Kerrigan 2010, 6.)

Yet, Finola Kerrigan (2010, 6) says it may not be necessary to forget the concept of marketing to study movie marketing, if the goal of market orientation is to satisfy consumers and the aim of movie marketing heads for the same destination. Kerrigan points out that that the consumer satisfaction cannot be accomplished by asking what kind of movies people want to see but making movies of artistic, technical or other value and positioning these movies correctly to appeal to the target market. The movie industry can have a market orientation if the focus is on the audience and the satisfaction of their expectations. This does not mean to give the audience what they want but the moviemakers and marketers having an understanding of the different audiences that exist and how to engage them. There is a need to choose the right audience segments for a particular movie, target these segments with appropriate marketing and create an image for the movie by setting expectations in relation to the movie’s genre or other attribute. (Kerrigan 2010, 6.)

What needs to be realized at this point is that movie marketing is more than just marketing communication. Like in many other industries, movie marketing 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 marketing 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

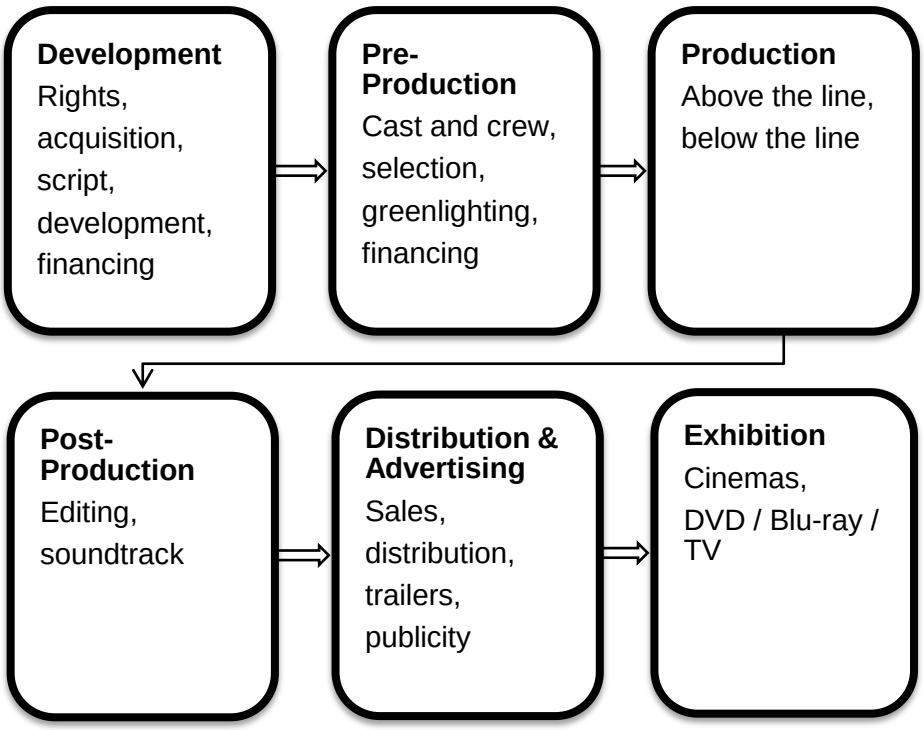
consumption of a movie does not end with the end credits of a movie, since consumers may want to, for example, go online to search for more information on the movie such as related movies or other movies from the same director, discuss the movie with friends and more. (Kerrigan 2010, 9-10.)

How is value created from movie consumption? Kerrigan proposes that 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, 10.)

2.3 Supply chain

Now that it is clear that movie marketing begins from new product development and continues to the point of consumption, it is good to understand the supply chain of movies. One definition of supply chain is ” a set of three or more companies directly linked by one or more of the upstream and downstream flow of products, services, finances, and information from a source to a consumer.”(Kerrigan 2010, 7). 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 companies and distributors and a large number of exhibitors involved in the process. The different stages and activities of the supply chain are illustrated in Table 1. Some of the activities may overlap depending on the movie project at hand. (Kerrigan 2010, 7.) Today, this traditional supply chain can be broken due to the technological developments which allow moviemakers to utilize the internet in many ways.

TABLE 1. The film industry supply chain. (Kerrigan 2010, 9)



As the need for sustainability in the film industry has been recognized, it brings up the need for supply chain management, the strategic coordination of traditional business functions within the supply chain. But when it comes to the film industry, it seems that such coordination or management leading to long-term sustainability is missing, one exception being the largest production companies in Hollywood. It has been argued that in Hollywood such supply chain management exists and that is why they have been dominating the film industry since the 1920s. (Kerrigan 2010, 8.)

To understand the impact of supply chain on movie marketing, it is important to look at the relationships within the supply chain. As the film industry is seen as a risky business, the formation of close relationships can offer a level of reduced risk. The production and distribution companies in the European film industry usually create these relationships, since it is only natural to seek assurance when the outcome is so uncertain. (Kerrigan 2010, 8-9.)

2.4 Target market

People rarely all like the same things, which has lead to marketers dividing them into segments by studying their differences, and then deciding which segment has the greatest opportunity and becomes the target market. This target group of people are offered a product or a service which is positioned in the minds of the target buyers as of having value. (Kotler 2003, 9.)

The movie marketing process already begins in the early stages, before the movie is even made. The marketing department together with the moviemakers start by estimating their prime audience. Identifying the right audience for a movie is important since they will the first ones motivated to buy tickets. If the marketers do not strongly advertise to the right audience, there is a risk of failure at the premiere. Also advertising to too broad of an audience may influence none of the audience segments. (Suomalaisen elokuvan markkinat ja kilpailukyky, date of retrieval 17.3.2010; Marich 2005, 13.)

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.)

2.5 Word of Mouth

Word of mouth(WOM) is a process where people influence each others' actions and attitudes towards a product or a service and it can be motivated by both positive and negative experience. What differentiates WOM from other marketing messages is that WOM is trusted, because consumers find messages more believable when they come from people who they know and respect. The influence of WOM on consumers' choices and purchase behaviors have been known for long and it is probably the most powerful form of

communication when it comes to business. (Mohr Iris, date of retrieval 19.3.2010; Kerrigan 2010, 115.)

One explanation for the power of WOM is that the people giving their opinion do not gain anything financially. That is why they are so trusted and WOM so effective. When WOM is initiated, it is sending a credible and targeted marketing message (Mohr Iris, date of retrieval 19.3.2010.)

Word of mouth is believed to essential to the success or failure of a movie. To ensure positive WOM to some extent, one needs to identify the right audience for a movie and bring it to their attention. Positive WOM 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 is positive WOM. A movie needs to positioned well, since the most elaborate marketing campaign can be weakened due to negative WOM. It is not a good idea to market a fantasy movie as horror, which will bring horror fans to the theatre who will be disappointed. But sometimes there is not much the marketers can do when an employee of a movie project releases unfinished scenes to the Internet, which creates negative WOM about how bad the movie looks, and before the movie is even ready hundreds of thousands at that point may think the movie is going to be bad. (Kinnunen 2008, 51-54; Kerrigan 2010, 115-116.)

Buzz marketing

The movie business has become very competitive, which has lead 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. That element of excitement differentiates it from traditional marketing and is the key of buzz marketing. (Mohr Iris, date of retrieval 19.3.2010.)

In the buzz marketing practice, 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. Because of the appealing nature of the injected message, the attention of consumers is captured to the point where they start talking about the message. However, in order for buzz marketing to work there has to be something remarkable enough about the message to create a buzz. (Mohr Iris, date of retrieval 19.3.2010.)

Buzz marketing is low cost since it is the consumers spreading the message. As movie budgets stretch to their limits and moviemakers have limited funds, they seek to find less risky ways to market. Especially for small budget film companies, a buzz marketing campaign is financially safer than a large marketing budget which has risks involved. (Mohr Iris, date of retrieval 19.3.2010.)

Buzz marketing also creates visibility for movies. This can achieved, for example, by providing audiences with movie clips of actors talking about the filming process and how some scenes were shot. And if a movie happens to be controversial, the buzz generated can help a targeted movie segment grow. (Mohr Iris, date of retrieval 19.3.2010.)

To sum it up, buzz marketing relies on people to spread the message and promote a movie, requiring that the marketers have created something worth talking about. Buzz marketing is successful because people are receiving the marketing message from individuals who they trust and have relationships with, making the message credible. (Mohr Iris, date of retrieval 19.3.2010.)

Online Word of Mouth

“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

Internet is a powerful tool to accelerate word of mouth. WOM as a marketing technique has been growing due to developments in tools supporting

conversation. If a marketer wants to spread a message faster and farther, Internet is the engine powering up communications. WOM which starts on the Internet does not necessarily end there. (Sernovitz & Godin 2006, 24,119.)

Some good online WOM examples are a tell-a-friend button or email that is easy to forward. A blog or a page on social network site enables companies to communicate directly with consumers. A buzz for a product or service can now be initiated through text messaging, chat rooms, websites, message boards and emails. Technology is now a great asset to draw attention and help spread a message further. (Sernovitz & Godin 2006, 24,140; Mohr Iris, date of retrieval 19.3.2010.)

Viral marketing is a marketing strategy online, a variation of WOM, which encourages Internet users to engage in WOM and pass along a marketing message. The marketing message is like a virus with huge potential for growth in exposure. This strategy takes advantage on rapid multiplication to influence as many as possible, but also depends on the users to pass the message along. (Mohr Iris, date of retrieval 19.3.2010.)

When marketers are developing their marketing strategies, the virtual communities and online WOM tools should be taken into consideration. As it is, Internet is the primary source for users to search more information about a movie. 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.)

The most successful buzz marketing campaign via Internet has to be for the independent movie The Blair Witch Project, a documentary-like fictional movie, for which the marketers cleverly used the Internet to suggest that the events in the movie were real. The number of theatres for the premiere was intentionally limited to sustain buzz and make more people want to see the movie. This movie was shot for $35 000, acquired by Artisan Entertainment for $1,1 million, marketed for $25 million and ended up making over $248 million world-wide. (Mohr Iris, date of retrieval 19.3.2010.)

2.6 Moviemakers

Actors

To this day 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.)

In Hollywood, a moviemaker is often pressured to cast well-known people if they wish to get financing from the big money producers. The casting of the "stars" is seen a great contributor to the competitive advantage which Hollywood has over other film industries. (Kerrigan 2010, 83,85.)

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. A familiar element, the star, simply represents a marketing hook since a movie itself is a freestanding product and new products need to be positioned and promoted in the consumer marketplace. Evaluating the impact of a star is difficult as it much depends on the star in question, their image and how the intended audience for the movie receives them. (Marich 2005, 3; Kerrigan 2010, 83,86,88.)

Non-actors

The star is not always the most appealing element in certain movie. For example, many different directors have their own style and following and in each case the inclusion of such director signifies a specific style, genre or quality which appeals to the intended audience. (Kerrigan 2010, 88.)

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.)

In addition to a style of a movie, directors can also be a hint of how good or bad a movie is going to be in terms of quality. But if a director or another important member of the moviemaking crew has established a certain style, it may not be a good idea to go the other way. Audiences may not receive a different kind of movie well if they are expecting a movie more in line with the previous ones. (Kerrigan 2010, 88,89.)

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.)

2.7 Script / genre

If a moviemaker/marketer wishes to position a movie correctly and target the right audience, they need to identify a genre for the movie. In this chapter genre is considered together with the script, as the script is central to genre identification. In movie marketing tools the importance of the story is emphasized. The story is told through a script and one suspected reason why Hollywood movies are thought to travel better is the quality of scriptwriters. But even in Hollywood in addition to other film industries, the writer is not as valued as the director. (Kerrigan 2010, 92-93.)

There is no definitive list of genres and a number of terms can be used to identify a movie. There might be also opinions about what is or is not a genre,

but is should not stop the marketers attempt to classify a movie for their audience. Although the use of the term genre can be abused to indicate a formulaic movie, in marketing terms genre can be considered as an indication of the experience which the moviegoer will have watching a certain movie. In this way, from a marketing perspective, genre can be treated as a fluid concept. (Kerrigan 2010, 95.)

Genre identification is one of the key elements in preparing a marketing strategy but it is not a simple process. There is the issue of marketability versus playability. On one side a marketable movie has an identifiable genre which is attractive to a core group of moviegoers and can be easy to communicate to them, and on the other the genre of a highly playable movie may be hard to define. There can be solutions to this dilemma and an example could be that when there is no clear message in the movie defining a genre, it is one idea to highlight the cast or the tempo of the movie. (Kerrigan 2010, 95-96.)

As mentioned before, moviegoers look for cultural clues in order to establish what they may gain from going to see a certain movie, but there is a chance involved in what will attract audiences when the movie is completed. It can be hard to predict what or which genres will appeal at the time of a movie's release, since many of the moviegoers' taste move with fashion and as the lead time between development and release can be two years or more, the result can be a movie produced in a genre which does not interest the audiences anymore. (Kerrigan 2010, 92-94.)

The trend for popular adaptations has not disappeared even though they have been around for years and years. However, the success of the original novel or for example a comic book does not ensure success. But the benefit of such adaptations is that a clear defined audience already exists, who do not need anything else but the title or some other small indication that it is an adaptation for them to develop the want to see for the movie. (Kerrigan 2010, 94.)

2.8 Traditional movie marketing materials

Trailers and teasers

A teaser is a short about 90-120s long movie advertisement 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.)

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. The hard part is to give the moviegoers enough information and interest to persuade them to watch a movie but not giving away all the good bits. Trailers can have different styles as one may use dialogue from a movie, another show images and music. (Marich 2005, 15-17; Kerrigan 2010, 141, 144.)

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. As people are developing the practice of consuming short media clips, trailers and teasers are perfect promotional tools in a social media such as YouTube. Movie marketers in Hollywood believe that 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.)

Posters

There is still an important focus on the poster in movie marketing as movies compete with their image. As mentioned before, 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. The images must be similar to the essence of what is being presented. In movie marketing this may be either grade or quality and the type of movie in terms of genre or style. The design of the poster should be logical, meaning the visual communications should show heightened emotions and tension, for example in a comedy movie humor should be present. It is also important not to forget the movie's title, as it can be the most effective single element in marketing movies when pushed to the marketplace, but this does not mean just the posters. (Kerrigan 2010, 133; Marich 2005, 22.)

Television, Print and Merchandising

The reason why television and print advertising will be left out this chapter is because the focus is on premiering movies, and print and television follow similar patterns to those seen on conventional marketing practice. This is why this chapter focuses on the visual elements that are specific to movie marketing. In addition, the considerations that go into planning and executing the scenes and images for trailers and posters are similar to those used for print and television. (Kerrigan 2010, 146) As for merchandising, it will not be talked about since most premiering movies need to be introduced as a new product and merchandising is more about extracting further revenue from an existing image which has already attracted consumers. (Kerrigan 2010, 146; see Bryman 2004, 80.)

3 MOVIES AND SERVICE MARKETING

This chapter will introduce movies as services, service marketing and the service marketing mix.

3.1 Movie as a service

First of all, what constitutes a service? Most services include added value from goods so it is difficult to define a pure service. But to put it simply, services are intangible deeds, processes and performances to satisfy the needs and wants of consumers. Why service marketing strategies and concepts have been developed to begin with is because service marketing is different compared to goods marketing, and the growth of service industries in the world economy over the years. This growth has brought along different types of problems concerning marketing and managing services which the companies manufacturing goods have not experienced. (Zeithaml & Bitner 1996, 5; Bateson & Hoffman 1999, 9.)

A movie is somewhat different from a regular service. At best it can be a global service, a movie for example cannot be changed after it is ready and being consumed, a movie theatre is not responsible if a consumer is not satisfied with a movie, and a consumer cannot get their money back no matter how much they disliked the movie. (see Zeithaml & Bitner 1996, 21). Also, a movie's life span is short and competition is hard to define when it comes to the interests and choices of the consumer to spend their time and money. (Suomalaisen elokuvan markkinat ja kilpailukyky, date of retrieval 12.4.2010).

Going to the cinema consists of service and good related elements. In addition to the movie, a movie theatre offers for instance snacks, drinks, comfortable chairs, big screens and high quality sound system. Newest member of this group is the ability to watch a movie in 3D. (Suomalaisen elokuvan markkinat ja

kilpailukyky, date of retrieval 12.4.2010; see Info & Prices, Finnkino, date of retrieval 2.3.2010.)

The importance of the movie premiere needs to be highlighted. Today, movies are shown in theatres for a few months, which is a short period of time for a consumer. Every movie and its release is a new service which needs to be marketed to the consumer."In most industries, brands are built over years, sometimes decades. The theatrical release of movies is unique, because its current formula for success relies on building a brand in a few weeks."(Gunjan Bagla, date of retrieval 27.7.2010). The movie marketer has got only one chance to make a movie successful, because few movies in history have recovered from a poor premiere. All these elements make the planning and execution of marketing different and in many parts difficult compared to the marketing of other goods or services. (Suomalaisen elokuvan markkinat ja kilpailukyky, date of retrieval 12.4.2010; Marich 2005, xii.)

3.2 Goods vs. services marketing

The biggest difference between goods and services is intangibility. Services cannot be touched, seen, felt or tasted as one can with goods. This presents marketing challenges for services since they cannot be inventoried, patented legally, readily displayed or easily communicated to consumers, so the quality of the service is hard to evaluate by the consumer. (Zeithaml & Bitner 1996, 19.)

Most goods are produced first and then sold and consumed, whereas most services are sold first and then produced and consumed at the same time. This means that it is possible for the consumer to be present while the service is being produced, for instance in a restaurant, and may take part in the production process. This also means that consumers may interact with each other and affect others' experiences. Moreover, services are heterogeneous which refers to the potential for variability in the performance of services and lack of consistency which cannot be eliminated. (Zeithaml & Bitner 1996, 20; Bateson & Hoffman 1999, 11).

Services cannot be saved, stored, resold or returned which means they are perishable. The inability to inventory makes demand forecasting and creative planning for capacity utilization important decision areas. Because services cannot be returned or resold, it brings up the need for good recovery strategies to win back the consumer if and when things go wrong. (Zeithaml & Bitner 1996, 21.)

Image is a very important part of marketing services. Since services are intangible, the consumer's image of the company and their services are crucial. The consumers have a mental picture of reality in their heads of the services and the company, which are linked with experiences and evaluations of other factors. This mental image, whether good or bad, guides behavior and it has a major impact upon communication and how it is received. Image is a powerful tool to exert influence with, but on the other hand it can also reinforce itself and become self-fulfilling. This is why the management of the company's image is important and why the company needs to carefully consider the delivery and management of the whole service package. (Gilmore 2003, 15-16.)

3.3 Services marketing mix

The marketing mix is a very basic concept of marketing to communicate or to satisfy the wants and needs of consumers. The traditional marketing mix, as shown in Table 2, consists of the four P's: product, price, place and promotion. (Kotler 2003, 16)

TABLE 2. The four P's of marketing and their variables.

Four P's of marketing	Marketing variables
Product	Product variety, quality, design, features, brand name, packaging, sizes, services, warranties, returns

Price	List price, discounts, allowances, payment period, credit terms
Place	Channels, coverage, assortments, locations, inventory, transport
Promotion	Sales promotion, advertising, sales force, public relations, direct marketing

These four P's are considered the core decision variables in any marketing plan or text. However, when planning marketing for services, the four P’s need some expansion. The four P’s are introduced to three others: people, physical evidence and process. One or all of these might affect the consumer’s decision to buy or the level of satisfaction. (Zeithaml & Bitner 1996, 23.)

People: The person who provides or serves a service has a very important role in the mind of the consumer. The attitude, personal appearance or the clothes of the provider are all influencing the opinion the consumer creates of the service. The role is even more important when the provider is the service, for example a teacher. (Zeithaml & Bitner 1996, 26.)

Physical evidence: At the purchasing stage, the intangibility of the service gives very little clues of the quality of the service. This makes the consumer investigate all the physical evidence the service includes, for instance business cards, equipment, brochures or the facility of the service provider. The consumer will trust these little clues as much they trust the service process or the providers. (Zeithaml & Bitner 1996, 26.)

Process: The process is a line of activities and procedures by which the service is delivered. The process model can differ between service providers for example airline companies. A standardized service offers the consumer low-priced tickets, no assigned seats and no food, whereas a customized service meets the individual needs of the consumer with constant service during the flight. Both models are successful since in the end it all comes to the wants and choice of consumers with different kinds of needs. (Zeithaml & Bitner 1996, 27.)

4 MARKETING ON THE INTERNET

To understand more of the marketing of movies on the internet, here is explained the basic concepts of Internet marketing and online advertising as well as their tools.

4.1 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.)

Even though Internet owns these great properties, it is also important for a marketer to understand technology in order to make use of its power. They need to know at least enough to hire the right technology professionals. Also, in

the digital world the power shifts from the sellers to the buyers so customer attention and relationships should be highly valued, since the consumers are only one click away from the competitors' websites. (Strauss, El-Ansary & Frost 2003, 9-10.)

4.2 Internet marketing tools

In Table 3 is shortly explained 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 3. 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, where people come to 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 placed 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.

4.3 Online advertising

The next chapters will concentrate on online advertising, since advertising is the force driving movie audiences to a premiere of a movie (see Marich 2005, 2). Social media, website and search engine marketing will be discussed in more detail later on in the text.

Advertising on the Internet is different compared to other media. While online, customers can directly interact with an ad and click it with a mouse to search for more information. A customer can even go further and purchase the item being advertised during the same online session. This enables the advertisers to precisely target consumers with ads customized to specific interests. (Zeff & Aronson 1997, 10.)

To understand better the possibilities and depth of online advertising, let us take a look at it in terms of the traditional ad models: 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.)

Both online advertisers and *direct marketers* can track the number of responses to their ad or promotion, and this number is used to determine the profitability of a campaign. This has lead some online advertisers to take the direct marketing approach to the web. (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. (Mainonta ja näkyvyys internetsivuilla, Suomen Mediaopas, date of retrieval 9.2.2010; Radiomainonta, Suomen Mediaopas, date of retrieval 9.2.2010.)

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 9.2.2010.) Most of the Internet ads are less disruptive and in most cases the consumer can decide whether to watch a video advert.

Online advertising advantages and challenges

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).

Despite all positive attributes of online advertising, there are challenges to be faced. A few in particular are getting the consumer's attention, the possible annoyance of online ads and the consumer's trust toward the advertising content.

Internet's reach offers great possibilities, but at the same time it is a challenge. Having a website online does not make much difference if the consumers cannot find it. Today's digital distribution is effortless and there are endless amount of websites so it is hard for marketer to gain visibility. (Mainonta ja näkyvyys internetsivuilla, Suomen Mediaopas, date of retrieval 9.2.2010.)

Pop-up ads and web ad traps are another thing to take a look at. Pop-ups are ads which jump to the screen and cannot be avoided when a user enters a web page. Web ad traps pretend to offer some kind of interaction by imitating for example technical instructions for a user. As a pop-up ad opens, it interrupts the user's browsing which is comparable to commercials on television breaking up a program. This also means that whether or not the user thinks pop-ups are annoying, they still have a high attention-getting potential. (Janoschka 2004, 63,66.)

If a marketer wishes to use these tools for advertising, they should remember that interruptive pop-ups and the realization of activating an ad trap which leads a user away from the site they initially wanted to visit, might annoy the user. Also, if the user becomes familiar with the ad traps, it is more likely they will not activate such ads anymore. (Janoschka 2004, 67.) A good advice for the marketer would be to steer away from the interruptive advertising and concentrate on serving the user's need for information. (Mainonta ja näkyvyys internetsivuilla, Suomen Mediaopas, date of retrieval 9.2.2010).

Yet another challenge of online advertising is trust. Internet is a very loosely regulated media containing publications from information to ads and on to personal opinions. The nonexistent regulating also invites criminal activity, which is harmful to the proper marketing communications. In the end, it is up to

the user to decide which piece of information to trust. (Mainonta ja näkyvyys internetsivuilla, Suomen Mediaopas, date of retrieval 9.2.2010.)

Future of online advertising

Eric Clemons, Professor of Operations and Information Management at The Wharton School of the University of Pennsylvania also expresses his view of the trust issue discussed before. He argues that online advertising will fail, lose its value and its impact, because shifting ads to a new media does not solve the problem, which is not the media but the advertising message, which is not trusted, wanted or needed. Clemons says that consumers no longer need advertising to obtain information about a product they wish to know more about or purchase. He explains that Internet is the most trusted source of product information but only through, for instance, independent professional rating sites, a source more trusted than paid advertising. He also mentions that better targeting will make sure that not as many people are bored or annoyed with each ad, but cannot do anything about the trust issue. (Clemons Eric, date of retrieval 23.2.2010.)

Journalist and editor-in-chief of www.searchengineland.com Danny Sullivan does not agree with Eric Clemons. While Clemons says no-one wants to see ads, Sullivan argues that there is evidence to show that people will watch ads in return for things provided for free. He says that there are more and more of those overlay ads, which appear before a user can enter a web site, are emerging and even Sullivan himself do not like them, but as a publisher who has used them, he says they are very effective and they do not result in users abandoning websites where they get good information for free. (Sullivan Danny, date of retrieval 23.2.2010.)

Sullivan states that online advertising works even if it has an issue of people not trusting it and trying to avoid interruptions. In addition, he says the tracking and targeting performance of offline ads is laughable compared to those online, and that in his view Internet will be more successful because of its more targeted,

more measurable and smarter advertising, not forgetting its ever-growing audience. (Sullivan Danny, date of retrieval 23.2.2010.)

The future of online advertising is not foretold yet. It still has all the possibilities to develop itself with the know-how of marketing and with technology advancing. One online survey (The Future of the Internet III, date of retrieval 23.2.2010) about assessing future scenarios of the Internet, asked from technology stakeholders and critics, says that ”the mobile phone will be primary connection tool to the Internet for most people in the world in 2020”, so there will be a marketing receiver in everyone’s pocket. And as Janoschka (2004, 61) points out: ”compared to other existing advertising media and instruments, online advertising is still in its infancy”.

4.4 Movie marketing on the Internet

The movie industry has always been a technology driven industry and now recent developments directly impact movie marketing practices. The growth of the Internet has increased access directly to consumers, the use of Internet has become more widespread and a lot of moviegoers are now online of which many have profiles on social networking sites. The technological developments have moved advertising from passive to more interactive where consumers are actively engaged in promoting products and services, whether they are aware of it or not. (Graser Marc, date of retrieval 14.5.2010; Kerrigan 2010, 193.)

In addition to the other Internet marketing tools mentioned before, 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 an link between the company and the moviegoer to for example interact in real time and communicate live with the production team (Sparrow 2008, 80.)

Moviemakers and movie marketers are developing new ways to deepen their relationships with the consumers. Different social media sites offer good opportunities for this. One example of this is Twentieth Century Fox using the social networking site MySpace to get consumers to sign up for "Black Curtain Screening Series", advance movie screenings through their MySpace page in return for adding Black Curtain as a friend. In this way Fox is able send news of movie releases and competitions as well as find out more about the consumers' preferences which can be used in targeting them later on. Another way could be to develop an online game to accompany a movie which for example Resident Evil: Extinction (2007) had alongside advertising in hope of creating "want to see" by getting the consumers to engage more with the movie before the release. One successful campaign was for the movie Cloverfield (2008) which began with a trailer in cinemas without a title or release details. This lead to a lot of consumers going online to find out more about the movie which again lead to a series of clues. The official website added more material little by little and this attracted the core audience who were online and liked following the clues. This campaign ran alongside traditional advertising, was more interactive and resulted in creating a significant amount of word-of-mouth. (Kerrigan 2010, 201-202.)

Search marketing can also be an important part of movie marketing, as consumers are now spending more time and looking for information about movies on the Internet. One example of such activity was done by the Hollywood movie 2012 (2009) which instead of having the official website in the trailer, it said in the end "Google Search: 2012". A good idea because it is easy to remember, but what was a problem for the movie was that the official website for the movie was not anywhere in the top 10 Google results, so the execution could have been a little better. (Hollywood Film Promotes Google Search in the Trailer, Digital Inspiration, Date of retrieval 14.5.2010.)

Even though there are ways to market a premiering movie online or offline and be successful at it, the Internet has brought along a problem called piracy. New technologies have made the duplication and distribution of movies faster, easier and cheaper. A movie still in theatres gets recorded by someone using a video camera and soon enough it is available online for free or a poor quality copy on DVD. The film industry is wondering how to make the most of the opportunities offered by the digital world and at the same time make sure the pirates do not destroy the industry. According to Kerrigan (2010, 198), there are few approaches dealing with piracy. Firstly, the 3D technology and other new developments could keep consumers coming to the theatre as watching a movie at home cannot come close to the cinema experience. Secondly, moviemakers can, and some are, accessing audiences directly through the Internet, which can also be seen as a solution to the oversupply of movies, as large number of movies are left without theatrical release each year assuming that there are no audiences for them. The audiences may exist and they could for example be the ones who are active movie consumers but do not watch movies in the cinema. In any case, premiering the movies online faces low barriers of entry and cost, as well as those related to access to the consumer, which could make a change as one of the reasons for piracy is lack of access to a broad selection of movies through the conventional routes of distribution. (Kinnunen 2008, 51-54; Kerrigan 2010, 194,196-200.)

Example countries on the Internet

In this chapter two example countries are shortly compared to each other in Internet marketing of movies. America was chosen for one since it produces the second biggest amount of movies in a year and they are the most international in terms of distribution. Finland was chosen as the other since it is the writer's home country and the movies shown in Finnish movie theatres are mostly American and Finnish.

American major movie studios have great competitive advantage as over the years the masses have gotten used to the American way of doing movies, meaning the know-how, international distribution companies and budgets so big

they can afford to spend millions on marketing. Hollywood's dynamic environment has even attracted the best moviemakers and talents from Europe. Today, the Internet has also become a part of the movie business in which the major studios have begun to operate, and already in 2006 the Hollywood studios spent over 200 million dollars on online advertising. (Hollywood Online: Getting the Big Picture, date of retrieval 11.5.2010; Suomalaisen elokuvan markkinat ja kilpailukyky, date of retrieval 12.5.2010.) But marketing on the Internet does not necessarily mean spending huge amounts, which is good news for the independent moviemakers.

In addition to the Internet movie marketing examples mentioned earlier, the campaign for Paranormal Activity (2007) is worth taking a look at. Paranormal Activity was shot in one week for 11 000 dollars and made by Oren Peli who had no formal movie training. The movie was brought to the attention of DreamWorks after circling film festivals for a while, and they launched an online campaign which basically put the power of distribution in the consumers' hands. The website for the movies included a box which said "Demand it" and if clicked the consumer could vote for the movie to come the city where they lived and if the clicks went over a million the movie would open nationwide. This was the studio's attempt to create excitement for the movie and take this low budget independent movie and turn it into a mainstream event. ('Paranormal Activity': A marketing campaign so ingenious it's scary, date of retrieval 10.5.2010.)

In Finland, the resources to make a movie are far from those in America as the average budget for a movie is about 1,5 million Euros. International distribution is difficult and there is only little experience of these markets. Lack of funding is said to be the main reason why some genres are completely missing from the Finnish movie scene and it can be difficult to make a movie look good without proper budget, even though sometimes it is just the question of the quality of moviemaking. The funding of many Finnish movies are now quite dependent on sponsors, especially when it comes to marketing since The support of the Finnish Film Foundation is insufficient. Furthermore, the online marketing of movies in Finland is still in its infancy as the money spent on online marketing as a whole was only 120 million Euros in 2007, and Finland is said to be a developing country in online marketing. (Vuori 2009, 14; Lindström Mia, date of

retrieval 14.5.2010; Suomalainen elokuva yhä riippuvaisempi sponsoreista, date of retrieval 14.5.2010; Suomalaisen elokuvan markkinat ja kilpailukyky, date of retrieval 12.5.2010.)

Yet, Internet opens possibilities for those with smaller budgets. One example found in Finland is Star Wreck: In the Pirkinning (2005) which is a minimal budget independent movie and has become the most watched Finnish movie so far. Star Wreck was published on the Internet and was free to download by everyone and after first four days it had been downloaded 400 000 times. The count in 2008 was eight million. The first idea of the moviemakers was to publish the movie only online but fans started to request DVD's. Later on Universal Pictures became interested in distributing the movie and along with that came other distributors who took the movie to Britain, USA and Japan. The success of Star Wreck has brought many international sponsors to the sequel called Iron Sky and this time the budget is over six million euros. Some of the budget is funded by moviegoers as it has been made possible for them to invest in the movie. Also, Iron Sky has used the same technique as Paranormal Activity and has placed "Demand it" button on its website, and so far there are requests from all around the world. Iron Sky is planned to be distributed on the Internet as well as shown in theatres. (Hakola Outi, date of retrieval 15.5.2010; Ketola Ilkka**,** date of retrieval 15.5.2010; Saksan tunnetuimpia näyttelijöitä pääosissa, date of retrieval 14.7.2010; Support, Iron Sky, date of retrieval 26.7.2010.)

5 EMPIRICAL RESEARCH

The empirical part of this study was conducted through an online questionnaire using ZEF(Z-scored Electronic Feedback) information gathering tool. The reason for using a questionnaire to collect information was quite simple. In general there was not a lot of information available for this thesis topic and even less collected from moviegoers, so this questionnaire was made to obtain new information on the moviegoers, their relationship with the Internet and movie marketing on the Internet as well as the moviegoer's point of view, with which the role of Internet in marketing premiering movies and whether it is worthwhile to market movies online would be easier to define, and possibly give new ideas to movie marketers. In addition the questionnaire would also give some information on the American and Finnish movie marketing online, especially in the eyes of the Finnish Internet users. Unfortunately after the questionnaire was finished, the answer charts created by the ZEF tool could not be compared to each other in order to take a look at the different aspects of the questions, such as how different are the answers between active and not so active moviegoers, which would have been interesting.

5.1 Target group

The target group for this questionnaire was based on the information given by the secondary research. Information from different sources stated that people between the ages of 12-24 are the most frequent moviegoers and the biggest segment of internet users. 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. Based on this information the questionnaire was sent to about a thousand students of School of Business and Information Management in Oulu where the students' average age range between 19-25, meaning they fall in the group of being people who are visiting the cinema most often but at the same

time are spending a lot of time on the Internet. The questionnaire was sent via email and was available online for one week during May 2010 when the students could answer it. The questionnaire finished with 235 full answers out of 270, 74% female and 26% male respondents, with an average age of 24 years.

5.2 Moviegoing habits

The first questions stated the age, nationality, gender and contact information of the respondents which are not visible here. The second questions established their moviegoing habits and behaviour as well as their Internet usage, which would tell whether the respondents belong to the target group of people and if they are suitable for the questions about marketing of premiering movies and the Internet.

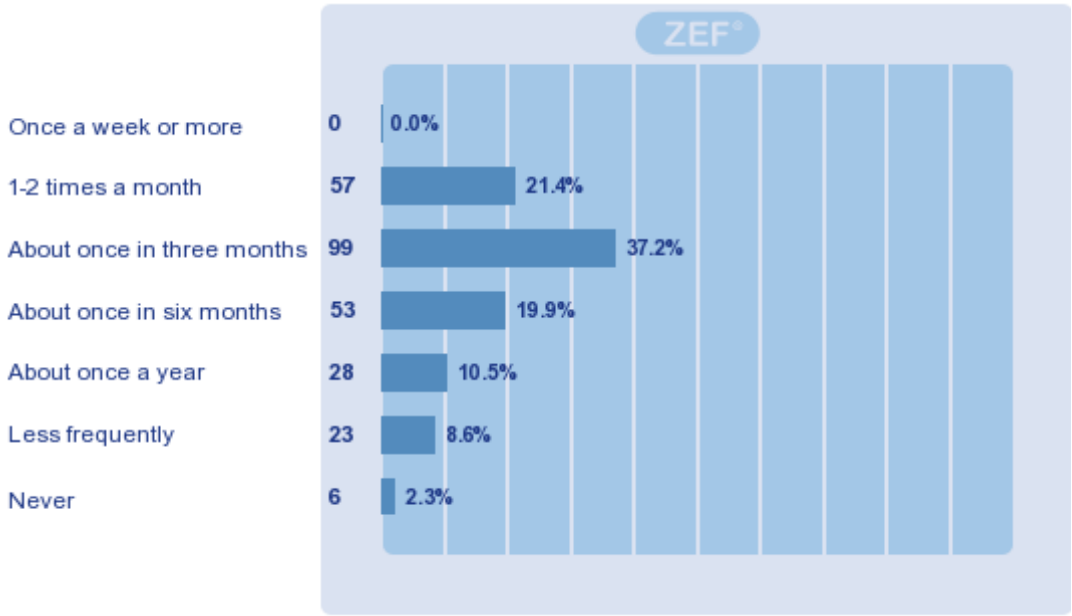


FIGURE 1. Cinema attendance

Figure 1 shows the cinema attendance of the respondents. 37% of all the respondents visit about once in three months and 21% of them 1-2 times a month, which means that over half of the respondents are active moviegoers.

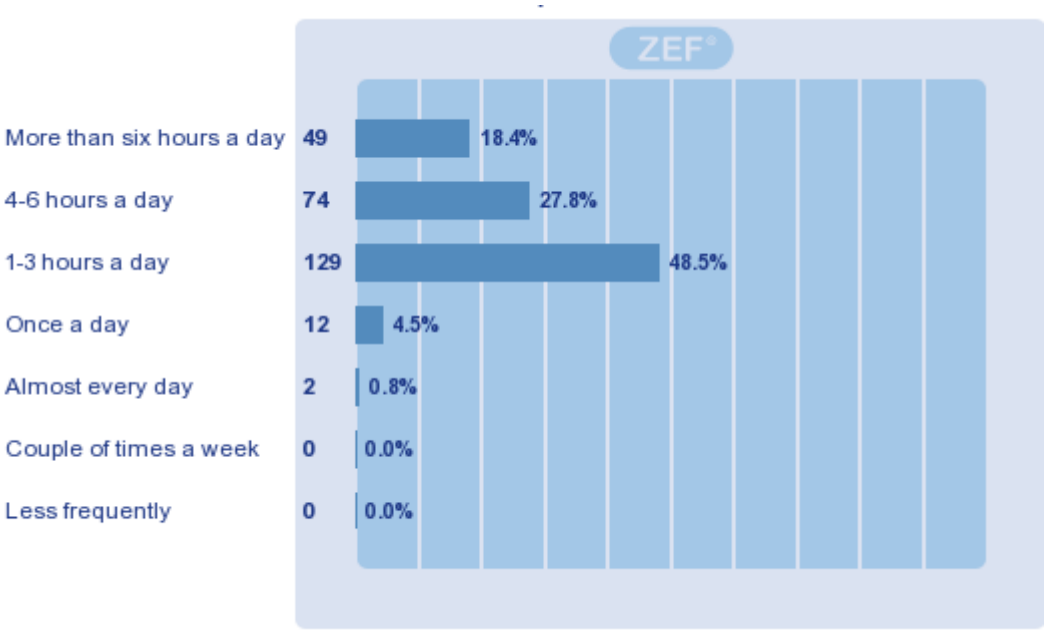


FIGURE 2. Internet usage of the respondents

Figure 2 shows the Internet usage of the respondents. 49% of them use the Internet 1-3 hours a day, 28% 4-6 hours a day and 18% more than six hours a day, which means the most of the respondents are active Internet users.

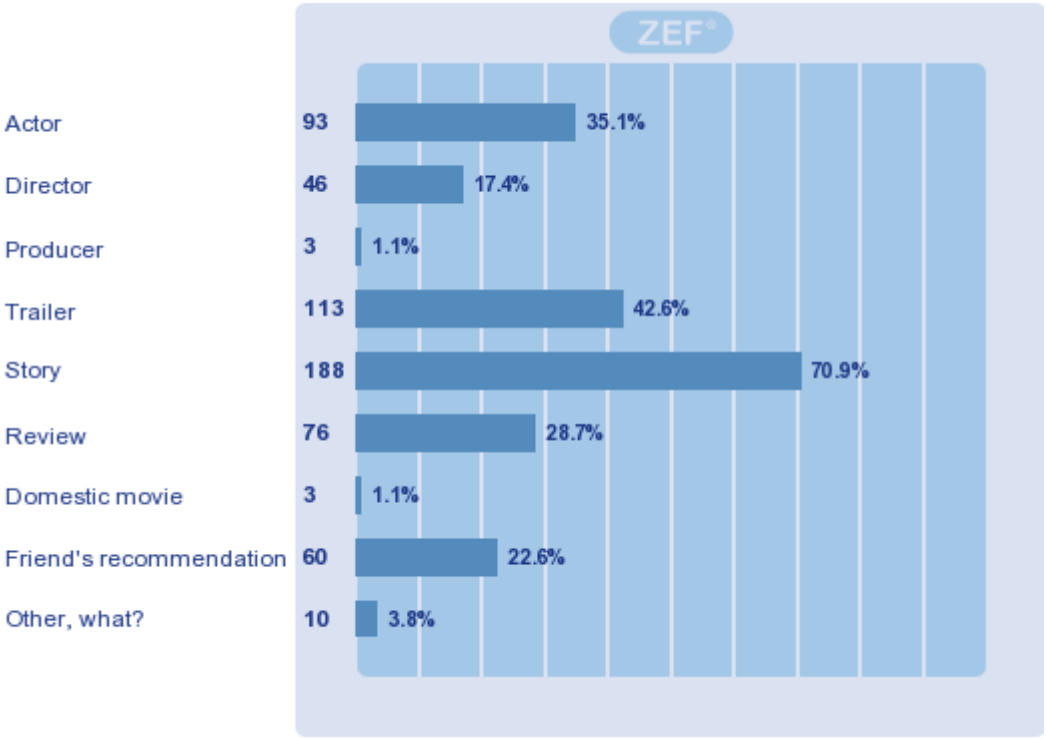


FIGURE 3. Basis for watching a movie

Figure 3 shows the basis for watching a particular movie according to the respondents. The respondents were asked to choose two most important options. The *story* of a movie seemed to be most important with 71%, *trailer* being the second most important with 43%, and *actor* not far behind with 35%. *Friend's recommendation* received 23% of the votes. The other answers which did not suit the options given were mostly *genre* and the *hype* around a premiering movie.

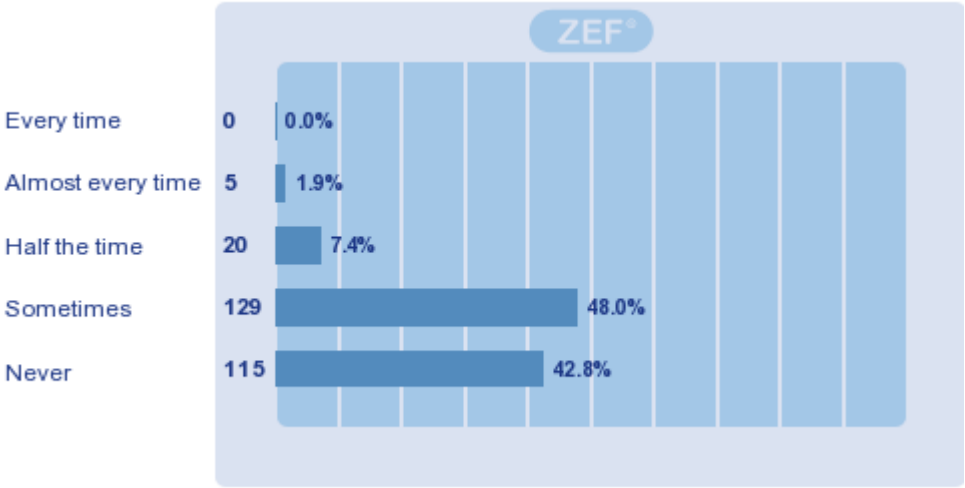


FIGURE 4. The frequency of watching a movie on premiere(during opening weekend)

Figure 4 shows the frequency of the respondents watching a movie on premiere. In this question the respondents were also asked to pick two most important. The most popular answer was *sometimes* with 48% of answers. Second popular was *never* with 43%. What comes to why the respondents prefer to watch a movie particularly in the cinema(see Figure 5), the most popular answer was the *whole cinema experience* with 72%, *big screen* second with 49%, and *sound system* third with 37%. The other answers which did not suit the options given were mostly *able to concentrate only on the movie* and *social event with friends or family.*

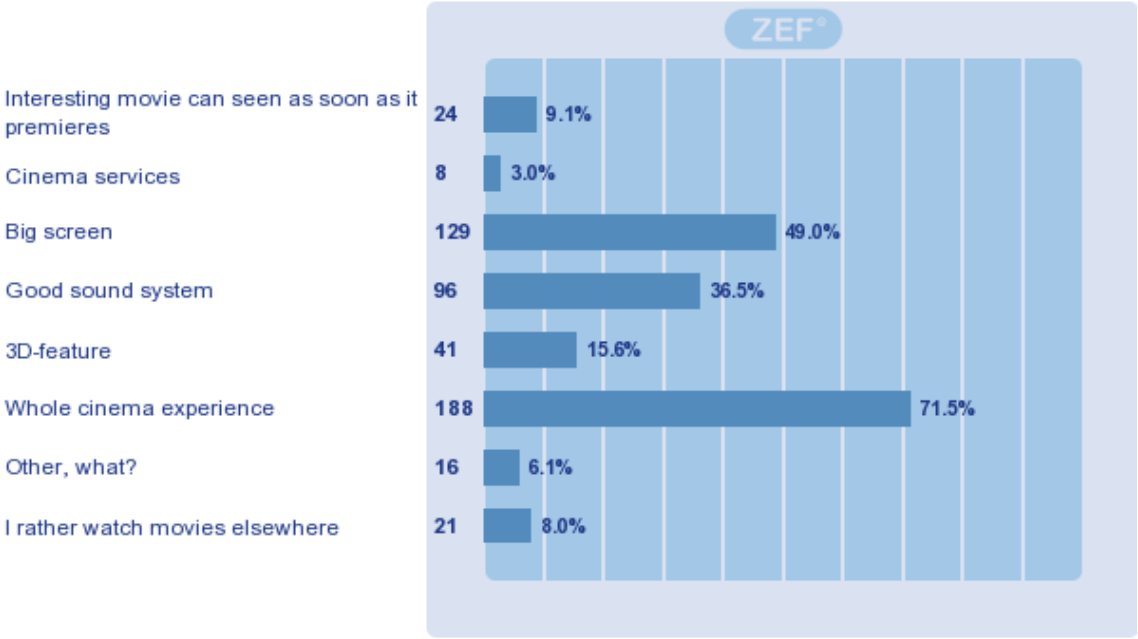


FIGURE 5. Reasons for preferring to watch a movie in the cinema

Figure 6 shows the reasons which prevent the respondents watching a movie on premiere, and the most popular answer was that it *can be seen later on in the cinema* with 36% of answers. Almost as popular was the *price of ticket* with 35%. The other answers which did not suit the options given were mostly *too much crowd at the movie theatre* and *difficulties getting tickets or good seats* for the premiere.

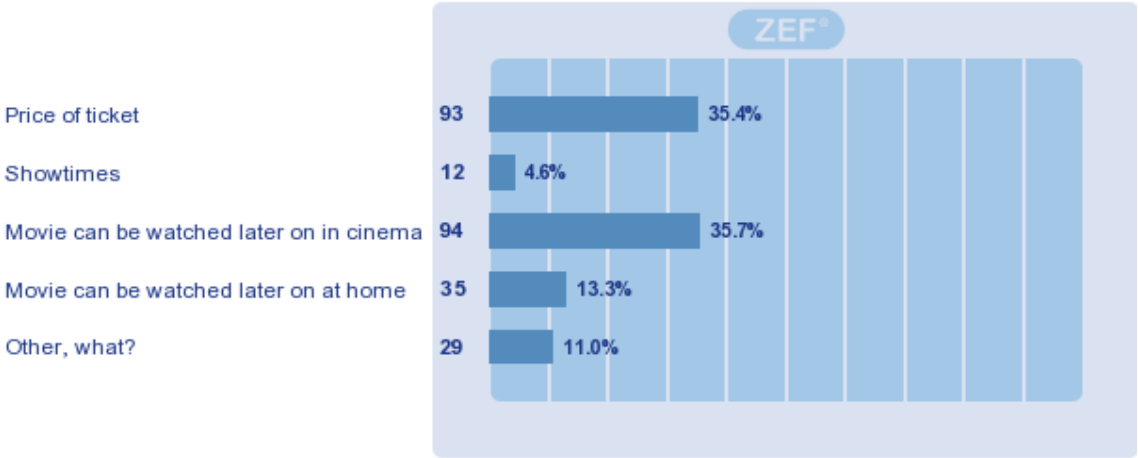


FIGURE 6. Reasons which prevent watching a movie on premiere(during opening weekend)

5.3 Activities online

The next questions were asked to know what the respondents do online and about movie information on the Internet. These questions are more about what is the relationship the respondent has as a moviegoer with the Internet.

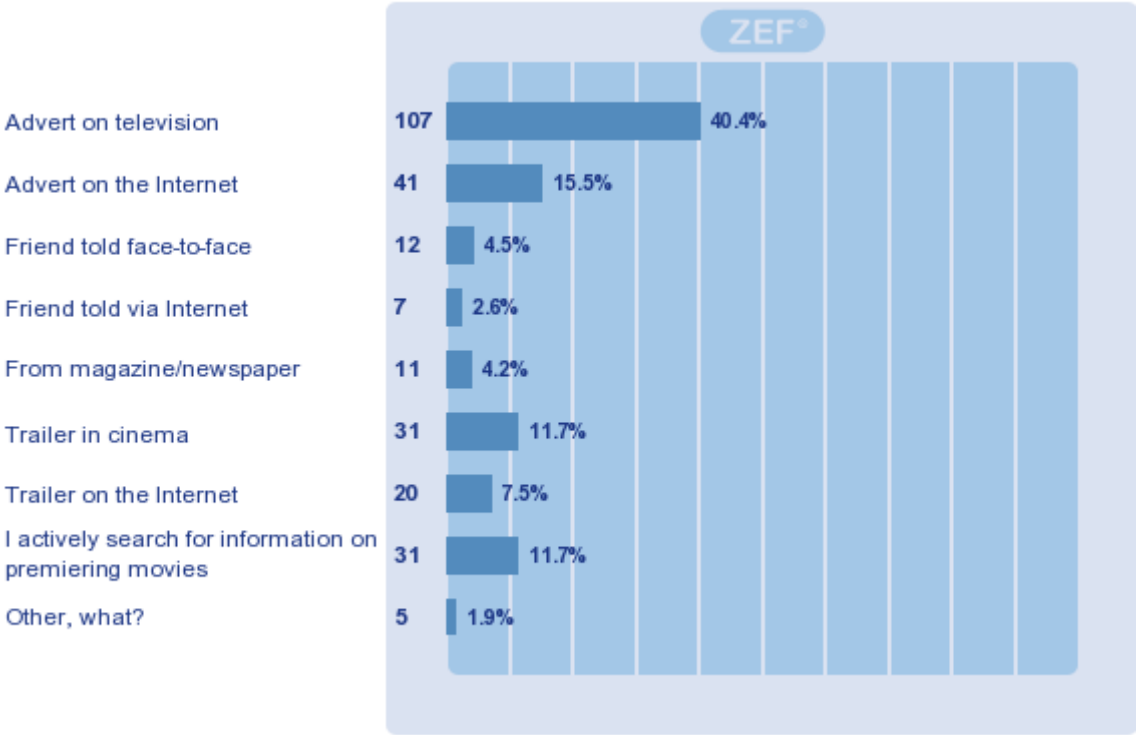


FIGURE 7. The source of first piece of information on a premiering movie

Figure 7 shows the sources where the respondents get their first piece of information concerning a premiering movie. An *advert on television* got the most answers with 40%. *Advert on the Internet* got 16% of answers and both *trailer in the cinema* and *active searching of premiering movie information* were in third place with 12% of answers. The other answers created no particular majority.

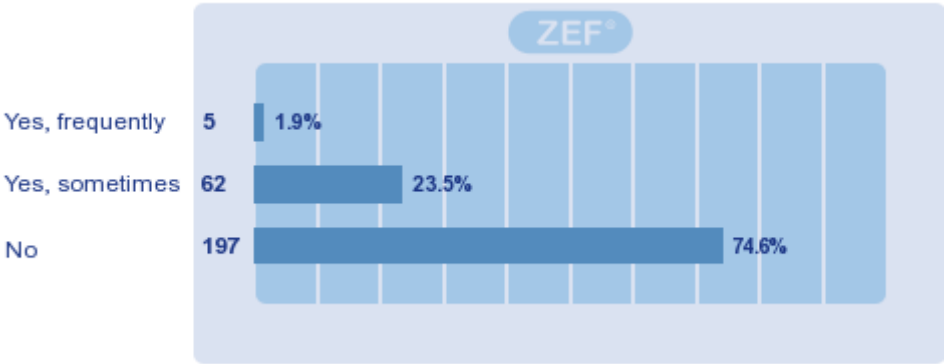


FIGURE 8. Forwarding of movie information

Figure 8 shows if the respondents forward any movie information(for example a trailer) on the Internet, and the most popular answer was *no* with 75% and second popular was *sometimes* with 24%.

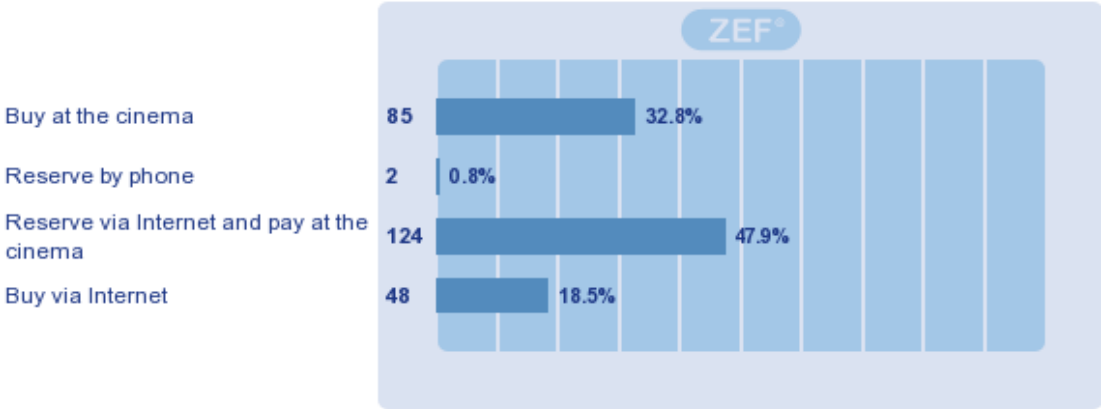


FIGURE 9. Way of purchasing cinema tickets

Figure 9 shows the way the respondents buy their cinema tickets. 48% of the respondents reserve the tickets via Internet and pay at the cinema. 33% buy them at the cinema and 19% buy them via Internet.

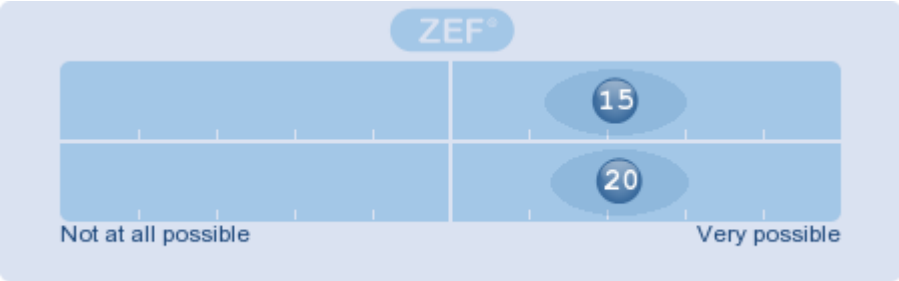


FIGURE 10. The possibility of becoming interested in another premiering movie while at cinema website

Figure 10 shows the average answer to the question that if the respondents buy or reserve their movie tickets via Internet, is it possible that they become interested in another premiering movie while at the cinema website. Most of the respondents clicked towards very possible. The oval shape around the number 15 shows the average area of clicks. The number 20 is of no relevance to this question.

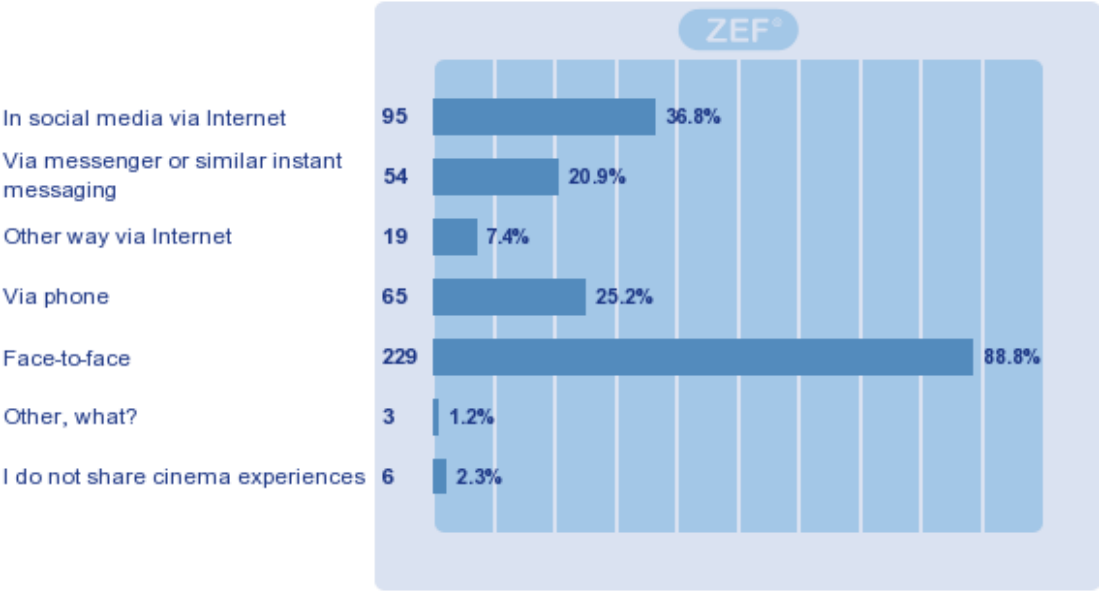


FIGURE 11. The most common way of telling friends about a movie seen in the cinema

Figure 11 shows the most popular way of telling friends about a movie seen in the cinema. In this question the respondents were asked to pick two most important options. 89% of all answers were *face-to-face*, 37% chose *social*

media via Internet, and 25% chose *via phone*. Not far behind with 21% of answers were *via messenger or similar instant messaging*. Other answers did not create a particular majority.

5.4 Online marketing and information

The remaining questions were more specific with movie information and marketing online. These questions wanted know more about the effects of movie marketing and available movie information on the respondents, as well as a few particular questions about the American and Finnish online movie marketing. The very last question was an open question about whether the respondents have suggestions of improving the marketing of movies online.

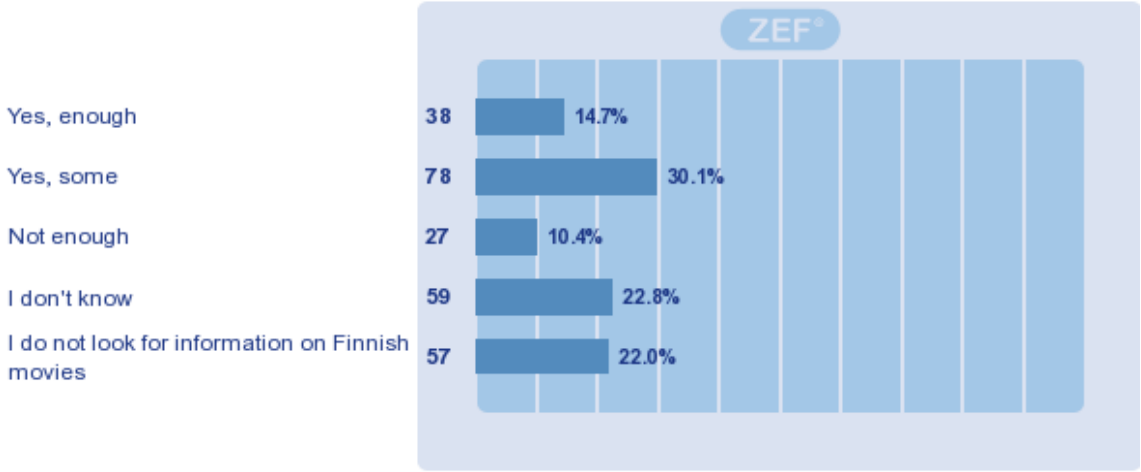


FIGURE 12. Availability of information on premiering Finnish movies on the Internet

Figures 12 and 13 show the respondents' answers to whether there is information available on premiering Finnish and American movies on the Internet. The most popular answers for Finnish movies were *some information* with 30%, *I don't know* with 23%, and *I do not look for information* with 22%. Also 10% thought there was not enough information. For American movies the most popular answers were *enough information* with 64%, *some information*

with 18%, and *I don't know* with 12%. Only 2% said there is not enough information on premiering American movies.

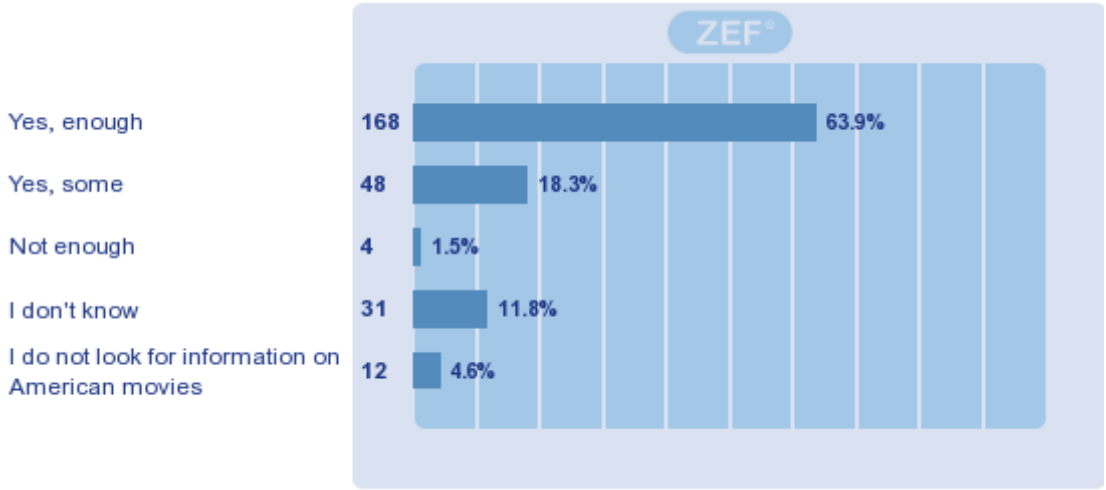


FIGURE 13. Availability of information on premiering American movies on the Internet

Figure 14 shows whether the respondents notice the marketing of premiering Finnish and American movies on the Internet. 46% of answers said that they *notice both sometimes*, 25% said *yes* and 16% said *American yes, Finnish no*.

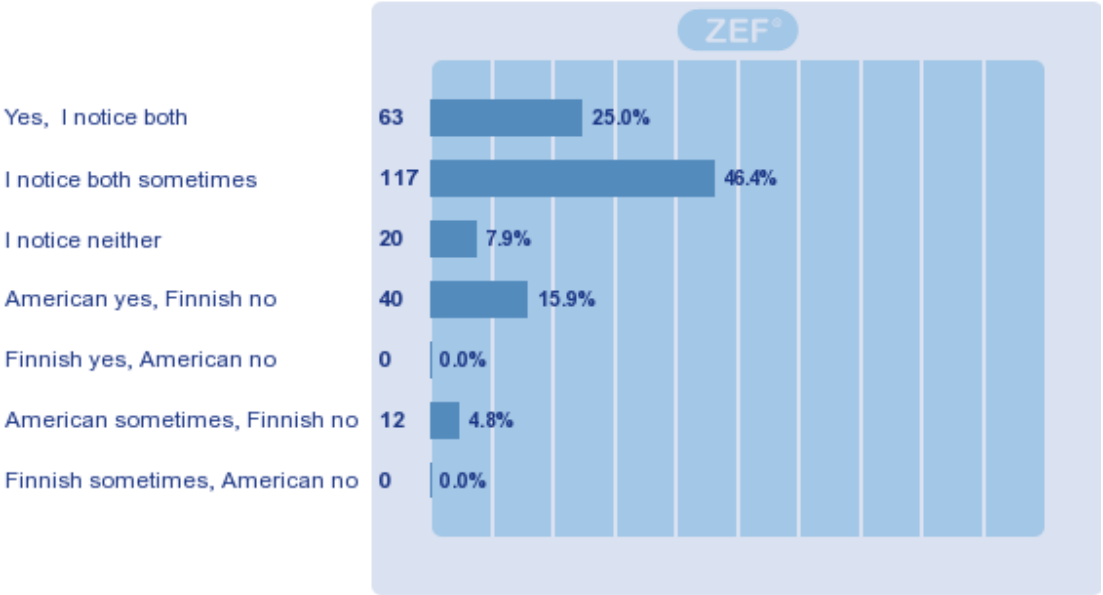


FIGURE 14. Noticing of the marketing of premiering Finnish and American movies on the Internet

Figure 15 shows the respondents' answers to the question that if they found out about a movie coming to the cinema already months before the premiere, where this information comes from. The last option is missing the words: "or when the movie is already in cinema ". The most popular answer was *trailer or teaser in cinema* with 44%. Not far behind with 42% was *trailer or teaser on the Internet*, and third most popular was *other information on the Internet* with 35% of answers. The other answers which did not suit the options given were mostly *television* and *magazines*.

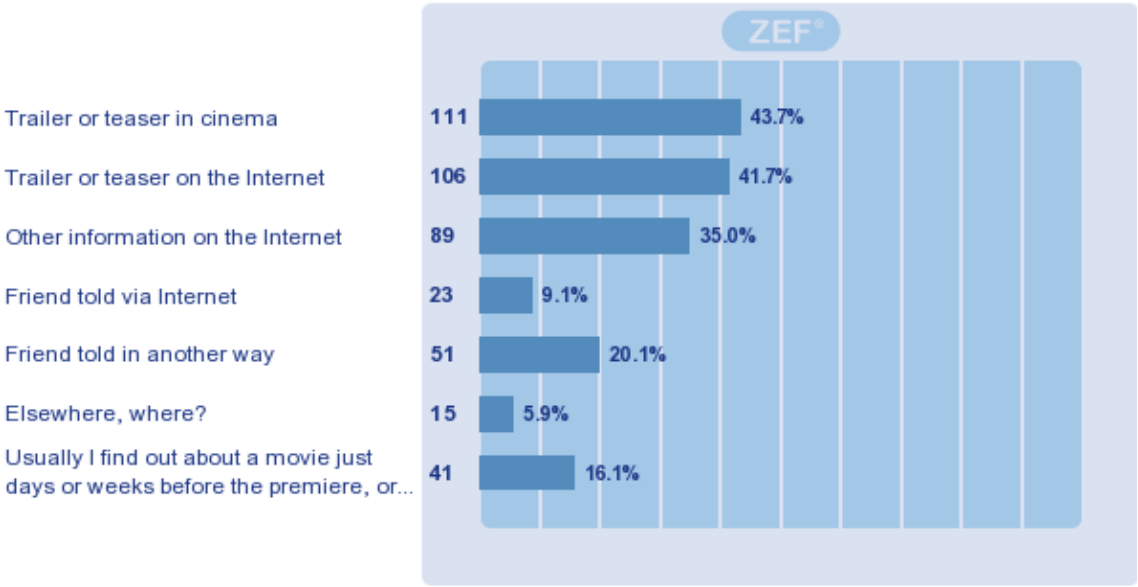


FIGURE 15. Source of information if a movie is known to come to cinema months before the premiere

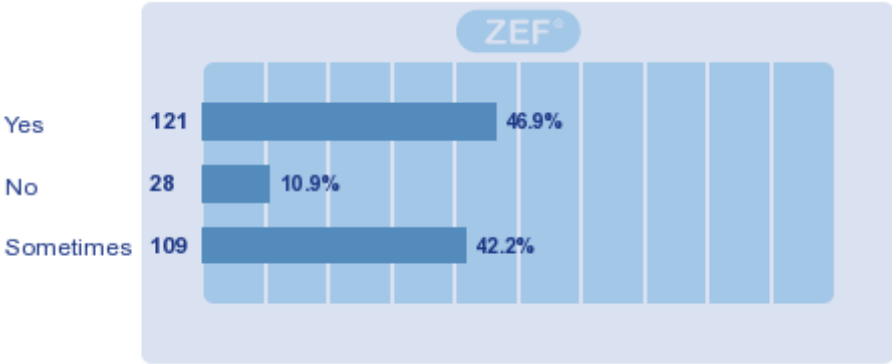


FIGURE 16. Looking of more information on the Internet about a premiering movie before deciding to go see it

Figure 16 shows whether the respondents look for more information on a premiering movie before they decide to go see it. *Yes* was the most popular answer with 47% and *sometimes* second with 42%, which means that most of the respondents use the Internet to search for more information at least sometimes before deciding to go see a movie.

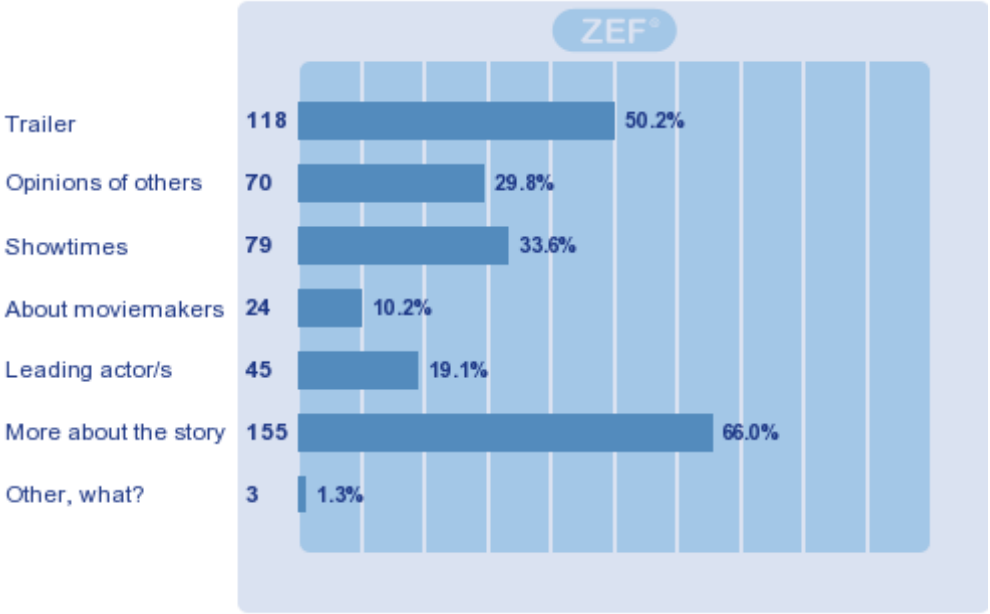


FIGURE 17. Search objects if looking for more information on a premiering movie before deciding to go see it

Figure 17 shows what kind of information the respondents search for if they answered *yes* or *sometimes* to the previous question. In this question the respondents were asked to choose two most important options. *More about the story* was the most popular answer with 66%, *trailer* being second with 50%, and *showtimes* third with 34%. The other answers which did not suit the options given were mostly *review*.

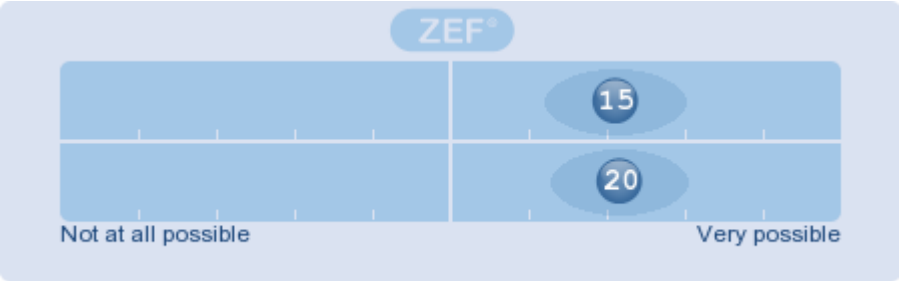


FIGURE 18. The possibility of becoming interested in another premiering movie while searching for information on one on the Internet

Figure 18 shows possibility of the respondents becoming interested in another premiering movie, while searching for information on one on the Internet. Most of the respondents clicked towards very possible. The oval shape around the number 20 shows the average area of clicks. The number 15 is of no relevance to this question.

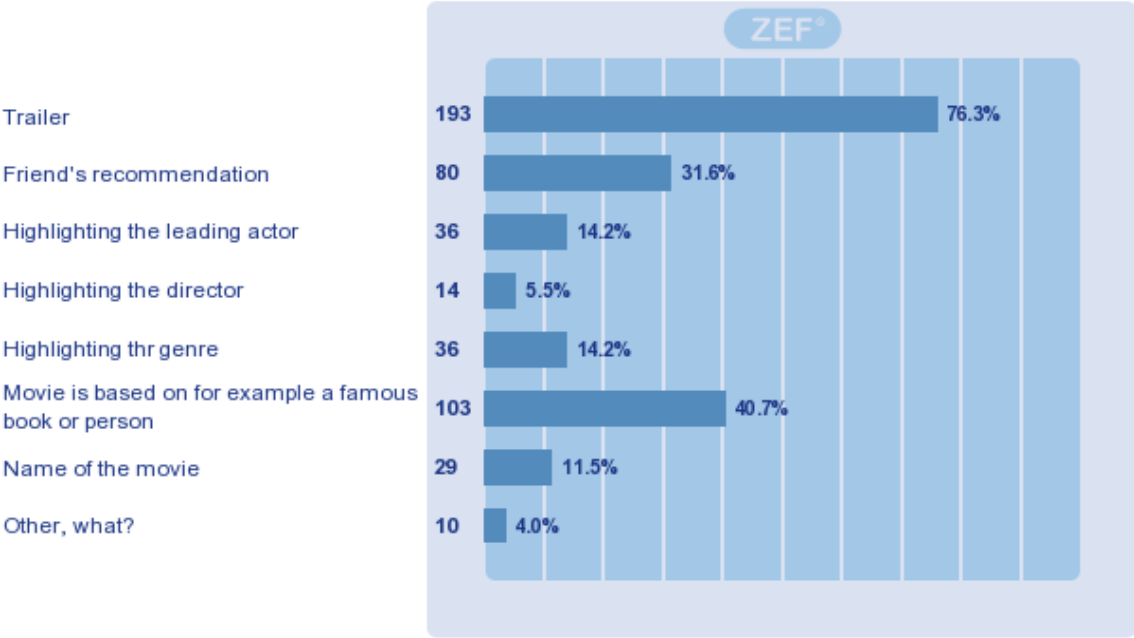


FIGURE 19. The kind of marketing that makes most interested in a premiering movie

Figure 19 shows what kind of marketing for premiering movies makes the respondents most interested in a movie. In this question the respondents were also asked to choose two most important options. *Trailer* was the most popular

answer with 76% of all answers. *Movie based on for example a famous book or person* was second with 41%, and *friend's recommendation* was third with 32% of all answers. The other answers which did not suit the options given were mostly *story*.

Figure 20 shows whether movie marketing on the Internet (for example a trailer or a banner ad) makes a respondent interested and/or search for more information on a premiering movie. The average answer situated in the box where the respondents both become interested and search for more information on a premiering movie. The oval shape around the number 10 shows the average area of clicks.

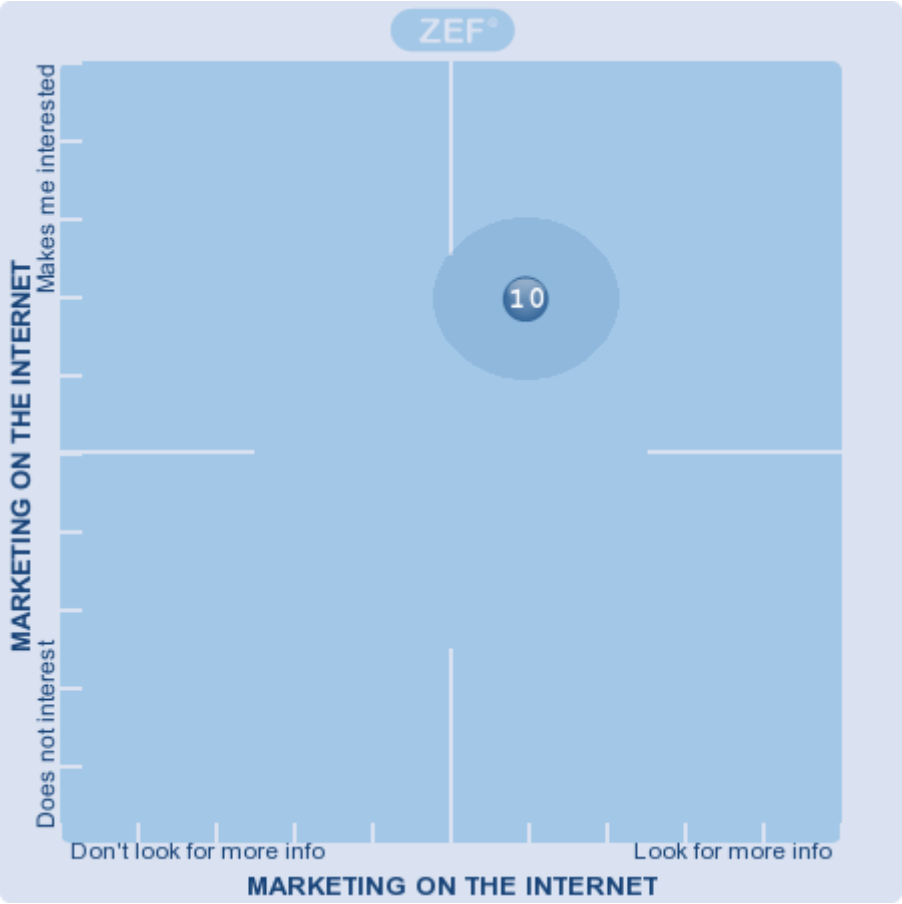


FIGURE 20. The possibility of movie marketing on the Internet making interested and/or look for more information on a premiering movie

The last question was a free statement about what the respondents thought would be a way of improving the marketing of premiering movies on the Internet. There were more suggestions than those who thought there is enough movie marketing on the Internet. Table 4 shows the opinions of the respondents both positive and negative. The number inside the brackets indicates how many times the particular suggestion was given.

TABLE 4. The suggestions and other opinions of the questionnaire respondents

Suggestions
Marketing in social media, such as Facebook (x9)
More unusual ways of marketing that are easy to spot (x4)
More trailes to websites that are used often, such as the daily news www.iltalehti.fi (x3)
No pop-up advertising (x3)
A Finnish equivalent for foreign movie websites such as www.imdb.com (Internet movie database) or www.apple.com/trailers (x2)
More offers such as cheaper movie tickets (x2)
More banners (x2)
No banners (x2)
Making trailers better by telling straight what it is about but not revealing the whole story
Improving the marketing of independent movies using the Internet
Making the day of premiere more visible in marketing
A website of Finnish movies such as www.imdb.com
Making Finnish movies more visible
More adverts on different websites for example showing pictures of premiering movies
More interactive movie marketing
Uploading trailers to Youtube and linking them to Facbook

More stylish banners
More advertising in public
Movie theatres should advertise in social media
Having trailers on more websites
The moviemakers should include the plan for marketing already in the beginning of the process
Making the basic story of the movie clear in marketing
A website of premiering movies which updates daily
Improving the visibility of Finnish movies
More visible competitions where one can win movie related items
Other opinions
There is no need for more marketing, information is available to those who seek it (x2)
A bad movie does not get better with marketing

6 CONCLUSIONS

According to the survey, half of the respondents are active moviegoers, visiting either 1-2 times a month or once in three months. Those who visit said the biggest reason why they prefer to watch a movie in the cinema was the whole movie experience, which is so much different from watching elsewhere. The respondents see a movie during premiere weekend only sometimes or never, and the reasons for that are high ticket prices and the fact that the movie can be seen in the cinema later on. The story of the movie is the most important basis for watching a particular movie, but right behind come trailer, leading actor and review. A significant amount of the respondents like to share their cinema experiences face-to-face, but the next best thing seems to be the Internet, whether using for example an instant messenger or social media sites.

Almost half of the respondents use the Internet 1-3 hours a day and the rest even more, so the whole group can be called active Internet users. Most of the respondents get their first piece of information on a premiering movie from television, but about one fourth of them get it from the Internet, whether in form of for example an advert or they come upon a trailer. If they find out about a movie coming to the cinema months before the premiere, it is because of a trailer or a teaser either in the cinema or on the Internet, or other movie related information on the Internet. 66% of the respondents say they use the Internet to reserve or buy their cinema tickets. Also the people who use the Internet for getting tickets say that it is very possible for them to become interested in another upcoming movie while at the cinema website.

Answers for the question of whether there is enough information on Finnish premiering movies on the Internet were pretty scattered. About 30% of them say there is some information, while almost 45% say they do not know or do not look for the information. Over 10% say there is not enough. In comparison, whether there is enough information on American premiering movies on the Internet, almost 64% of the respondents say yes, while over 18% say there is

some information but only 2% say there is not enough. Most of the respondents say they sometimes notice both American and Finnish movie marketing on the Internet and one fourth of them say they do notice both, almost 16% say they notice American marketing but not Finnish, and almost 8% say they notice neither.

According to the survey, marketing of movies on the internet makes respondents interested and search for more information on a premiering movie. The respondents say that trailer as a form of marketing makes them most interested in a premiering movie. A movie based on for example a famous person or book and friend's recommendation gathered the second and third largest amount of answers. Most of the respondents search for information on a premiering movie before they decide to go see it, whether always or sometimes, and the thing they search for the most is more about the story of the movie, but not far behind comes the trailer. Also, they say it is very possible for them to become interested in another premiering movie while searching for information on one. In addition, most of the respondents say they do not forward movie information on the Internet.

In the free statement section of the survey, the respondents were asked to come up with ways to improve the marketing of movies on the Internet. Majority of the answers were more willing to suggest an improvement than say marketing is not necessary. Most suggested improvement was to have movie marketing on social media sites. Secondly, they wish for more unusual ways of marketing which is easy to spot. Thirdly, they want trailers to appear on frequently visited websites and the disappearance of pop-up advertising. The rest of the suggestions were each good and important but they did not create a majority from which any particular conclusions could be made.

Comparing the marketing of premiering movies on the Internet in Finland and in America did show a few differences. The marketing of both countries seems to be noticed by the questionnaire respondents sometimes, but the American marketing is noticed a bit more. Also, the American premiering movies have a lot more information available on the Internet, which makes it easier for the consumers who search for it to decide whether to go see a particular movie.

The results of this study show that marketing of movies on the Internet makes the consumers interested in premiering movies and the trailer seems to be still the most important way of marketing, whether consumers see it in the cinema or search for it on the Internet, and the consumers wish the trailers were available on the Internet more easily and effortlessly. Also, having different kinds of movie marketing on social websites seem to interest the consumers.

Inevitably movies and their marketing have come together with the Internet. The film industry has always been a technology driven industry, the Internet is growing and its users are increasing. Major studios and big budget producers are worried about threats such as piracy, smaller producers have trouble with financing in general, but at the same time they are both thinking about ways to utilize the Internet to their advantage.

So is it worthwhile for the moviemakers and marketers to market their premiering movies on the Internet? The answer is yes, because first of all the biggest segment of moviegoers are at the same time the largest group of Internet users, which makes them an excellent target group for online marketing of movies. Secondly, consumers are now spending a lot of time online and relying on the Internet for many of their needs, such as for example movie information, ticket purchasing or sharing movie experiences and opinions. Thirdly, the Internet users rather suggest improvements to internet marketing of movies than say it is not needed, which leads to the conclusion that they are interested in movie marketing, want to know about new upcoming movies and have information available but they are hoping for new better ways of marketing and getting rid of the annoying advertising models. In addition, marketing on the internet is less expensive and targeting much easier compared to other marketing channels.

The role of Internet in marketing premiering movies has been growing and becoming more important now that the target group of moviegoers are now online. The reach of Internet is worldwide and fast, and it has broken the traditional routes of distribution as well as the cost of it. Movie marketing is still needed to introduce new movies but it can take on new forms with lower costs

and become more interactive on the Internet. The consumers are receptive to marketing but hoping for new innovative ways to reach them.

The Internet offers possibilities to also other moviemakers than the major studios in Hollywood. On the Internet the big and low budget productions can begin on an equal footing in terms of distribution and marketing. Premiering a movie or marketing it on the Internet does not necessarily mean spending a lot of money, as great examples from America as well as from Finland have shown, but the Finnish movie marketing scene is yet to realize the possibilities in full.

It is hard yet to tell how the future will change the nature of movie marketing or what new technologies will emerge, but the Internet will offer different kinds of possibilities for movies without movie theatres suffering much losses, if the consumers have said that many of them prefer to see a movie in the cinema because it is such unique experience. There will be people who prefer the cinema and others watching at home, but Internet could also be an outlet for the premiering movies which do not get a theatrical release but which have audiences online.

It can be a difficult task to introduce every new movie to the consumers as a new product, but with the help of Internet, the marketer having understanding of technology and knowing what kind of marketing reaches the consumers can make all the difference in marketing premiering movies on the Internet.

7 DISCUSSION

The subject of this thesis brought together the biggest interests in my personal and professional life, which made it a quite obvious choice already in the early days. The Internet is something I use every day for many needs and movies have been an important part of my life since childhood. Marketing interests me the most professionally and especially concerning movies. There are constant changes in the movie business and this particular topic was current and could possibly give the reader a good picture of movie marketing in general and what is happening now with the Internet.

As the objective was to learn about the role if the Internet it has now in premiering movie marketing and if it is a good tool for marketing, the best way to go about it I thought was to go through every book, article or web page that even remotely concerned the subject. There was not a lot of information available for this study which did not make it easy. Other thing was the lack of knowledge in thesis making. Both of these together postponed my schedule again and again and there were times of desperation but again the situations I was put in eventually taught me a thing or two about researching, putting information together and stress control.

For the empirical part of the research the questionnaire for the students seemed the best way to go because I was interested in knowing how many times they go to the cinema, use the Internet and how they feel about and are affected by movie marketing, and also compare the answers to myself as a heavy Internet user and a moviegoer. I felt the moviegoers' opinions and habits should be known instead of for example interviewing a person who works in movies or movie marketing, to learn more about what the marketing targets like and do not like, what works with them and what could be done differently.

Of course everything cannot go perfectly when doing a long project like this for the first time. I know that after a while I am going to look at the thesis differently

and see things that could have been done better, but at the this point the biggest mistakes I see in the questionnaire part. Some questions could have been easily taken out and replaced with better ones, but again because of the schedule dragging behind I had very little time to complete the questions and to think about them fully. If there is a next time, I know how much time is really needed and know more about which questions are the important ones.

The results of the questionnaire gave the picture that the respondents like to have information easily available but also are receptive to marketing and were willing to give suggestions to improve it. To these respondents the role of Internet is important and it has become more important to the marketers as well. It is worthwhile to market premiering movies on the Internet since consumers find it interesting and the information available can affect their decision to go to the cinema.

Looking at the results of this thesis, new research questions have taken place in the process. One could be for example that how would the younger age groups answer the questionnaire now that they are also active moviegoers and are using the internet, or could the marketing of Finnish premiering movies be improved and how. Both of these are studies which I would gladly take on for further learning about movie marketing and the people subjected to it.

Many times the reliability of results can be an issue in these types of studies. In my work I believe I have searched for and found reliable sources for the theoretical background and practiced criticism. In the questionnaire I have used very simple and understandable questions and in my opinion the results of this study can be repeated.

What comes to the contribution of this thesis, I feel that in addition to defining whether premiering movie marketing online is worthwhile, my work can also give new ideas to movie marketers, because Internet has become important and I have collected new information from the questionnaire respondents which can be very useful. This study could be used as a point of reference when planning a new marketing strategy for movies. But what I hope for the most is the possibility of encouraging both low and bigger budget filmmakers in Finland to market their movies online.

In the end, this experience has been educational but hard and I am glad it is finally done. This has reminded me how important it is to fully think a subject through from every angle before starting a project like this and how much time it will take to complete it. I guess I have to thank my close ones for endless support and listening through the tougher times and for understanding my constant moaning throughout the process.

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APPENDICES

APPENDIX 1 Questionnaire

1. Age, nationality and e-mail or phone number

2. Gender

3. How often do you visit the cinema?

4. On what basis do you usually watch a movie?

5. How often do you watch a movie on premiere (during opening weekend)?

6. Why do you prefer to watch a movie in the cinema?

7. What prevents watching a movie on premiere (during opening weekend)?

8. How much do you use the Internet?

9. Where do you usually get the first piece of information concerning a premiering movie?

10. Movie marketing on the Internet (for example a trailer or banner) can make me interested and/or look for more information on a premiering movie

11. Do you forward movie information, for example a trailer, on the Internet?

12. Is there information available on premiering Finnish movies on the Internet?

13. Is there information available on premiering American movies on the Internet?

14. How do you usually buy cinema tickets?

15. If you reserve or buy tickets via Internet, is it possible that you become interested in another premiering movie while at the cinema website?

16. In what way do you usually tell your friends about a movie you saw in the cinema?

17. If you find out about a movie coming to the cinema already months before the premiere, where does this information come from?

18. Do you look for more information on the Internet about a premiering movie before you decide to go see it?

19. If you search the Internet for more information about a premiering movie before you decide to go see it, what information do you search for?

20. If you search for information on the Internet about a premiering movie, is it possible that at the same time you become interested in another premiering movie?

21. What kind of marketing for premiering movies makes you most interested in a movie?

22. Do you usually notice the marketing of premiering Finnish and American movies on the Internet?

23. How do think the marketing of premiering movies on the Internet could be improved?