

Contents

<i>List of figures</i>	ix
<i>List of tables</i>	x
<i>Acknowledgements</i>	xi
1 Introduction	1
<i>What is marketing?</i>	2
<i>Supply chain management and marketing</i>	5
<i>Defining film marketing</i>	7
<i>Outline of the book</i>	9
2 The origins and development of the film industry	12
<i>Hollywood's domination of the global box office</i>	13
<i>Historical development of the film industry</i>	15
<i>Edison, technical developments and their effect on the infant industry</i>	16
<i>The formation of the Trust</i>	16
<i>Aims of the Trust and economic background</i>	17
<i>The opposition and their dependence on Europe</i>	17
<i>The growth of the independents</i>	18
<i>The rising importance of market awareness</i>	18
<i>The Trust and anti-Trust</i>	19
<i>World War I</i>	20
<i>Product differentiation</i>	20
<i>The birth of Hollywood</i>	21
<i>The US conquers Europe</i>	22
<i>The majors are born</i>	22
<i>Spiralling costs</i>	23
<i>The big budget feature</i>	23
<i>Why does the US still dominate?</i>	24
<i>The commercial element</i>	25
<i>Marketing and distribution</i>	26
<i>Suspicion of distributors</i>	26
<i>Structural considerations</i>	26

South Korea 27
The Nigerian film industry 30

3 Market research in the film industry 33

Early forms of market research 34
Perception of market research in the film industry 35
Research processes in film marketing 35
New product development and film marketing 36
Development – project-based versus the slate approach 38
Types of research undertaken in film marketing 39
Script assessment 39
Concept testing 40
Title testing 40
Positioning studies 41
Business-to-business testing 42
Business-to-consumer testing (test screenings) 42
Recruited audience screenings 42
Testing of marketing materials (advertising testing) 44
Tracking surveys 45
Exit surveys 46
Conclusion 46

4 The film marketing mix 47

The role of the star – actors 48
The role of the star – non-actors 53
Script/genre 55
Age classification 59
Release strategy 60
Conclusion 61

5 Bringing the consumer in 62

Convergence in the creative industries 63
Crowdfunding 64
Transmedia marketing 70
The Cloverfield campaign 72
District 9 73
Conclusion 74

6 Traditional film marketing materials 75

Marketing to a sales agent 77
The unit publicist 78
The unit photographer 79

<i>Visual representation</i>	79	
<i>Film posters</i>	81	
<i>Making sense of film posters</i>	83	
<i>Film trailers</i>	92	
<i>The purpose of the trailer</i>	92	
<i>Bringing it all together</i>	96	
<i>Conclusion</i>	97	
7 Consumer selection of films		98
<i>Why we watch</i>	99	
<i>Motives underlying film consumption</i>	100	
<i>The impact of the film marketing mix on consumption choices</i>	103	
<i>Establishing trust</i>	105	
<i>Word of mouth</i>	106	
<i>Electronic word of mouth</i>	107	
<i>Developing an online following</i>	109	
<i>What prevents film consumption?</i>	111	
<i>Conclusion</i>	111	
8 Critical reception		113
<i>The role of the critics</i>	113	
<i>Awards ceremonies</i>	115	
<i>Conclusion</i>	119	
9 Distribution		121
<i>Sales agents</i>	121	
<i>Distributors</i>	124	
<i>Film festivals and markets</i>	128	
<i>Release strategies</i>	133	
<i>Self-distribution</i>	136	
<i>When the system lets you down</i>	139	
<i>File sharing</i>	140	
<i>The new players in distribution</i>	141	
10 Marketing through film		144
<i>Social and political impact of art (film)</i>	145	
<i>Struggle for balance</i>	146	
<i>Film as educator (the social marketing function)</i>	147	
<i>Fact and fiction – blurring the boundaries</i>	148	
<i>Place marketing through film</i>	149	
<i>Product placement</i>	151	
<i>Transitions in brand/film interrelationship</i>	153	

Branded entertainment 154

Moving forward 156

11 Conclusions

Limitations 158

Logic of the book 159

Setting the scene 159

New product development and research 160

The film marketing mix 160

Consumer selection of films 162

Distribution 162

Broadening the scope 163

Conclusion 164

References

Films

158

165

184