Marika Valo

How Film Marketing Has Changed in the Last Decade

Metropolia University of Applied Sciences

Bachelor of Business Administration

Degree Programme in Economics and Business Administration

Thesis

May 2018

Tiivistelmä

Tekijä(t) Otsikko	Marika Valo Miten elokuvien markkinointi on muuttunut viimeisen vuosikymmenen aikana
Sivumäärä Aika	40 sivua 6.5.2018
Tutkinto	Tradenomi
Koulutusohjelma	Liiketalous
Suuntautumisvaihtoehto	Markkinointi
Ohjaaja(t)	Lehtori Pirjo Elo

Tämän opinnäytetyön tavoitteena oli tarkastella kuinka elokuvien markkinointi on muuttunut viimeisen vuosikymmenen aikana. Työ toteutettiin olemassa olevaan aineistoon perustuvana laadullisena tutkimuksena. Tutkimuksessa pyrittiin selvittämään miten elokuvien markkinointi on muuttunut viimeisen vuosikymmenen aikana ja mitkä tekijät ovat vaikuttaneet muutokseen. Tutkimuksen teoriaosuudessa käydään läpi elokuvateollisuuden historiaa ja käytäntöjä, sekä tänä päivänä laajalti käytössä olevia markkinointikanavia.

Tutkimuksen aineistona käytettiin aiheeseen liittyvää, jo olemassa olevaa kirjallisuutta, verkkolähteitä, kuten blogeja ja uutisartikkeleja, sekä elokuva-alalla työskentelevien ammattilaisten haastatteluja. Tutkimustuloksissa käydään esimerkkien kautta läpi kuinka elokuvastudioiden markkinointitiimit ja levittäjät ovat ottaneet uusia markkinointikanavia käyttöönsä ja onnistuneet tavoittamaan kohdeyleisönsä. Tuloksista käy ilmi kuinka mobiililaitteiden käytön yleistyttyä kuluttajien huomion kiinnittäminen on hankalampaa kuin ennen, ja kuinka markkinoinnissa käytettävän materiaalin on oltava huomion kiinnittävää ja nopeasti sisäistettävää.

Tuloksista käy myös ilmi kuinka sosiaalisessa mediassa informaatiotulvan seasta erottumiseen vaaditaan enemmän, mutta sisältö pystytään kohdentamaan tarkemmin oikealle kohderyhmälle. On siis entistä tärkeämpää tietää tarkalleen ketkä kuuluvat elokuvan kohdeyleisöön, ja mistä sosiaalisen median kanavista heidät parhaiten tavoittaa.

Avainsanat	Elokuva, Markkinointi, Sosiaalinen media, Budjetti, Levittäjä, Kohdeyleisö,

Author(s) Title	Marika Valo How Film Marketing Has Changed in the Last Decade
Number of Pages Date	40 pages 6th May 2018
Degree	Bachelor of Business Administration
Degree Programme	Economics and Business Administration
Specialisation option	Marketing
Instructor(s)	Pirjo Elo, Senior Lecturer

The purpose of this study was to investigate how film marketing has changed in the last decade. The study was conducted using a qualitative research based technique. It was based on existing material, and empirical study was used to analyse how certain films have seized the opportunities presented by an evolving marketing landscape and how the marketing and promotional pathways have changed. The core aim of the research was to look at the particulars of how film marketing has changed over the last decade or so, and what the key factors are that have influenced this change.

In the theoretical part of the study, ideologies and practices behind film marketing were examined and some of the common marketing channels that are widely used to promote contemporary films were explored. For the research material, existing literature, web resources such as blogs and news articles related to the core of my topic were used, and professionals working in the film industry were interviewed.

Through the results of the research examples will be shown of how film studios, marketing teams and distributors have implemented new marketing approaches and managed to reach their target audiences in a more focussed and effective way. The results will also show that as the use of mobile devices have become more commonplace, it has become increasingly difficult to get the attention of consumers. To get the target audience's attention, marketing has had to evolve to become more attention grabbing, engaging and focussed. The results reflect on how getting attention in social media can be more challenging, but the content can be targeted more specifically. Today, it is important to know exactly who the target audience of the film is, and which social media channels they are using.

Keywords	Film, Marketing, Social media, Budget, Distributor, Target Audience

Table of Content

1. Introduction

The public projection of early Lumière brothers films in the year 1895 is commonly regarded as the breakthrough in motion pictures and the commercialisation of the moving image. The brothers were pioneers and created breakthrough technology which sowed the seeds for the multi-billion dollar global film industry that exists today. (Pruitt 2014)

Just like the technology that captured these moving images changed over the course of 130 years, so too has the marketing and promotion of the films themselves. And, it could be argued that the most radical shift in how films are marketed, and brought to audiences has occurred since the dawn of the new millennium.

This thesis will explore how and why film marketing has changed so dramatically since the turn of the century and especially in the last decade. The main research question is in the title, how film marketing has changed in the last decade? The thesis is built to answer research questions like what are the reasons that caused the changes in film marketing? And what are the new ways studios are using when marketing a film?

The research will look into the theories and practices behind film marketing and empirical study is used to see how certain films have adapted to the change. The research will introduce some of the new channels and ways of marketing through case examples.

In the results, the thesis will investigate how cutting through the information overload that exists across the internet to reach target audiences has seen targeted campaigns on social media platforms that directly connect with particular film viewing demographics and how marketing budgets have exploded to at times match the production budgets of the films themselves.

1.1. History of film industry

The film business has strong roots, and the history goes as far back as the late 1800's. The industry has changed immensely, but the key purpose behind why films are being made is still the same, to tell a story and to entertain people. The first steps in the invention of the film industry happened in the late 1880's with "motion toys" that basically tricked the human eye with sequences of fast moving still frames, which created the illusion of a moving picture. The first big breakthrough in motion pictures and the commercialisation of the moving image was created by the Lumière brothers in 1895. Their

invention was called 'Cinematographe', and it was basically the early version of a camera and a projector all in one. It was a long road from the Lumière Brothers to World War I, but by then, theatres were already screening propaganda films to the public. After the war was over, and the U.S was in cultural boom, Hollywood and the film industry as we know it today had begun to grow. By the 1920's, the film industry had really taken off and there were hundreds of films made each year. This also lead to the glamorous reputation of Hollywood as the cultural centre, and film stars became icons of admiration. Some of the big film studios of today were established in Hollywood when they built their own facilities in the early 1900's, including Warner Brothers Pictures, 20th Century Fox and Paramount. The 1930's was the golden age of Hollywood, and marked a memorable change in the industry when sound was added to films. By adding sound to the film it took the cinema experience to a whole new level. Around the time of World War II, films were being widely used for propaganda and also as educational tools. By 1946, after the war had ended, the film industry was doing better than ever. New films were being made faster than before, and people went to the cinema frequently. There was no stopping the growth of the film industry at this point. But the time the 1950's came and the rise of pop culture brought music and TV's into most American homes. Pop culture started to change the way films were marketed, as now there were films that were particularly targeted to the younger audience. After the golden age of Hollywood the 1960's and 70's were the low years for the film industry with studios struggling to make films and get people to go to the cinema. During the 70's Hollywood started to lift its head again and filmmakers were being more creative and taking risks with filmmaking. Looking back in the history of films, this is the time some of the great classic films like Jaws and Star Wars were made, that still after 40 years inspire new filmmakers. These films spawned the rise and use of special effects, and this type of film making has been growing ever since. The use of special effects and the need for Hollywood stardom has also made the film budgets rise while other production costs and advertising have gotten more expensive as well. (Hale 2014)

1.2. Film marketing

In film production the making of the film and the story are important, but just as important is how the film is being marketed. Even if the most amazing film was made and screening in the cinema, it still doesn't guarantee that people will go see the film if they are not aware of it. This is where film marketing comes in and plays a very important role. Knowing who the target audience is, and being able to identify them and create an engaging marketing campaign will build interest towards the film and drive these people to the cinemas. When you have a well targeted fan base who go see a film and en-

joy it, they will most likely spread the word and keep the positive word-of-mouth going. (Film Marketing)

Film marketing for each film is different. Every film released has to be marketed as a "new product" and introduced to the right audience in a way that catches that specific groups attention. Depending on the category of the film and the target audience the marketing channels and tactics can vary a lot. (Marich 2013, 8)

A films theatrical release window has gotten shorter over time which means that films may only be running six to eight weeks in the cinemas, so the films marketing campaign has to be effective and get the target audience's attention to get them into the cinema quickly. The opening weekend, which is the first weekend that the film is showing in theatres, is extremely important and can almost make or break the film. Usually it is really hard for films to recover from a bad opening weekend and climb to success after that. (Marich 2013, 4-5)

1.3. Keywords

Micro and low budget films

There are different opinions as to what counts as a low budget film and where the line should go to define between micro-budget, low-budget and commercial film. The production costs also vary a lot depending on the country where the film is made and financed. A report about low and micro-budget film production in the UK, created for The UK Film Council in 2008, defines films roughly in three categories by their budget; no-budget films 0 – 50,000 GBP, micro-budget 50,000 – 250,000 GBP and low-budget from 250,000 to 1 million GBP. (Low and Micro-Budget Film Production in the UK 2008, 9)

In the Irish Film Boards' (IFB) document about IFB Approach to difficult and low-budget films, it is stated that feature films made in Ireland should have at least 3 million EUR budget to pay all the crew a full rate. This budget also includes all production costs etc. So according to IFB, and the State Aid rules in Ireland, films made with a budget under 3 million EUR can be considered as a low-budget film. (IFB Approach to Difficult and low-budget Films 2016, 3)

Distributor

Distributors are companies who purchase, promote and release films. The distribution companies work together with the filmmakers, producers, publicists, sales agents, cinemas and many more. They acquire the films and negotiate who shows the film, and for what period of time, what kind of release plan will be set and overall marketing plan. It is one of their main objectives to make sure the film makes profit. (Distributor 2017)

Independent films (indie films)

Independent film can be defined in many ways. The founder of Raindance film festival and British Independent film awards, Elliot Grove, wrote on the Raindance website's blog that independent film is more about the state of mind or the state of your soul, than the state of your budget. (Grove 2014)

Usually in everyday meaning independent film is most likely lower budget film that is not made with the big Hollywood studios.

IMDb

Internet Movie Database, better known as IMDb, is the most used online database for film and TV. People can find information about over 4 million films, TV shows etc, and profiles of over 8 million cast and crew members. (About IMDb)

Video on Demand (VoD)

Video on Demand, often shortened as VoD, is a system for watching video content. Most video on demand systems have a wide range of TV shows, films and documentaries that are available for the user to watch anytime on their computer or mobile device. (What is Video on Demand)

Billion

In this thesis use of the figure billion is based on the American meaning of the word, so it equals thousand million (1,000,000,000).

2. Film marketing

2.1. Changes in film marketing

The traditional marketing channels like television, print and radio are effective when advertising for masses but it is more challenging when the target audience is niche. Online marketing has opened a whole new door for more cost effective way of marketing for targeted audiences. (Meerman 2015. 34,35)

With the rise of online marketing, and even more with social media marketing, the field is changing all the time, and film distributors and marketing teams need to be on top of what is the currently the best channel for marketing their film. In the early 2000's online marketing was starting to get more attention and it was seen to provide new opportunities. Back then, the biggest social media platform was MySpace, which has since been mostly forgotten and replaced by new social media channels like Facebook and Twitter. Around the millennium it was quite common that films had their own websites, but today there are so many other online platforms that can offer the same information as the film's own website would, this means it is not as necessary anymore to build a specified website for each film. (Thilk 2017)

Social media has brought new advantages for film marketing. Not to mention the reduced costs it offers comparing to TV or print ads. Through social media channels, studios can start engaging fans earlier and get them involved in the marketing process by communicating with them. It is not unseen anymore that the marketing of a film starts as early as a year before the release date. (Leimkuehler 2013)

Google and Neustar MarketShare conducted a two year long case study to see what are the best channels for marketing PG-13 action films, which are films that have parental guidance suggested for under 13 year olds. The study looked into the 26 biggest action films produced in America during that two year gap and measured through these films which marketing channels would be the most cost effective, by comparing the money spent on advertising and the profit gained from the cinema ticket sales. The countries the study was focused on were The U.S, U.K, Australia, France, Germany and Brazil. On average American film studios spend around 30 million USD for their PG-13 action films marketing campaigns. Average of 82% of the budget is usually spent on TV advertising, and only 10% goes to digital channels. The results of the case study showed that 64% of the revenue generated from the ticket sales was tracked

back to TV advertising, yet digital marketing was three times more effective than TV. (Google Case Study)

2.2. How film marketing budgets have changed

Budgets in the film industry have been on the rise in the last decade and the changes can also be seen in film marketing. The marketing budgets for films have noticeably increased even since 2010. Around that time the common marketing budget for studio film was roughly 70% of the production budget, so if film was made with a budget of 100 million USD, they would've spent 70 million USD to market the film. Today the numbers have almost changed places and many studios are spending more money on marketing the films than actually on the production. Since around 2010 there has been a growing number of low-budget horror films made with under 5 million USD budgets, like Insidious, Sinister and You're Next. All these films spent over four times the production cost on their marketing. (Shankar 2014)

If we look at how film marketing budgets have changed in the last couple of decades, the change is noticeable. In the 80's the average marketing budget for a studio film was 4.3 million USD, which nowadays would mean around 12.4 million USD. (McClintock 2014)

In an article from Los Angeles Times from 1995, Times movie editor Claudia Eller was already writing about how film marketing budgets were growing, and people felt the budgets were getting out of hand. Back in 1993 the average budget for studios to spend on film marketing was 14 million USD, and by 1994 it had gone up to 16.1 million USD. At that time the average cost of film production and marketing together was around 50 million USD. (Eller 1995)

2.3. Changing distribution

Video on demand platforms have grown rapidly in the last ten years offering different viewing models for the users to choose from, and also giving filmmakers an easier route to get their films in front of an audience. There are three main types of video on demand platform: transactional, subscription and ad supported video on demand. With transactional video on demand platforms, like iTunes, the user can choose what film they want to watch and only pay for that. So each film is individually priced, and you only pay for what you watch. With Subscription video on demand platforms, like Netflix and Amazon Prime, users usually pay a monthly fee, which gives them advertisement

free access to all the content available on the platform. The free of charge version of video on demand platforms are usually ad-supported systems, like YouTube. So viewers can watch as much content as they would like to, but they will be shown advertisements every once in a while. (Koehler)

2.4. AIDA concept

One of the most used concepts in marketing is the AIDA concept. It can be used as the backbone when planning a marketing campaign. The acronym stands for Attention, Desire, Interest and Action, which are the basic steps for attracting new customers. The first step of the AIDA concept is attention, getting the customer to notice the advertisement or to become aware of the product in some other way. Once the customers attention has been gained, the next step is to get them engaged and to hold their interest by introducing the product. After the customers attention and interest has been caught, comes the desire stage, where the product is explained deeper and preparing the customer for the action stage. In the last section of the AIDA concept the goal is to get the customer to make the action of purchasing the product. The three main things to focus on when using the AIDA concept is to focus on the message content, structure and format. (Verma 2016, 76-77)

2.5. Defining target audience

What determines whether a film is a success or not is the audience. Each film has its own personalised target audience, who the film is primarily marketed to. When determining the target audience for a film, the marketers can use previously released films as references to see how similar films did in cinemas. This way they can plan their strategies and campaigns better and avoid making similar mistakes others have already made. The target audience depends a lot on the genre of the film, and by winning the identified target audience on your side, they will reach a wider audience for the film by positive word of mouth. (Kerrigan, Fraser & Özbilgin 2004, 36-37)

To identify the specific target audience, dividing the market into larger segments, and the segments again into target groups helps to perceive the whole audience. When the customers have been divided into different segments and groups, it is easier to customise the marketing campaigns to the desired target audience. (Karunakaran 2008, 390-391)

2.6. Crowdfunding

Crowdfunding is a modern way of fundraising and building awareness. It offers a convenient way to start promoting and building fanbase in earlier stages of productions. There is a large number of crowdfunding websites, of which the best known ones would be Kickstarter and Indiegogo. On these websites, anyone can look for financing for their projects. People can for example tell about their film idea and offer some sort of reward for individuals who are interested in investing money in to helping make the film happen. The donation can be anything from 10 to 100 USD or even more, depending on the project. The reward can also be almost anything from film merchandise to your name in the credits or a visit to the film set. (The Basics of Crowdfunding)

When creating a successful crowdfunding campaign, it is important to focus on the story. The campaign has to be able to convince individuals to invest some of their hard earned money to a project they only know the basics about. Adding a video that brings out personality and shows enthusiasm towards the project can be better way to introduce the project than just written words to convincing people to believe in your ambition. (Clifford 2013)

2.7. Social media marketing

The definition social media can be quite broad, and it can be used to describe various online channels and platforms. Most commonly, people use social media as a synonym for social networking, even though social networking is it's own part of social media. In everyday use social media is seen as online platforms where users can communicate with each other by sharing and creating content such as text, pictures or videos. (Nations 2018)

The Oxford Dictionary explains social media in very short and simple terms as "Websites and applications that enable users to create and share content or to participate in social networking." (Oxford Dictionary)

Social media has become a powerful tool in marketing, especially in the film industry. It has made targeting the right audience easier, and allows the marketers to target people based on their demographics, location or interests. The audience can be targeted based on for example the hashtags they use or the groups and categories they follow or like on social media, whether it is sci-fi or jazz music, the marketers can pick up the similar interests and target the marketing directly to these people. Through social media it is now easier to reach more people with less effort if you have interesting enough

material. When people see something that catches their attention, whether it's scary or funny or whatever the reason might be, they like to share it with their friends and followers. The average Facebook user for example has 338 friends, so when people start sharing a trailer or an interesting video about a film, there is a good chance for it to go viral quickly, like when the trailer for the film Star Wars: The Force Awakens was released, it took only 23 minutes for it to have over 1 million views. (Kirby 2016)

The trends in which social media channels are the most popular ones are changing as the trends change everywhere else, but often the main three social networking channels mentioned are Facebook, Twitter and Instagram. Next is a short introduction to these three and a few other social media channels that have become worthy platforms for film marketing. (Thérond 2017)

Facebook

Facebook was founded in 2004 by Mark Zuckerberg, who originally invented it for Harvard students to connect with each other. After its launch Facebook quickly spread to other universities in America, and by 2006 it had expanded for anyone to join. Creating an account and using Facebook is free for the users, and it makes its profits by selling advertising space. The main function of Facebook is to connect online with friends or other Facebook users. It is based around "friends", so anyone can send a friend request to another user and when accepted the two users become Facebook friends and they can see each others posts. Users can share media like pictures, videos and comments on their own profile wall, or post something on their friends walls or send them privately in the messenger system. This makes Facebook a fitting social media channel for marketing, as it is so easy and quick to share content with others and engage in conversations. The users can also modify the privacy settings, and hide the account and all posts from everyone else but the people they've accepted as their friends. On Facebook people can connect with others with the same interests as them by "liking" a page of a sports team or a film for example. (Explained: What is Facebook?)

Facebook is the most commonly used social media platform across the world with more than two billion active users every month. (Statista 2018)

Facebook has it's own guide that helps marketers to target the right audience and learn more about their behaviour. From the Facebook Audience Insights companies can get anonymous data and trends including demographics, users locations and languages,

what sort of pages they like and how often and on what device the users log onto Facebook. (Audience Insights 2014)

Twitter

Twitter is an online social networking platform, where users can share thoughts, comments, pictures and links publicly, directly one to another or privately. What differentiates Twitter from most social media platforms is, that each comment or post, also known as micro blogs or tweets, used to be maximum of 140 characters. (Thomases 2010, 4) In 2017 Twitter doubled the amount of characters allowed per tweet, so at the moment each post can be 280 characters long. (Sulleyman 2017)

Twitter has been growing it's position as the social media platform for TV and film industry to share their thoughts and news, and for the regular cinema goers to discuss and review films. In the online study conducted by Twitter and Nielsen in 2015, the results showed a connection between Twitter users and active cinema goers. In the study cinema goers are described as people between the ages 13-54, who have gone to the cinema at least once in the last six months. According to the results, Twitter users go to the cinema 25% more that other cinema goers, and are 87% more likely to go to the cinema to watch a film in the first ten days it's out. Active Twitter users can be seen as key influencers, as in the study 87% of people using Twitter admitted that when choosing a film to see in a cinema, tweets influenced their decision. From the Twitter users in the study, almost 40% had posted a tweet about a film, and 32% retweeted someone else's tweet about a film. The research also showed that every fourth moviegoing Twitter user is aware of and does notice films marketing about a month before the film is released. Sharing the films trailer and having a Q&A with the actors got about half of Twitter users attention and they will most likely take part on future Q&A's. For the active Twitter users and film fans, being able to communicate in real time with the actors is an engaging experience. (JenP 2015)

Instagram

Instagram is a social media application for mobile, where users can share pictures and videos with others. The application was first launched in 2010, and was a great success from the start. The success kept on going and in 2012, when Facebook bought Instagram for 1 billion USD, the application was downloaded more than million times every day. Instagram users can take pictures through the application, or use photos from the mobile device. It allows users to edit the pictures before sharing them, and it has a number of different filters that can be applied on the picture. (Britton 2015, 18-19)

Businesses can have their own Instagram account to share pictures and videos like other users, and attach suitable hashtags to improve the visibility of the posts. It is also possible to have paid advertisements on Instagram to reach wider audience. For being able to promote the posts, the account needs to be set up as a business profile. (Instagram 2018)

Snapchat

Snapchat is a mobile only application, that allows users to send picture or video messages edited with filters, text, emojis or self drawn add ons. The messages sent are only visible for 1-10 seconds, depending on how long the sender sets it to be. (Britton 2015, 231-232)

Advertisers in Snapchat can choose their audience from the predefined audience lists, or choose the best fitting demographics and interests to build their own custom audience. Original and creative way of advertising in Snapchat is to create your own filter that the users can have fun with and share with their friends and followers. (Snapchat)

YouTube

YouTube is an online video platform, founded in 2005. It started as a personal video sharing system, but has since developed into more like a video search engine. (Jarboe 2011, 3)

With more than a billion users, a billion hours of video is watched from YouTube every day, and over half of them are viewed on a mobile device. Today more 18-49 year olds are reached by YouTube than any of the cable networks in the US. (YouTube in Numbers)

Businesses can advertise on YouTube with TrueView in-stream ads, that are shown to YouTube viewers before the videos they chose to watch. These types of ads are possible to skip by the viewer and go straight to the video. TrueView discovery ads can be placed on the related videos, on the search results or the home page. YouTube also offers a mobile friendly versions that are 6 second long bumper ads that can be used to get the viewers attention with a short video. All these ads can be targeted to specific audience based on their interests, demographics or location. (YouTube Advertising)

Tinder

Dating application Tinder has created a place as one of the main social media applications used every day. The app is designed to be as simple as a dating app can be. Users see pictures of other Tinder users in a certain radius around them, and by swiping the picture right you're saying you're interested and by swiping left you're not interested. When two users have both swept each others pictures right, meaning they are interested, they become a "match" and can start chatting with each other. (Britton 2015, 79)

Reddit

Reddit is a social media platform where users can share content like stories, news, pictures or videos and comment on content others have shared. It is the fourth most visited website in the United States with more than 330 Million monthly users who engage with each other by sharing comments and taking part of discussions. (About Reddit)

2.8. Earned media

Accustomization of internet and social media has made it easier for companies to gain earned media. This means publicity that comes from a third party. So promotion that is not been paid or owned by the company can be earned media. If a consumer writes a blog post about a product they used it counts as earned media, but if the company itself writes a blog post to the company website it is seen as owned media or if the company pays an influencer to write about the company's product it is paid media. Through social media it has become easy for consumers to share their thoughts about companies and their products and this way bring them more publicity. (Kolowich 2017)

2.9. Teaser & trailer

Teasers and trailers are short promotional videos made to introduce a film to a wider audience and for this reason play a big role in film marketing. Teasers and trailers shouldn't give away too much about the film, but enough to arouse interest in the viewer to go see the full length film. A shorter teaser is usually released before the full length trailer and gives away less. Teasers usually establish the tone of the film without overly introducing the characters or the setting. Trailers usually reveal more of the tone of the film, whether it's a comedy or a horror film. After watching a trailer the viewer

would usually be able to tell roughly where the film is set and who are the main characters. (Goodman 2013)

2.10. Event marketing

Marketing events offer a live multi-media way of introducing the product to an audience in an innovative and personalised way. They do require extensive amounts of planning and organising, but they give the marketer a different route for promoting the product by creating a live experience for the audience. When consumers are constantly bombarded with advertising, an event can be a refreshing and more engaging way of building awareness of the product. Marketing events work well for re-launching a product or bringing out a new variations. With an event the marketers can collect valuable information about their target audience and focus the target group better. It also offers an possibility to test marketing and improve the campaigns. (Karunakaran 2008, 386-387)

2.11. Viral marketing

Viral marketing can be a vague idea, but in the simplest terms it is an online marketing technique that inspires web users to share the marketing message they saw, with others. Most marketers, if not all, wish for their campaign to go viral, as it catches like a real life virus and spreads by replicating. With viral marketing the campaign will reach a much wider audience than the original target group. In the beginning of viral marketing it was mostly users recommending something to others, like in the online shopping website amazon.com, when a user was reviewing a book a pop up would show up encouraging the user to recommend that book to a friend. With the pop up the user only needed to fill out friends name and email with a short message and the friend would receive a recommendation of the book with a link where to purchase it. Marketing that is done this way is more effective when the message is received from a friend or acquaintance instead of a somewhat personalised advertisement sent by the company itself. Most of the marketing campaigns that have gone viral are either entertainment, humanitarian or product offer related. Entertainment based marketing messages get passed on to friends easily when it makes the recipient laugh, whether it is a funny picture or a short video. Humanitarian messages like petitions or fund raisers are also shared often, but these are more dependent on the cause. Other kind of messages that are frequently passed on are deals and contests, whether it is something is being given out for free, coupons, competitions or other offers the message will travel. (Sweeney, MacLellan & Dorey 2006, 66,67)

Launching a viral marketing campaign might look easy and seem tempting in it's cost effectiveness and wider audience reach with less work, but getting it right is not an easy task. When planning a marketing campaign the marketers will never know how it will be received, with viral campaign in mind it is even harder, basically impossible to know how it will do. (Marketing Sherpa ,5)

3. Research methods

The study was conducted by using a qualitative research technique, based on existing material including literature, web resources such as blogs and news articles related to the core of the topic, and interview with a professional working in the film industry.

Qualitative research method is often used with convoluted studies as it focuses more on how people associate different events, advertising or marketing. It is useful when detecting patterns or similarities recurring in certain contexts. For qualitative research multiple methods can be used to collect the data. (Silver, Stevens, Wrenn & Loudon 2013, 56-58)

A qualitative research method was chosen as there are no official rulebooks or specific guidelines about how film marketing should be done. Empirical study was used to an-alyse how certain films have seized the opportunities presented by an evolving market-ing landscape and how the marketing and promotional pathways have changed.

For the qualitative research, professional editor working in the film industry was inter-viewed. The first part of the interview with editor Colin Campbell was held face to face in non formal context and followed up by an email interview.

The idea to use this type of interview method came from Max Travers' book Qualitative Research Through Case Study. (Travers 2001 ,3) In the book Travers writes how it is an efficient way to learn about a person or a topic by talking about the interviewee's day-to-day tasks, (which in this case was editing, and exactly what needed to be dis-cussed), and by asking open ended questions in a follow up interview. This method brought valuable and original data for the research.

4. Research materials and results

Through this research, similarities started to rise between campaigns done for very different films, so only a few examples were chosen and they were reviewed more in depth.

4.1. Marketing time

While film studios are starting to create a buzz about their upcoming films as early as possible, video on demand platform Netflix seems to go the other way. In 2016 rumours started to circle that a new film for the Cloverfield film franchise had been filmed, but no news was published and no official release dates were given. There were whispers of possible release dates, but nothing was released on these days. After some time the rumours were spreading that the film studio Paramount wasn't happy with the film, and Netflix's name started to emerge in the rumours around the same time. Finally, during a commercial break at the 2018 Super Bowl, a high profile American football championship, Netflix released a 30 second video announcing that the new Cloverfield Paradox film will be available on Netflix right after the football game. Netflix has previously hinted that reducing the marketing time would be something that they are considering. By not advertising a film for months or weeks, and instead just releasing an ad maybe days or hour earlier creates a different awareness and momentum around the release. (Thilk 2018)

4.2. Film distribution

As film marketing has changed, so has the film industry as a whole. The distribution of films has seen extensive changes in the last decade. Previously, films had their theatrical release in the cinemas, and usually after around 17 weeks they would be released on home video or video on demand. In 2010 Tim Burton's film Alice in Wonderland challenged the release window. Walt Disney Studios wanted to release the film for DVD distribution after the film had been in theatres for 12 weeks, instead of the normal 17 weeks. The theatre owners have always tried to fight against making the release window any shorter as they would see it might affect negatively on their profits. This was still a legitimate concern probably until the early 2000's, but as times have changed and viewers expectations are changing, they've become more demanding. The viewers want the films to be available as soon as possible, and if they cannot find it from the official sources, it is convenient for them to go online to find an illegal pirated version that may be available. After Alice in Wonderland brought up the topic of the release

window system and made the move to bring it closer to the digital age, lots more have followed suit. It is no longer rare for films to be released for home video or video on demand platforms whilst they're still screening in the cinema. Prime examples of films that challenged the release window include Veronica Mars, which was released in cinemas and digital platforms at the same time, and Lars Von Trier's film Nymphomaniac then turned things around completely when it was released on a video on demand system before it had it's cinema release. (Koehler)

A proper change towards the digital age in release windows was made in 2014 when the film studio The Weinstein company decided to release the film Snowpiercer on video on demand after it had been in the cinemas for only two weeks. This was the first time a commercial film, with Hollywood actors, had it's digital video on demand release so quickly after theatrical release. The video on demand release of Snowpiercer made 2 million USD in the first week, which was the highest Weinstein co.'s RADiUS had ever made in that short period of time. (Brueggemann & Thompson 2015)

4.2.1. Distribution company A24

Previously distribution companies have been seen as something in the background, and customers never paid any special attention to them. They were just the machine in the shadows that got the films released and made sure that people knew which films were out and went to the cinema to see them. In the middle 2010's there were increasing numbers of films released with distribution company A24's logo in their opening credits. For a small distribution company this was a big achievement, and they've grown a reputation for themselves in the last five years. A24 is now known for their interesting film releases and their distinctive and witty personality as a company. Their marketing campaigns for the films are innovative and not afraid to take risks, like the Tinder campaign for the film Ex Machina, for which they created a dating profile for the artificial intelligence character that is in the film. A24 has also used creative guerrilla marketing tactics, that are usually more unconventional and made with smaller budgets. In the Academy Awards in 2016 A24 had seven Oscar nominations, of which they won three and the next year Moonlight, the first of the A24's original productions won the Oscar for best picture. (Baron 2017)

A good example of A24's creative marketing campaigns happened in 2017 when they released a film called Good Time, starring Robert Pattinson and Ben Safdie. The film is set in New York, so the creatives in A24 decided to promote home release of the film in New York by sending out almost 3,000 promotional pizza boxes to pizzerias around

New York. These pizza boxes had Pattinson's and Safdie's faces on them and a text that said "You're gonna have a Good Time". (Monllos 2017)

4.3.   Crowdfunding

4.3.1.   Iron Sky 2

The film Iron Sky 2: The Coming Race raised over 650,000 USD through Indiegogo's crowdfunding website. They offered perks for the people who were interested in investing in the film starting from as low as 10 USD which gave the investor the first Iron Sky films 'Dictator's cut' on video on demand. These types of perks were running up to investments of 75 USD which bought the investor either a gala premiere in Helsinki or Berlin or Iron Sky the Coming Race special edition Blu-ray. (Vuorensola 2015)

Iron Sky also engaged fans by recruiting them to be extras in the film in exchange of investments starting from 200 USD up to 5,000 USD. So instead of paying extra actors to be in the film, the production of Iron Sky got fans to invest in the film and and as a reward they got to be part of actually making the film. These perks brought in almost 150,000 USD for the campaign, and offered an unforgettable experience for the fans to be featured as an extra in the film. The roles varied between a background citizen of the moon base up to a role where you get eaten by a dinosaur. (Rosser 2015)

4.3.2.   Kung Fury

Swedish director David Sandberg started a kickstarter campaign for his 1980's inspired martial arts film Kung Fury to create awareness about the film and to get funding to finish the film. Sandberg had a goal of 200,000 USD to finish a 30 minute long film that was going to be released online for free so that everyone could watch it. Most of the film was already shot when they started the Kickstarter campaign. Kung Fury is mainly shot in front of a green screen, which allows the filmmakers to digitally fill in the background later. This is where they needed the Kickstarter money, for the post-production and hiring seven visual effects artists to work with Sandberg on creating the environments in the film. The highest investment Sandberg had set up was for 10,000 USD which gave the funder a proper role as the main character Kung Fury's ex police partner in the film. With the role the person got his name in the posters and credits of the film plus travel and accommodation covered during the shoot and for the premiere of the film. Within the first 24 hours of the Kickstarter campaign, Sandberg had reached

his goal of 200,000 USD and by the end of the campaign Kung Fury raised 630,000 USD and had 17,713 supporters. (Kung Fury 2013)

The Kung Fury team kept their fans and supporters truly engaged and kept an ongoing conversation with them in social media sites like Facebook and Instagram. They published fan art on their social media sites and this way brought the fans to the inner circle of creating content to the pages. David Sandberg's AMA (Ask Me Anything) session on Reddit turned out to be very successful for increasing awareness about the film. These AMA sessions get a lot of followers and is a great way to reach people outside the film's target audience. (Haridas 2015)

Before the premiere Sandberg had an idea to make a music video to promote the film. And as the film has a strong 80's theme in it, Sandberg tried his luck and asked if David Hasselhoff, a well known actor and singer who became famous in 80's TV shows, would watch the trailer and see what he thought. Kung Fury made an impression on Hasselhoff and he agreed to fly to Sweden to make the music video for the film. This gave a great boost to the marketing of Kung Fury. To this day, the music video "True Survivor" has been watched over 30 million times on YouTube. As the film doesn't have any big name actors, it was a great way to get a big international name like Hasselhoff to be part of the marketing to boost the visibility and make the viral hit spread to an even wider audience. (Laporte 2015a)

4.4. Social media

4.4.1. Facebook

Facebook has offered a convenient way for studios to reach their target audience and engage cinema goers with creative content and measurable results. It has made marketing more effective in many ways. With Facebook, studios can introduce films to the audience earlier, and target the advertisements better. The Film studio Sony Pictures used to spend only about 10% of their marketing budgets on online marketing, but in the last two years the number has risen to be closer to 50%. As one of the biggest Hollywood studios, Sony wants to keep up to date, and to make sure they are getting the best results possible by testing their ads effectiveness and personalising them for the right audiences. Sony Pictures was first of the film studios to have paid advertisements on Instagram, to advertise full trailer on Facebook and amongst the first ones to buy ads on Facebook's messenger. (Kapko 2017)

4.4.2. Instagram

A film that managed to use Instagram cleverly in their marketing campaign was Zoolander 2, the sequel to the 2001 released comedy film about two male models. The film's director and producer Ben Stiller, who also stars in the film, started the films marketing campaign on his own Instagram account by sharing nine pieces of a picture, that when all seen together created a stylised image of his character, Derek Zoolander with a husky dog. During the marketing of the film, Ben Stiller stayed in character while he was interviewed or photographed for some of the promotional purposes. He was featured on the cover of Vogue magazine as Derek Zoolander with Penelope Cruz, while wearing the fictional models dazzling outfits. The magazine cover itself was an amazing part of the marketing campaign and widened the audience reached, but it also came with pictures shared on Vogue's Instagram account featuring hashtags connected to the film. With numerous celebrities taking part in the marketing campaign, Zoolander 2 reached millions and millions of Instagram users through the followers of the stars like singers Justin Bieber and Katy Perry and actress model Cara Delevingne. The sequel was made 15 years after the first Zoolander film was released. Stiller recognised the potential for connecting the fashion filled film into the world of social media today. Instagram was a good fit for the film set in fashion industry to share the characters outfit pictures and other fashion partnerships promotional pictures and videos. (Riley-Adams 2016)

4.4.3. Snapchat

In the start of the 2010's some social media channels such as Snapchat weren't seen as that relevant for film marketing, but has since proven their spot in the marketing mix. The marketing team of Pitch Perfect 2 made a conscious choice on focusing their marketing to the digital channels. The main cast in the film are mostly millennials, so they are familiar with social media and they have established a very strong follower group in their social media accounts. During the film shoot, Hailee Steinfeld and a few other cast members, were given a phone and the responsibility to update the films Snapchat. So Universal already started the marketing of the film while they were still filming and got over 300,000 followers on Snapchat. Universal decided to also have some paid advertisements on Snapchat and made the premiere, as Michael Moses, Universal's co-president of worldwide marketing, said, "the most social premiere of all time". With this, Moses refers to how much social media, especially Snapchat, visibility they received for the premiere. They had the cast of a TV show called Pretty Little Liars to snapchat from the premiere to their impressive 1.4 million followers on Snapchat. To make sure to get the most out of the marketing, Universal created a geofilter together with

Snapchat for the premiere, so that the fans could also engage by sharing pictures and videos with the Pitch Perfect tag on them to their followers. (Laporte 2015b)

As previously mentioned, Sony Pictures have been amongst the first ones to jump on trying the new ways of marketing made possible by social media, so it is not a surprise that Sony's thriller Don't Breathe was the first film to create Snapchat's 360 video ad in 2017. It wasn't an official feature by Snapchat, so Sony worked together with a company called AvatarLabs to make it possible. In the film three friends break into old blind man's house intending to rob him, but end up locked in the house fighting to get out alive. Using this premise, Sony worked together with AvatarLabs to create a new 360 video showing the world of the film. In this video the viewer could see 360 degrees around them by turning right or left or looking up or down. With the 360 video of Don't Breathe the viewer could also move forward and read extra material and open pictures in the video. To make it reflect the film, the video is really dark and claustrophobic, and made to feel like the viewer is in the house with the thieves. The video was a great way to interactively introduce the premise and characters to the viewer and to encourage them to go to cinema to see the full film. (Roderick 2016)

4.4.4. YouTube

In the past, it may have been enough to just release the film's trailer online and get on with other traditional parts of the marketing campaign. With online video platforms like YouTube it has become easier to target the right kind of audience to whom the trailers are shown as ads. 20th Century Fox tried a new approach in the U.K late 2017 with their film The Greatest Showman. They wanted to try out video remarketing, and see how well it could be used in the film industry. (Haller 2018) Remarketing on YouTube is based on the content the viewer has previously watched, so the following advertisements can be targeted more specifically. (About Remarketing to YouTube Viewers) The film had it's cinema release in December, which can be a tricky time to get people's attention away from their busy schedules and the overflowing level of Christmas advertisements. With YouTube video ads Fox did split testing with three different versions of the trailer, meaning that they had three versions of the trailer showing to YouTube users. The aim was to see which one got the best reactions, measured by how long people watched the video before skipping the ad and how many actually finished watching the trailer. The best performing trailer became the "anchor" video for the campaign, and depending on how the viewer reacted to the ad, the next ad shown to them was based on this. Viewers who finished watching the trailer, were offered behind the scenes material from the film and later were given a reminder to go see the film in the cinema. For those who skipped the trailer ad in the first place, they were shown a

shorter ad focused more on a subplot of the film. The results of the campaign were great, people were watching the trailers and other materials increasing the awareness about the film and the organic searches, so people typing "The Greatest Showman" on Google search rose 157%. With these results Fox will be exploring the same type of campaigns for other upcoming film releases. (Haller 2018)

In the last decade, and especially in the last couple of years, YouTubers, who are people who create and share videos on YouTube, have got more and more popular and they have become an important online influencer group. In Seamus O'Reilly's article in the Irish Times, he uses Marvel Studio's latest comic book film Avengers: Infinity War as an example how in only hours after releasing the films trailer, there were thousands of YouTubers sharing their reaction videos. In these videos the YouTubers are recording their own reactions while watching videos, in this case, film trailers. So in this way YouTubers, especially the more popular ones with millions of followers, have become the new unofficial film critics and influencers. (O'Reilly 2017)

4.4.5. Tinder

In the recent years when film marketing in social media has become more common, a sci-fi film called Ex Machina created a innovative campaign using the dating application Tinder. The film is about an artificial intelligence being called Ava, so the marketing team set up a Tinder account for the A.I character using the actor, Alicia Vikander's, real life picture. The account was published at South by Southwest film festival, where the film had its premiere. People who were a match with Ava on Tinder and ended up having a chat with her, actually ended up chatting to a bot that was asking questions like "have you ever been in love?" or "what makes you a human?", questions trying to understand what it is like to be a human. After chatting for a while, Ava would ask the other person to check out her Instagram, tying another social media channel to the campaign. On her Instagram account, it became clear that she was not real as there was only two posts, a picture and a video promoting the film and a link to the film's website. (Nudd 2015)

4.4.6. #StraightOutta

In 2015 Universal Studios released Straight Outta Compton, a biography film about the N.W.A hip hop group and how they changed the whole hip hop culture in the 80's. This was not the easiest set up to sell a film for the mainstream audience, especially when the film didn't have Hollywood stars in it to drive people into the theatres. The two best

known rappers from the original N.W.A, Dr.Dre and Ice Cube, agreed to do an adver-tisement clip for the film where they were driving in Compton, a southern city in Los Angeles where the group was from, and talking about their pasts. The clip and the trail-er for the film were well received, but Universal Studios wanted to do something more. They put their heads together with Beats By Dre, an electronics company co-founded by Dr.Dre, which was a partner on the film and came up with a meme for the film. Memes can be any type of media concept that usually has the possibility of going viral quickly, in this case with the meme generator people could make customised Straight Outta x logos where they've inserted their own home towns name on the films logo. The meme turned out to be a great hit and it was used over 6 million times, with #straightoutta hashtag spreading around Facebook, Twitter and Instagram. Inspired by this Universal created a geofilter with Snapchat, which again was used 9 million times, which means that around 200 million people in total saw it. (Laporte 2015)

4.5. Teaser & trailer

Irish editor Colin Campbell, who edits trailers and promos for Irish feature films ex-plained in the interview that he is mostly commissioned by distribution companies but occasionally he is also hired directly by production companies themselves. With his work Campbell gets the completed film and makes a short distillation of it which will entice people to go and see the full-length version. In the process, the editor has a lot of control over the way the trailer is put together, and after finishing the first draft he will get notes from the directors, producers or distributors and make changes and repeat this until they have the best possible version and everyone is satisfied with the trailer. His method of editing a trailer usually starts with watching the film as the normal audi-ence would without taking notes. This way he will get a gut reaction of the film and see what might be the strengths and weaknesses. After this Campbell watches the film again while marking out selected shots and dialogue that could be useful for the trailer. The next phase is selecting the music, which according to Campbell, is the most vital thing in the trailer. Lastly he will build the shots, dialogue and sound effects over the musical structure. (Campbell 2018)

The structure of teasers and trailers, has changed a lot in the last decade or so. It has become quite usual for film trailers to now start with a short micro teaser. So the first few seconds of the trailer are more spectacular and more likely to grab your attention. This change has happened as social media marketing has become more common. When people are scrolling through their information and marketing filled social media feed, it has become harder to get their attention. This is why the teaser in the start of a trailer is working as the eye catcher and engaging the viewer to stop for two minutes to

watch the whole trailer. Social media, and the use of mobile devices to browse the internet is one of the reason why trailers have changed so much lately. Up until the late nineties most of the trailers had the same type of voice over, and the first words most likely were "in a world of" or something similar to establish the setting. Now the voice-over has often been replaced by text cards, so the information to support the picture is given in writing. As people are browsing on their phone while they are on the go, most of the time they don't have the sound on on their phones. Hence the text cards allow the viewer to watch the trailer and still be able to follow it without the sound on. Star Wars: The Force Awakens was one of the first films in a long time to release a trailer that basically didn't give anything away about the films story. Many of the trailers nowadays uses shots of most of the main events of the film, so the viewer basically knows the whole story of the film just by watching the trailer. The reason for this type of marketing is to make the film look as exciting and intriguing as possible to drive people into the cinema. (Plante 2016) Colin Campbell mentioned this in the interview as well, how trailers give away too much detail about the films they are promoting. There is an understandable reason for distribution companies to do this, to show the more interesting and bombastic moments that occur in the later stages of the film, as they are are more likely to encourage more people to buy a ticket. But in his personal opinion it is a bad thing as the element of surprise is often so important to a good cinema experience; if the audience already knows what is going to happen in a film, that factor is lost. (Campbell 2018)

As editor Colin Campbell mentioned in his interview, trailers go through changes in trends very often. In the 80's it was voiceover, and early 2000's there was a shift to more imaginative marketing and trailers thanks largely to the success of the film The Blair With Project and culminating in Cloverfield. Currently rhythmic trailers are strongly presented in the industry. In these trailers the action scene's sounds are cut to match the the same tempo as the music, or a rhythm is created out of sound effects within the film. In Campbell's opinion probably the single biggest difference between trailers now and trailers ten years ago is, that they are a massive business now. The release of a trailer now is almost as big a deal as the release of the film itself, and it is common to have three or four separate trailers for the same film in order to build anticipation for the release. (Campbell 2018)

4.5.1. Teaser teaser

The latest trend in trailers and teasers, is for there to be a teaser for the actual teaser itself. So before releasing the teaser for the trailer, the studios release a teaser for the teaser. So the first pre-teaser is basically there to tell the audience that the real teaser

is about to be published soon, and to get people talking about the film. Marvel Film Studios, well known for their superhero films, made a tiny version of the pre-teaser for the film Ant-Man. So literally the ant size teaser was just minimised to the centre of the screen, so that the viewer couldn't really see anything that was shown. At the end of the teaser was a text saying "Watch the human-sized world teaser premiere January 6th". (Kastrenakes 2015)

4.6. Marketing events

4.6.1. Film festivals

There is a long list of film festivals where filmmakers can submit their film, but it is worth reviewing which ones would be the best fit for the film and which ones the film-maker might be able to attend themselves. Some festivals also have a submission fee, but there are various festivals that you can submit the film for free too. There are many advantages in presenting your film at a festival, the obvious one being that the film will get a public screening and all the publicity around the festival. With a screening in the festival the film will have synopsis of the film on the festival's website and in the brochure. There can also be posters of the film put up around the festival area and by attending the film market to network with other industry people. Talking to people at film festivals is a great way for filmmakers to get new contacts who they might end up working in the future or just to bounce ideas with. For lower budget films that are not made with bigger film studios behind them, film festivals are an excellent place to get distributors attention. Every year there are distribution representatives from companies like Sony and other big distributors seeking new films to buy, especially in the top tier festivals like Sundance, Cannes and Toronto. There are numbers of distribution deals also made at other film festivals. Not just the most well known events. Even though winning awards is not the reason why the film was made, it can be a really good publicity boost for the film, by adding the 'award winning' sign on the film poster brings it a nice little extra. And last but not least, is the opportunity to engage with the audience and see people's reactions to the film and get the direct feedback from the viewers. (Hooper 2013)

4.6.2. Film screenings

All films don't necessarily always start by opening in all cinemas, usually it is more likely to be a few cities, a few cinemas and after that the distributor might add more locations. Studios nowadays can use the internet to find out where people are located who

are most likely interested in the film. This way they can have more screenings in these areas where people have shown interest in the film and get them to feel more connected and involved with the film. Horror thriller Paranormal Activity had a successful Facebook campaign that they made with digital media company Eventful, which is a platform for discovering entertainment and events. The campaign was set up to get people who were interested in the film to go and request the film to be screened in their town. The original goal for Paramount was to get 1 million requests for the film. This goal was reached in no time, and the film that was made for under 15,000 USD, ended up grossing over 150 million USD at the box office. (Warren 2010a)

Another film that gave the audience a chance to participate on where the film will be screened was Hot Tub Time Machine. MGM Studios started a campaign in Eventful, where people can sign up to either host their own preview screening or to attend a screening someone else is hosting. For the preview screening the host could invite nine friends and all of them got a t-shirt, popcorn and soda for free on top of the reserved seating. This type of marketing is a good way of getting word of mouth around, and especially for R-rated (restricted for kids under the age of 17) comedy films word of mouth can be an important part of marketing. In many cases the launching of the red band trailer, which is basically the dirtier version of the regular green band trailer, will start the word of mouth. After the trailer launch for Hot Tub Time Machine Facebook and Twitter were flooding with people sharing and talking about the trailer, and in less than a day most of the preview screenings had been sold out. (Warren 2010b)

4.6.3. May the 4th

Star Wars as a film series has something that probably no other film has, or will ever have to the same extent even if they tried. May the fourth has become the global Star Wars day. It started as fans of the Star Wars films would get together and watch the films or dress up as the characters or share Star Wars related greetings to each other. So, originally the holiday wasn't created by the studio Lucasfilm, and it started as earned media, but they do embrace it and still use it as a great marketing event every year. The reason behind the exact day May the fourth is, that it rhymes and is a well used pun to the line "may the force be with you" from the film. (Why is May the 4th called Star Wars Day?)

4.7.   Viral marketing

When talking about viral marketing and films that took marketing to the next level, a film called The Blair Witch Project is one of the game changers. The low budget independent film came out in 1999, back when the internet was still something new and unknown for lots of people. The actors were not known before The Blair Witch Project, which made their marketing strategy work so well. The Blair Witch Project was one of the first films ever to use online marketing, and for them it mainly meant a website dedicated to the film. Blairwitch.com was opened before the film premiered in Sundance Film Festival, where the film was bought for 1 million USD. The website was built around the "found footage" of three young film students who went missing while filming a documentary about the Blair Witch. It was made to seem like it was based on real events, and visitors on the website could see pictures and video clips that "were found from the woods". The website had over 20 million visitors before the cinema release in 1999. As part of the marketing strategy, all three of the main actors IMDb profiles were listed as "missing, presumed dead". This was something that no other film had ever done before, and it really caught people's attention, by scaring them and making it an unforgettable moment in film history. (Doty 2016)

4.8.   Live marketing stunts

4.8.1.   Carrie remake

Sony Pictures orchestrated a surprising marketing stunt for their remake of Carrie, a classic horror film based on a Stephen King novel. They set up a telekinetic prank with stunt actors in a coffee shop in West Village in New York. For the marketing prank they built a full set in the coffee shop including a fake wall, remote controlled tables and a spring loaded bookshelf. The stunt starts with a man accidentally spilling coffee on a girls laptop and she starts to yell at the man. A moment later the girl raises her hand and the man flies into the wall. She seems shocked and drops the man back on the floor and turns around while tables around her start to slide away from her. Followed by this she starts to scream causing books to fly out of the bookshelf and pictures falling from the walls. The people sitting closest to the scene were actors, but most of the other people in the busy coffee shop didn't have a clue what was going on. The video was published on YouTube and it got millions of views within days as people were sharing it to friends on social media. (Sutter 2013)

4.8.2. Rings

The third film of the Ring horror franchise, Rings, followed the Carrie remakes footsteps and set up a live marketing stunt to promote the film. Both of the stunts were made by the same viral marketing agency Thinkmodo. The Rings promotion took place in a electronics shop, in the TV corner where they built a fake wall displaying TV screens. In the prank one of the TV screens slides up revealing a small space built behind it, where a girl with dark long hair dressed in white dress crawls up while the unknowing customers are talking to the salesman. This is replicating the iconic horror scene from the first Ring film when a girl, crawls out of the TV screen. When the video was shared online, in less than 24 hours the it had already gained 200 million views and it was spreading around social media like wildfire. (Nudd 2017)

4.8.3. Escape room: Murder on the Orient Express

In December 2017 Finnish Railways orchestrated a one of a kind marketing event for the 20th Century Fox film Murder on the Orient Express. Finnish Railways is a partner of the films Finnish distributor Nordisk Film, so they decided to promote the film in a way that hadn't been done before. The plan was to arrange a Murder on the Orient Express inspired escape room, but on a moving train. Finnish Railways partnered up with marketing agency TBWA Helsinki and InsideOut Escape Games to create the longest escape room in the world. The escape room took place on a train from Helsinki to Rovaniemi, which is about 1,000 km to north, so the game time was 13 hours. The game was built into two train carriages, and two teams were formed. Each team was recruited online and lead by a celebrity captain to solve different types of puzzles. A live stream of the game was put online, so people were able to follow how the game was progressing. (Natividad 2017)

4.8.4. The Simpsons Movie

The Simpsons as a TV series is very well established and most people would know the main characters and the general setup. When 20th Century Fox was about to release the feature length The Simpsons Movie, they used this as their advantage to make a noticeable campaign that stands out. Fox got the convenience store 7-Eleven on board for the marketing campaign and changed dozen of their stores into Kwik-E-Marts, the convenience store known from the world of the Simpsons. The campaign was running for one month and during that time, the 7-Elevens turned into Kwik-E-Marts and most of their other locations, were selling fictional brands and products that were brought to

real life for the promotion. These products for the reverse product placement included Buzz Cola, KrustyO's cereals and Squishees. For some of the products, like the cereals, the manufacturers actually made a new recipe and sold them under the KrustyO's cereal brand. Some products, like 7-Eleven's own Slurpee was renamed as Squishee for the duration of the promotion. With the style of the TV show The Simpsons, which makes fun of everyone from any nationality, religion or personal interest, there was a risk of people getting offended. In the TV show Kwik-E-Mart is run by a stereotypical Indian man with a strong accent, and according to 7-Eleven management, a number of their franchisees are as well Indian. In the end it didn't stir up a conversation about being racist or stereotypical, as people know the show and knew it was meant just as a joke. (7-eleven Becomes Kwik-E-Mart for 'Simpsons Movie' Promotion 2007)

4.9.   Virtual reality

Virtual Reality has grown bigger and bigger in recent years, and it has become more accessible for the everyday consumer. Some brands and films have already started to use virtual reality in their marketing. Ready Player One, a new Steven Spielberg film, is set mostly in a virtual world, so it seemed natural that virtual reality would be present in the films marketing campaign as well. This has been so far the most impressive virtual reality promotion done for a film. Ready Player One premiered at the South by Southwest film festival, where the marketing team had arranged a virtual reality experience that allowed the fans to enter the same artificial world featured in the film. The fans could also visit the real life Stacks, a set the marketing team had built to look like the dilapidated area where the people live in Ready Player One. In the Stacks built for the festival, the fans could walk around in the retro filled world and have a play with some of the 80's arcade games. (Gambrill 2018)

In addition to the marketing done at South by Southwest film festival, Ready Player One partnered with electronic company HTC's virtual reality headset HTC VIVE to create eight virtual reality experiences also based on the film. They had a team of the best VR developers to re-create the world seen on screen. These games are accessible for everyone and can be played in the VIVE platform, at home or in VR arcades. The eight games all have different aspects to them, the player can create their own avatar, join the war against the IOI's from the film, visit the 80's zero-gravity dance club or play 80's arcade games made into virtual reality. (HTC VIVE and Ready Player One Debut VR Experiences at SXSW)

4.10. Misleading marketing

In 2015 Brian Helgeland's film Legend got four and five star reviews from most of the film critics. Amongst these great reviews it had a single two-star review from Benjamin Lee, who is an arts editor for the respected daily newspaper, The Guardian. The marketing team of Legend decided to add some reviews on to the film's poster, including Lee's two-star review. The poster was simple and just had the two main characters of the film standing side by side, and the star ratings strategically placed around them. So most of the four and five star ratings are on the top or on the side so all the stars are shown, but The Guardian's review is strategically placed between the two men's heads so you can only see two stars, which was all it got from them, but it takes a closer look to actually notice that, and even then one might just think the rest of the stars are behind the men's heads. After seeing the poster for Legend, Benjamin Lee wrote The Guardian's film blog a post titled "How my negative review of Legend was spun into movie marketing gold". In the post he is not angry that his review is on the poster and he admits that there is nothing dishonest about them using his rating on the poster; he gave it two stars and you can only see two stars. But where Lee is more focusing on is, that the movie goers should be critical with film marketing nowadays. (Lee 2015)

4.11. Learning from the mistakes of others

4.11.1. A Cure for Wellness

In 2017 20th Century Fox released the psychological horror film A Cure for Wellness, and it's marketing stirred up a lot conversation. The films marketing team hired people to build fake news websites where they published their own created news stories that included for example stories about President Donald Trump. Amongst these news were stories saying that presidents Trump and Putin had met in secret, and that Trump was going to ban certain vaccinations. The fake news stories did what they were supposed to, and got people talking about them and through that talking about the film. A Cure for Wellness got a lot of publicity through the stunt, though most of it was negatively toned, for example one marketing veteran in the film business described the marketing campaign as "monumentally stupid". (Rainey 2017a)

Even after the studio behind the film, 20th Century Fox, publicly admitted hiring people to create the fake news websites including Salt Lake City Guardian and NY Morning Post for the marketing campaign, no one came forward and told who actually came up with the idea or who was the one responsible for it. In the statement they apologised

and explained that "In raising awareness for our films, we do our best to push the boundaries of traditional marketing in order to creatively express our message to consumers. In this case, we got it wrong". They were criticised for misleading consumers, in an attempt to boost ticket sales for the film, which they also acknowledged in the statement by admitting that the campaign was "inappropriate on every level". (Rainey 2017b)

4.11.2. Film marketing mistaken for terrorist threat

In the world of today, film marketers need to be careful when and where they say, and what they say. 10 years ago, in 2008, film showing in a small Bare Bones film festival in Muskogee, Oklahoma ended up causing police and FBI investigation. The films screening at the festival are independent films made with budgets under million dollars. One of these films was a horror film A Beautiful Day which was supposed to premiere in the festival. Couple of weeks before the festival a teaser video of A Beautiful Day was uploaded in to YouTube. As teasers usually do, it was mysterious and gave very little away, it didn't even mention the films name. The filmmakers intended to release a number of short teasers like films Cloverfield and The Blair Witch Project had previously done. The teaser was titled "Warning, Muskogee, OK", and it featured images of dark forests with a voice over saying "People of Muskogee. Open your eyes. April 25th is a day you'll come to remember". Unfortunately the 25th April was a prom night in couple of schools around the area, so the teaser which also included the words "the end is coming" in it, was seen as a possible terrorist threat. When the films producer James Bridges saw the comments under the video, he contacted Muskogees police department, which was already investigating the "threat" with FBI, to notify them that it was only meant for film promotion, and not to scare people. Bridges then deleted the video and apologised, but the festival organisers had still decided to pull the film after the incident. (Horror film trailer on Internet causes stir in Muskogee 2008)

4.12. Partnerships & product placement

4.12.1. The Martian

Ridley Scott's film The Martian had an impressive marketing campaign, which shows how film marketing has come a long way from just print advertisements and trailers. Fox collaborated with NASA, National Geographic, clothing brand Under Armour and GoPro cameras and did different types of campaigns. As Britta Gampper from Fox's marketing team put it "The science aspect of this movie, without it being educational,

made science cool again. It put the sci back into sci-fi and served up in such a fun way". The poster for The Martian was simple, but powerful, it just had the lead actor Matt Damon's face in a space helmet and the text "Bring him home". This was part of a bigger Bring him home campaign that Fox used to promote the film. They also released prologue videos before the trailer to introduce and humanise the characters, as they were getting ready for the Mars mission. These videos got 18 million views in the first two days. Around the release of The Martian, an unexpected but lucky coincidence happened when NASA discovered water on Mars. Obviously this wasn't something that could've been planned but the timing couldn't have been better, as the news brought NASA and Mars on to every newspaper and news feed. Fox was already collaborating with NASA in the making and marketing of the film, which was also beneficial for both as it helped to secure that the film was as authentic as possible while broadened the film's target audience and got more publicity for NASA as well. When launching the second trailer for The Martian, they arranged a panel discussion for the press in the NASA Jet Propulsion Laboratory with the director Ridley Scott, actor Matt Damon, writer Andy Weir, astronaut Drew Feustel and Dr. Jim Green from NASA. After The Martian had its premiere, Fox set up a screening in the International Space Station, where the astronauts tweeted about the film. Besides NASA, Fox collaborated with the World Space Week and German Aerospace Day, arranging special screenings and educational events. During these events many influencers in different fields were tweeting about the film, including Alexander Gerst, an astronaut, who might be one of the crew members in the future real life Mars mission. Fox also made sure that they would get women interested in the film, so they arranged female screening programs with known women scientists. Astronaut Tracy Dyson, who was one of the consultants on the film, mainly for Jessica Chastain, also attended the Martian's premiere in Toronto. (Tartaglione 2015)

Under Armour, a casual and sports wear brand, has been seen to advertise in numerous films, through product placement, but in 2015 they took the rarer next step with The Martian. Under Armour logo is still seen in the film on Matt Damon's character's clothes as most clothing companies partnering with films would. But the story goes deeper, as in the film Under Armour is the Official Training Partner of the Ares Program, which is the name of the Mars mission in the film. They had a separate web page introducing astronaut Mark Watney's, played by Matt Damon, training routine before the mission. As for some of the other films Under Armour has partnered with, the athletic gear worn in these videos and in the film were also added to the Under Armour collection, so fans were able to buy the products. (Sauer 2015)

As mentioned previously, The Martian had some impressive partners on the film, one of them being Microsoft. Fox and Bing Maps created special features for the fans of the film to get closer to the experience by a map following Mark Watney's journey on Mars. The map showed Watney's footsteps while surviving on Mars, and throughout the journey there were videos, pictures and text from Watney as well as the search engine's own results about Mars. Bing.com made sure that everyone searching for The Martian would find all the relevant information about the film on the top results, so they put the trailer, cast members and links to local cinemas to buy the tickets on the top of the first page. With Bing Classroom the Mars mission and space travel was also brought closer to students to teach them about our solar system. (Use Bing to "track" an astronaut across Mars 2015)

Microsoft started a #HackMars competition, which was targeted to adults, and the aim was to design a product, application or whatever people might think that would help Matt Damon's character to either stay alive, handle the isolation or get back home from Mars. The competition was for groups of three, and the winning team got 25,000 USD and a tour in Microsoft to meet the design team and possibility to experience holographic technology. The competitors weren't left just on their own to figure it all out, they had a chance to log into Skype and have a chat with professionals in the tech industry. (Parker 2015)

4.12.2. The Hunger Games: Catching Fire

The first Hunger Games film was a great success, especially amongst the younger teenager audience. When it came time to start the marketing campaigns for the sequel The Hunger Games: Catching Fire, Lionsgate's president of worldwide marketing Tim Palen had big plans. He wanted to broaden the films target audience and be more creative when it came to the ways of marketing The Hunger Games. Palen created a luxury fashion brand Capitol Couture and an online magazine around the world of fashion in the area of Panem, introduced in the film, and the different districts in it. Lionsgate had some promotional partners like Cover Girl makeup, China Glaze nail polish and a fashion online shop Net-a-Porter. They didn't want to overdo sponsorships and product placements, so the partners were carefully selected and made to fit in well with the faux fashion brand. Palen shot ads for Capitol Couture's imaginary products and placed the billboards around New York and Los Angeles. For introducing the characters in the film Tim Palen saw the opportunity of doing things in his own way and photographed each of the 11 main characters as a series of Capitol Portrait sitting on a chair. Before publishing the actual portraits, Lionsgate shared a teaser picture of an empty chair on the fake magazine's Instagram account. When the time came to publish

the real character portraits, they were sent exclusively to certain online platforms like MTV, Empire and the Huffington Post and asked to mention Capitol Portraits when published. Lionsgate wanted to make a more impressive trailer launch than just regularly upload it to various online platforms, so they had a star of the film Liam Hemsworth introduce the trailer in MTV Movie Awards while standing in front of a huge flaming mockingjay logo of the film. (Graser 2013)

Lionsgate and the author of the Hunger Games book saga Suzanne Collins wanted to respect the fans of the books and the first film, while widening the target audience and making the marketing campaign to stand out more. There had been worries amongst the fans that Lionsgate might turn the film too much into a teenage love triangle melodrama, so throughout the marketing of the film, it was made sure that the three characters in question were not together in any of the posters or front pages of publications. This way they could also focus on introducing Katniss, played by Jennifer Lawrence, as a hero and a strong female character. (Graser 2013)

Lionsgate partnered up with Microsoft and created an online experience for the Hunger Games fans. Thehungergamesexplorer.com was created based on the Hunger Games books and films making sure every last detail was animated to perfection. At that time it was a breakthrough to build online experience like that using the new World Wide Web markup languages HTML5 and CSS3, which made it even more impressive and showed a great example for other films how to engage fans using the world they know from the films, brought to them in a new interactive way. The Hunger Games Explorer wasn't just a fancy website for a film, but it offered the visitors a possibility to take the Capitol Tour where they could roam around the Capitol, pop into the training centre to see the Hunger Games competitors training or go to the memorabilia centre to learn about the previous hunger games. (Go Inside 'The Hunger Games Movie With Groundbreaking New IE9 Site 2012)

4.13. Deadpool

20th Century Fox made sure in 2016 that everyone knew that their new R-rated superhero film was about to be released. They had advertisements online and offline, from billboards to Tinder. Deadpool is not just like any other superhero, he is rude and filthy but funny and unexpected, and this is exactly what 20th Century Fox used in the marketing of the film. The main big billboards didn't have Deadpool or the actor Ryan Reynolds on them, instead they had two emojis, a skull emoji and a poop emoji, followed by the letter L. So when read out loud they form the word Deadpool. There was a number of promotional pictures for different holidays, including one where the

masked superhero is lying on a bear rug in front of a fireplace. Many of the pictures used in Deadpool's marketing were humorous and had sexual innuendos in them. There was a special newsletter emailed to the members of the fanclub, Deadpool's Core, in which they got more exclusive material. 20th Century Fox made an impressive amount of video advertisements, including teasers, trailers, interviews and other funny videos. Deadpool was released in most countries around mid February, so they took advantage of the all the holidays at the end of the year and made specific seasons greetings for each holiday. For halloween they released a video clip where Deadpool is shown in a kids playground recruiting kids dressed as superheroes into his team. For Christmas there was an hour long video on YouTube of a burning paper bag that has a hand drawn picture of Deadpool and a text 'Pool log', and festive Christmas music playing on the background. From the social media channels Twitter was well taken care of as Ryan Reynolds is an active tweeter himself and during the marketing of the film, it wasn't always clear where does the Deadpool character end and where does Reynolds the actor start. He and actor Hugh Jackman who plays Wolverine in the X-Men films had an ongoing mockery about each others characters and films on Twitter as a part of the marketing campaign. When it comes to other social media channels, Deadpool followed the footsteps of Ex Machina, and created a Tinder profile for the superhero. And for the rest of the social media and online platforms, 20th Century Fox decided to launch their own Deadpool custom emojis. (Grey Ellis 2016)

5. Conclusions

5.1. Analysis

As the world increasingly changes and relies on digital technology, all industries need to try to keep up and stay relevant in their own unique way. For the entertainment industry, such as films and cinema it is vital that they reach the right audience with their marketing. In the past, films were marketed on the sides of busses or billboards and with television advertisements that reached more people at once, but targeting the advertisements more specifically and making sure the marketing reached the right audience was not as straight forward. Since the turn of the century, and even more in the last decade marketing has switched to online, and social media marketing has grown rapidly. Sony Pictures, one of the big Hollywood studios, has moved from it's previous 10% to 50% of the budget allocated to online marketing. This shows the change and the opportunities online marketing offers to film marketers. It is more cost effective with

the possibilities of closer targeting and advantages of word of mouth and earned media spreading faster and to wide audiences.

It's not enough that the film studios and distributors know the target audience and make a campaign that appeals to them, they also need to know where to reach that specific target group. It is getting more important than ever to know the target audience in detail, and to keep up to date with what online platforms they use.

Some film studios have started to begin the marketing as early as a year before the film is released. It gives them more time to introduce the film to a larger target audience, but might also bring a challenge of keeping the audience engaged. By being mysterious in the beginning of the marketing campaign, instead of revealing the whole story of the film, the studios can slowly reveal more about the film and keep the audience on their toes. While the lead in time for the marketing has gotten longer, the release window between cinemas and when the film is released on home video or video on demand has become shorter. Alice in Wonderland and Snowpiercer were great examples that showcased how films can actually profit more by releasing the film on DVD or video on demand sooner. By shortening the release window the studios can benefit from the publicity already created around the film and steer the marketing towards the video on demand channels. The polar opposite of what the Hollywood studios are doing with the marketing time is Netflix's Cloverfield Paradox. Netflix launched a video during the Super Bowl ad break, which is probably the most expensive way of advertising, that right after the football game they are releasing this new film that has had rumours circling around it for a long time. Even though the advertisement was not cheap for them, it created momentum around the release and sparked interest in the audience to watch the film immediately so that they are not missing out.

When it comes to creating a brand and customer loyalty the film industry is seemingly making an effort. There are directors who have established their loyal fan groups who will most likely go see each new film that they release. This sort of fan groups and regular cinema goers are important link for the marketing as influencers and for creating earned media. Lately the distribution company A24 has created a reputation for themselves as the fresh tase making film company that releases quirky independent films. It is not an easy task to compete with the big film studios who have been around for generations, but A24 has managed to win the audiences with their witty and creative social media presence and innovative marketing campaigns for the films. Since social media and networking has become a daily part of peoples lives, influencers on these platforms have gained more power and the audience are paying attention to the opinions of these influencers and are making decisions based on their steer.

About ten years ago, crowdfunding and crowdsourcing got more popular when websites like Indiegogo and Kickstarter were launched. They gave independent film makers new opportunities by enabling them to introduce the film project to a wider audience around the world and made it easier to raise funds for the film. Films like Iron Sky 2 and Kung Fury raised hundreds of thousands of dollars through these platforms. Besides the money the films raised, they shared awareness about the film and engaged new fans and supporters for the film. Both Iron Sky and Kung Fury also recruited actors for the film through these crowdfunding websites, and unlike normal, the actors didn't get paid to be in the film, instead they paid to get to be in the film. For Iron Sky these people were just extras in the background so their acting skills did not matter that drastically, and Kung Fury had that cheesy 80's style where bad acting suited the films elevated tone. For film fans this was great opportunity to be part of a film production and for the filmmakers to keep the fans close and offer them a special experience. When the filmmakers get the audience to invest money in the film or to be part of the process it keeps the them more engaged and interested in the project.

As the social media examples show, the right type of message distributed in the right channel to the right audience can help the campaign to go viral and this way reach audience outside the original target group. To build a successful campaign marketers can use the AIDA concept as the base to make sure the customer journey has been considered from getting their attention all the way to the action of watching the film. Online marketing has made it possible to market films with a lower budget more easily than previously. Even if the marketers set up social media accounts and get some followers, by updating interesting and engaging posts a couple of times a day, by getting your followers to like and share the message will spread to wider audience.

Social media channels can be used in various ways to market a film and to very different audiences. For example it most likely is not the same audience a film marketer will reach in Twitter as they would in Snapchat. As social media marketing allows more specific targeting, it is more cost effective and offers a fast moving, easy and efficient way of promoting films. Some of the social media channels have been built to fit the modern lifestyle of always being on the go and browsing on mobile. Twitter has always been set up to suit the fast paced information sharing by limiting each post to the maximum of 280 characters. Instagram on the other hand is mainly built around sharing pictures and Snapchat for short videos. So these channels give the marketers the limits and it is up to the marketing team to make the content interesting, mobile friendly and engaging enough to catch the users attention.

On Twitter, actors often share news themselves about their upcoming films and take part in the marketing process this way. In the past the actors would've made appearances in talk shows and given interviews for magazines and radio, but with social media the actors can be more active in the promotion. Deadpool's extensive marketing campaign was topped with Ryan Reynolds' active tweets related to the film. He kept tweeting about the film, gave updates when ever there were news, kept up the conversation with the fans and shared links to the promotional videos of the film. With Twitter and Instagram, that are both strongly based around hashtags, it is important for the film to have a clear hashtag that is connected to the film. The film Zoolander 2 had various actors, models, pop stars and fashion brands sharing pictures related to the film on Instagram, and by having the #zoolander attached to the picture, the film got more publicity for wider audience and fans were able to find all pictures related to the film. The film Straight Outta Compton is another good example of how social media can help the marketing message to spread around outside the films target audience. The meme of the films logo was generated over 6 million times and the films geofilter in Snapchat was used 9 million times. With these two numbers and all the audience that saw these posts, Straight Outta Compton reached such a wide audience with smart social media usage. Memes and filters are a great way to share the films marketing materials, as a large number of social media users will use a new filter when they see it, not necessarily even realising it is for film promotion. But this way the word spreads and a larger audience will see the filter used and build awareness about the film.

Pitch Perfect 2's marketing campaign was strongly focused on Snapchat, which worked well as the films target audience and main cast fall into the same category of who use Snapchat. The cast were updating the films Snapchat account with behind the scenes material which helped engaging the audience and kept them intrigued. The newer addition for Snapchat, 360, was well suited for creating atmosphere and introducing the characters and set up in the film Don't Breathe. For horror films it is important to convey the atmosphere and suspense which was made possible with the dark video where the viewer can see full 360 degrees around them. With the full view the audience can get closer to what it actually would feel like to be in the film and stuck in the house with the cast fighting for they lives. Once the audience can feel closer to the characters in the film and see into their world, it it easier to get them to go to the cinema to go see the whole film.

Facebook on the other hand is more versatile with the ways films can be marketed in, basically combining the possibilities of other social media channels in one application. It might sound appealing, but it also comes with the challenge of standing out amongst all the other information flooding in the users feeds. This is why it is important to know

the right target audience and utilise the possibility that in Facebook targeting the audience by age, sex, other interests or location is relatively simple. On Facebook studios and distributors can bring the audience closer and engage in conversation with them, it is also easy for the users to share content with each other.

In today's world where people are busy and browse the internet and social media mostly on their mobile devices, the marketing materials have to be mobile friendly and eye catching. Teasers and trailers have adapted to this new way and the changing trends are focussing on the mobile viewers more, but unfortunately often giving away too much detail about the film. To make the trailers as enticing as possible it has led distributors to show the most captivating moments of the film to sell more tickets, but at the same time it is also taking away the element of surprise of the cinema experience. In some cases the more regular cinema goers might even avoid watching trailers for new films, as they don't want to ruin the anticipation.

YouTube can often be seen just as a supporting part for marketing done in other social media channels, as the films trailer is often uploaded into YouTube and then shared via a link on Twitter or Facebook. Trailers or teasers can also be shown as paid advertisements on YouTube like The Greatest Showman did with their re-marketing campaign. The idea was basically to offer more special content to the users who showed interest in the film and viewed the whole trailer, and to show a shorter introduction to those who skipped the trailer in the first time. Re-marketing can be used effectively for keeping up the interest and preparing the viewer to take the last step of the AIDA model, the action of going into the cinema to see the full length film. With online marketing it has become easier to track the audience and use re-marketing more effectively based on the audiences previous behaviour. Digitalisation has created new groups of influencers, like YouTubers. These video bloggers can easily have thousands or even millions of followers, and their reaction videos to trailers can reach a wide range of audience who were not in the films original target audience.

The line is getting blurry when it comes to good taste. When is marketing going too far and becoming misleading. Deadpool's marketing campaign was different and it took risks but it suited the tone of the film and was made with tongue firmly in cheek. As mentioned previously, word of mouth can be really important for R-rated comedies, so with humorous marketing there is a better chance for it to go viral and people to share the message with their friends. Depending on the style of the film, the marketing should reflect the tone of the film. The film A Cure for Wellness was true to the style of the film in their marketing, but the audience didn't take it too well. Part of the marketing campaign was fake news websites that had been created for the film. When people were

reading and sharing the news written in these fake websites, it wasn't made clear that they weren't real and they were created for film promotion. When the truth came out people weren't happy and didn't think the campaign was as brilliant as the marketers had maybe thought, but on the other hand people were still talking about the campaign and the film, so in some ways it can be seen as a successful marketing trick. It is impossible to know in advance how each marketing campaign will be perceived. The marketing team of the film Legend surely knew what they were getting into when they used five star reviews on the film poster and strategically placed one two star review between the actors so that it could be seen that rest of the stars were behind the actors. Legend did get five star reviews from many film critics, and by adding the two star review it stirred conversation about the film and people were sharing the news story online. This may have been a genius way of pointing out the five star reviews and to get more attention to the film.

With online marketing engaging audiences and bringing them closer to the film has become easier. Films like Paranormal Activity and Hot Tub Time Machine used the opportunity creatively by asking people to request a screening of the film in their home town or making it possible for the fans to host a screening themselves. Especially with horror and R-rated comedy films, word of mouth is an important way of marketing the film. So by giving the opportunity to the audience to be part of the journey where the film is showing they will be more likely to invite friends along and share the message with their friends and acquaintances.

The Star Wars franchise is a great example of how the fans have almost become a part of the marketing machinery by creating earned media. The fans started to celebrate a Star Wars day on May the 4th, which originally started as a clever pun connecting to the famous "May the force be with you" line from the films. Lucasfilms, the studio behind the Star Wars films jumped on the great idea and have since used the day to promote the films every year. Social media channels have played an important role in the growth of May the 4th, as the fans can now share Star Wars related greetings and memes with each other.

Viral marketing can still be a mystery to most, and there are many variables that effect how an online marketing campaign is perceived. People are still, after almost twenty years, talking about The Blair Witch Project's genius marketing. It was one of the first film marketing campaigns to properly use online marketing and the way it spread opened marketers eyes to this new field of opportunities. The Blair Witch Project was marketed to be based on real events, and all their marketing kept in line with this. All the information shared on their website from found footage fin the woods and the ac-

tors IMDb profiles set as missing, presumed dead was so innovative at the time. It got people talking about the film and questioning what really happened and did it really happen. Having the audience on their toes and keeping them guessing kept the conversation going and people sharing the story with friends. The more recent campaigns that have gone viral were the live marketing stunts done for Carrie and Rings. Both films orchestrated a stunt in a public place, where they recreated a scene based on the film. The stunts were carefully built, filmed and edited for promotion of the film. After each stunt video was released online they were an instant hit. People got scared, laughed and laughed at other people getting scared, which was the perfect set up for a viral video. The idea behind the stunts were so clever and well executed people loved them.

5.2. Validity

This thesis is based on existing professional literature, news articles, blogs and an interview. The theories and practices introduced in the start of the thesis are mostly based on literature, and sources that can be trusted. There might be some differences amongst other literature about details like what does the abbreviation AIDA stand for, but the core meaning of the concept is still roughly the same. News articles and blogs used for the research of the thesis are objective about the topic and for this reason can also be seen as valid sources. The interview with Colin Campbell reflects his experiences in working in the film business. The fact that he is from Ireland, and mainly working with European films could bring a slightly different opinion than what someone working in the same position in Hollywood might have. For this topic, there are no strict rules or guidebooks how to promote a film, which is why the study was conducted as a qualitative empirical study. So the results are based on case films and mirroring the theories through them. In total I believe that the thesis is valid, but as online marketing and social media are continuously changing, it would be reasonable to expect that the information might not be relevant after a decade.

References

7-eleven Becomes Kwik-E-Mart for 'Simpsons Movie' Promotion. Fox News. Read 17.1. 2018. http://www.foxnews.com/story/2007/07/01/7-eleven-becomes-kwik-e-mart-for-simpsons-movie-promotion.html

About IMDb. IMDb. Read 4.3.2017. http://www.imdb.com/pressroom/?ref_=helpms_i-h_gi_whatsimdb

About Reddit. Reddit. Read 10.4.2018. https://www.redditinc.com/

About Remarketing to YouTube Viewers. Read 1.5.2018. https://support.google.com/adwords/answer/2545661?hl=en

Advertising on Instagram 2018. Help Center. Instagram. Read 1.5.2018. https://help.instagram.com/1554245014870700/?helpref=hc_fnav&bc%5B0%5D=368390626577968&bc%5B1%5D=835763516568404

Audience Insights 2014. Facebook. Read 1.4.2018. https://www.facebook.com/business/news/audience-insights

Baron, Zach 2017. How A24 is Disrupting Hollywood. The Movie Business. GQ Style. Read 16.10. 2017. https://www.gq.com/story/a24-studio-oral-history

Britton, Matt 2015. YouthNation: Building Remarkable Brands in a Youth-Driven Culture. Wiley. Hoboken, New Jersey.

Brueggemann, Tom & Thompson, Anne 2014. EXCLUSIVE: Harvey Weinstein Explains How 'Snowpiercer' Became a Gamechanger, We Crunch Theater vs. VOD Numbers. IndieWire. Read 13.11.2017. http://www.indiewire.com/2014/07/exclusive-harvey-weinstein-explains-how-snowpiercer-became-a-gamechanger-we-crunch-theater-vs-vod-numbers-191454/

Caffier, Justin 2016. We Talked to Tommy Wiseau About the New Dating Site for Fans of 'The Room'. Vice. Read 17.9.2017. https://www.vice.com/en_us/article/mvkezx/we-talked-to-tommy-wiseau-about-the-new-dating-site-for-fans-of-the-room

Clifford, Catherine 2013. Raising Money Through Crowdfunding? Consider These Best Practices for Success. Entrepreneur. Read 27.1.2018. https://www.entrepreneur.com/article/226182

Distributor 2017. Careers & Jobs. Creative Skillset. Read 27.7.2017. http://creativeskillset.org/job_roles/3798_distributor

Doty, Meriah 2016. How 1999's 'The Blair Witch Project' Foretold Hollywood's Shift to Viral Marketing. The Wrap. Read 9.4.2018. https://www.thewrap.com/blair-witch-project-hollywood-digital-viral-marketing-pioneer/

Eller, Claudia 1995. Average Cost of Making, Marketing Movie Soars : Hollywood: Figure Hit $50.4 Million, 'a beast of a number,' Says MPAA President Jack Valenti. Los Angeles Times. Read 18.8.2017. http://articles.latimes.com/1995-03-08/business/fi-40252_1_average-cost

Explained: What is Facebook?. Webwise. Read 8.4.2018. https://www.webwise.ie/parents/explained-what-is-facebook-2/

Film Marketing. FilmDaily.tv. Read 2.4.2018. http://www.filmdaily.tv/marketing/film-marketing

Gambrill, Nathan 2018. How VR is Changing The Future of Film Marketing. Raindance. https://www.raindance.org/how-vr-is-changing-the-future-of-film-marketing/

Go Inside 'The Hunger Games Movie With Groundbreaking New IE9 Site 2012. Microsoft News. Read 2.3.2018. https://news.microsoft.com/2012/03/20/go-inside-the-hunger-games-movie-with-groundbreaking-new-ie9-site/

Goodman, David 2013. Using Teasers & Trailers to Build your Audience. The Vimeo Blog. Vimeo. Read 16.11.2017. https://vimeo.com/blog/post/using-teasers-trailers-to-build-your-audience

Google Case Study. Neustar Marketing. Read 6.4.2018. https://www.marketing.neustar/clients/google

Graser, Marc 2013. Lionsgate's Tim Palen Crafts Stylish Universe for 'Hunger Games: Catching Fire'. Biz. Variety. Read 7.4.2018. http://variety.com/2013/biz/news/lionsgates-tim-palen-crafts-stylish-universe-for-hunger-games-catching-fire-1200772931/

Gray Ellis, Emma 2016. The Most Absurd Deadpool Marketing, From Tinder to Obscene Emoji. Culture. Wired. Read 9.4.2018. https://www.wired.com/2016/02/deadpool-marketing/

Grove, Elliot 2014. What is Independent Film?. Read 18.11.2017. https://www.raindance.org/what-is-independent-film/

Hale, Benjamin 2014. The History of The Hollywood Movie Industry. History Cooperative. Read 8.4.2018. http://historycooperative.org/the-history-of-the-hollywood-movie-industry/

Haller, Megan 2018. Why your online video strategy should be more than uploading your TV spot. Think With Google. Read 8.4.2018. https://www.thinkwithgoogle.com/advertising-channels/video/online-digital-video-strategy/

Haridas, Prakash 2015. How Kung Fury Got Over 20M Hits Through Word-of-Mouth. ReferralCandy. Read 15.11.2017. https://www.referralcandy.com/blog/kung-fury-marketing-strategy/

Hooper, Riley 2013. Film Festival Basics: Five Reasons to Submit. The Vimeo Blog. Read 5.4.2018. https://vimeo.com/blog/post/film-festival-basics-five-reasons-to-submit

Horror film trailer on Internet causes stir in Muskogee 2008. News. Tulsa World. Read 14.11.2017. http://www.tulsaworld.com/archives/horror-film-trailer-on-internet-causes-stir-in-muskogee/article_432e1603-1b5a-52aa-bd04-a5c99332ace4.html

HTC VIVE and Ready Player One Debut VR Experiences at SXSW. Newsroom. Vive. Read 10.4.2018. https://www.vive.com/us/newsroom/2018-03-09/

IFB Approach to Difficult and low-budget Films. Studylib 2016. Read 10.3.2018. http://studylib.net/doc/8637333/ifb-approach-to-difficult-and-low-budget-films

Jarboe, Greg 2011. YouTube and Video Marketing: An Hour a Day. 2nd edition. John Wiley & Sons, Inc., Indianapolis, Indiana.

JenP 2015. New Research: Four Ways to Build Summer Movie Buzz on Twitter.

Read 1.5.2018. https://blog.twitter.com/marketing/en_us/a/2015/new-research-four-ways-to-build-summer-movie-buzz-on-twitter.html

Kapko, Matt 2017. Why Facebook is key to Sony's movie marketing. CIO. Read 18.3.2018. https://www.cio.com/article/3155960/marketing/why-facebook-is-key-to-sonys-movie-marketing.html

Karunakaran, K. 2008. Marketing Management. Second Edition. Himalaya Publishing House PVT.LTD. Mumbai. India.

Kastrenakes, Jacob 2015. Marvel releases an Ant-Man teaser that's too tiny for you to actually see. Entertainment. The Verge. Read 9.4.2018. https://www.theverge.com/2015/1/2/7481591/ant-man-teaser-released-but-it-is-too-small-to-actually-see

Kerrigan, Finola, Fraser, Peter & Özbilgin, Mustafa 2004. Arts Marketing. Elsevier Butterworth-Heinemann. Oxford. UK.

Kirby, David M 2016. The Role of Social Media in Film Marketing. The Blog. HuffPost. Read 13.3.2018. https://www.huffingtonpost.com/david-m-kirby/the-role-of-social-media-_b_10571026.html

Koehler, Michael. How to Distribute Your Indie Film in the Digital Age. Lights Film School. Read 13.1.2018. https://www.lightsfilmschool.com/blog/an-introduction-to-indie-film-distribution-in-the-digital-age

Kolowich, Lindsay 2017. What is Earned Media?[FAQs]. HubSpot. Read 1.5.2018. https://blog.hubspot.com/marketing/what-is-earned-media-faqs

Kung Fury 2013. Kickstarter. Read 13.11.2017. https://www.kickstarter.com/projects/kungfury/kung-fury

Laporte, Nicole 2015a. How "Kung Fury" Went From A Career Hail Mary To Kickstarter Hit, Cannes Entry, And Hollywood Feature. Fast Company. Read 13.11.2017. https://www.fastcompany.com/3045812/how-kung-fury-went-from-a-career-hail-mary-to-kickstarter-sensation-cannes-entry-and-hollywo

Laporte, Nicole 2015b. Pitch Perfect: How Universal's Digital Marketing Helped It Have The Best Year Ever. Fast Company. Read 26.2.2018. https://www.fastcompany.com/3050984/pitch-perfect-how-universals-digital-marketing-helped-it-have-the-best-year-ever

Lee, Benjamin 2015. How my negative review of Legend was spun into movie marketing gold. Film Blog. The Guardian. Read 18.11.2017. https://www.theguardian.com/film/filmblog/2015/sep/09/legend-review-movie-marketing-false-advertising

Leimkuehler, Katie 2013. The Rising Influence of Social Media on the Movie Industry. Social Media Today. Read 18.1.2018. https://www.socialmediatoday.com/content/rising-influence-social-media-movie-industry

Low and Micro-Budget Film Production in the UK 2008. Research Report. Northern Alliance. Read 8.10.2017. http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/uk-film-council-low-and-micro-budget-film-production-in-the-uk.pdf

Marich, Robert 2013. Marketing to Moviegoers : a handbook of strategies.Third edition. Southern Illinois University Press.

Marketing Sherpa 2003. Proven Tactics in Viral Marketing: Online Games, Quizzes, eCards, Contests & "Buzz" building. Practical Know-How & Case Studies. Read 10.3.2018. https://ebookcentral.proquest.com/lib/metropolia-ebooks/reader.action?do-cID=3339994&query=proven+tactics

McClintock, Pamela 2014. $200 Million and Rising: Hollywood Struggles With Soaring Marketing Costs. Hollywood Reporter. Read 29.9.2017. https://www.holly-woodreporter.com/news/200-million-rising-hollywood-struggles-721818

Meerman, Scott 2015. The New Rules of Marketing & PR. Fifth edition. John Wiley & Sons, Inc., Hoboken, New Jersey.

Monllos, Kristina 2017. To Promote the Movie Good Time, A24 Created Pizza Boxes With Robert Pattinson's Face on Them. Adweek. Read 28.12.2017. http://www.ad-week.com/brand-marketing/to-promote-the-movie-good-time-a24-created-pizza-boxes-with-robert-pattinsons-face-on-them/

Nations, Daniel 2018. What is Social Media?. Lifewire. Read 14.4.2018. https://www.lifewire.com/what-is-social-media-explaining-the-big-trend-3486616

Natividad, Angela 2017. TBWA Is Turning a Speeding Train Into an Escape Room for Murder on the Orient Express. Adweek. Read 19.3.2018. http://www.adweek.com/cre-ativity/tbwa-is-turning-a-speeding-train-into-an-escape-room-for-murder-on-the-orient-express/

Nudd, Tim 2015. Tinder Users at SXSW Are Falling for This Woman, but She's Not What She Appears. Adweek. Read 19.3. 2018. http://www.adweek.com/creativity/tin-der-users-sxsw-are-falling-woman-shes-not-what-she-appears-163486/

Nudd, Tim 2017. The Story Behind the Pants-Soiling 'Rings' Prank That Has 200 Mil-lion Views in 24 Hours. Adweek. Read 19.3.2018. http://www.adweek.com/creativity/story-behind-pants-soiling-rings-prank-has-200-million-views-24-hours-175720/

O'Reilly, Seamus 2017. YouTube is home to some of the best film critiques. The irish Times. Read 12.2.2018. https://www.irishtimes.com/culture/youtube-is-home-to-some-of-the-best-film-critiques-1.3311042

Oxford Dictionary. Read 13.4.2018. https://en.oxforddictionaries.com/definition/so-cial_media

Parker, Pamela 2015. Sci-Fi Thriller "The Martian" Gets Immersive In 20th Century Fox/Microsoft Marketing Tie-Up. Marketing Land. Read 7.3.2018. https://marketing-land.com/sci-fi-thriller-martian-gets-immersive-20th-century-foxmicrosoft-marketing-tie-142644

Plante, Chris 2016. Why movie trailers now begin with five-second ads for themselves. The Verge. Read 27.12.2017. https://www.theverge.com/2016/4/22/11487410/movie-trailers-independence-day-jason-bourne

Pruitt, Sarah 2014. The Lumière Brothers, Pioneers of Cinema. Read 15.4.2018. https://www.history.com/news/the-lumiere-brothers-pioneers-of-cinema

Rainey, James 2017a. Marketing Experts Slam 'Monumentally Stupid' Fake News Promos for 'A Cure for Wellness'. Film. Variety. Read 16.3.2017. http://variety.com/2017/film/news/cure-for-wellness-fake-news-promos-marketing-experts-1201988661/

Rainey, James 2017b. 20th Century Fox Apologizes for 'A Cure for Wellness' Fake News Promos. Film. Variety. Read 16.3 2017. http://variety.com/2017/film/news/cure-for-wellness-fake-news-promos-studio-apologizes-1201990634/

Riley-Adams, Ella 2016. How Zoolander Started a New Model for Instagram Marketing. Entertainment. Contently. Read 7.4.2018. https://contently.com/strategist/2016/02/02/how-zoolander-started-a-new-model-for-instagram-marketing/

Ritman, Alex 2017. How 'The Room' Went From Disastrous Flop to Cult Phenomenon. The Hollywood Reporter. Read 17.9.2017. https://www.hollywoodreporter.com/news/how-room-went-disastrous-flop-cult-phenomenon-1035206

Roderick, Leonie 2016. Snapchat launches 360 video ads with Sony. Marketing Week. Read 15.3.2018. https://www.marketingweek.com/2016/08/15/sony-first-brand-to-trial-360-ads-on-snapchat/

Rosser, Michael 2015. Iron Sky 2 raises $500k from crowdfunding. Screen Daily. Read 12.11.2017. https://www.screendaily.com/news/iron-sky-2-raises-500k-from-crowdfunding/5081416.article

Sauer, Abe 2015. From The Rock to "The Martian," Under Armour Product Placement Scores. Brandchannel. Read 2.4.2018. http://www.brandchannel.com/2015/09/10/under-armour-product-placement-091015/

Shankar, Adi 2014. How Has Movie Marketing And Distribution Evolved Over Time?. Tech. Forbes. Read 17.10.2017. https://www.forbes.com/sites/quora/2014/02/11/how-has-movie-marketing-and-distribution-evolved-over-time/#7e95fb131f62

Silver, Lawrence, Stevens, Robert, Wrenn, Bruce & Loudon, David 2013. The Essentials of Marketing Research. Third Edition. Routledge. New York. US.

Snapchat Ads. Snapchat. Read 1.5.2018. https://forbusiness.snapchat.com/audiences/

Statista 2018. Most famous social network sites worldwide as of January 2018, ranked by number of active users (in millions). Read 8.4.2018. https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/

Sulleyman, Aatif 2017. Twitter Introduces 280 Characters to All Users. Independent. read 30.4.2018. https://www.independent.co.uk/life-style/gadgets-and-tech/news/twitter-280-characters-tweets-start-when-get-latest-a8042716.html

Sutter, Rob 2013. The Frighteningly Intelligent Marketing of "Carrie". Social Media Today. Read 14.3.2018. https://www.socialmediatoday.com/content/frighteningly-intelligent-marketing-carrie-video

Sweeney, Susan & MacLellan, Andy & Dorey, Ed 2006. 3G Marketing on the Internet: Third-Generation Internet Marketing Strategies for Online Success. Seventh Edition. Maximum Press.

Tartaglione, Nancy 2015. 'The Martian' Closing In On $500M Global: How Fox Marketers Brought Ridley Scott's Cool Science To The Masses. Deadline. Read 3.4.2018. http://deadline.com/2015/11/the-martian-marketing-box-office-success-fox-ridley-scott-nasa-1201629809/

The Basics of Crowdfunding, Entrepreneur. Read 6.2.2018. https://www.entrepreneur.com/article/228125

Thérond, Hope 2017. A Quick Guide to Social Media Marketing for Filmmakers. Lights Film School. Read 30.4.2018. https://www.lightsfilmschool.com/blog/a-quick-guide-to-social-media-marketing-for-filmmakers-afm

Thilk, Chris 2017. The Movie Marketing Blog: 2017 movie marketing predictions. The Drum. Read 6.4.2018. http://www.thedrum.com/news/2017/01/04/the-movie-marketing-blog-2017-movie-marketing-predictions

Thilk, Chris 2018. How Netflix's The Cloverfield Paradox Changes the Movie Marketing Game. Adweek. Read 13.3.2018. http://www.adweek.com/creativity/how-netflixs-the-cloverfield-paradox-changes-the-movie-marketing-game/

Thomases, Hollis 2010. Twitter Marketing: An Hour a Day. Sybex. CA, USA.

Use Bing to "track" an astronaut across Mars 2015. Bing Blogs. Read 18.3. 2018. https://blogs.bing.com/search/2015/09/15/use-bing-to-track-an-astronaut-across-mars/

Travers, Max 2001. Qualitative Research Through Case Studies. Introducing Qualitative Methods. SAGE Publications Ltd. London.

Verma, Shalini 2016. Business Communication: Essential Strategies for Twenty-first Century Managers. Second Edition. Vikas. New Delhi. India.

Vuorensola, Timo 2015. Iron Sky The Coming Race. Indiegogo. Read 12.11.2017.https://www.indiegogo.com/projects/iron-sky-the-coming-race--3#/

Warren, Christina 2010a. How Social Media Is Changing The Way Movies Are Promoted. Entertainment. Mashable. Read 19.9. 2017. https://mashable.com/2010/11/29/social-media-movie-marketing/#2AW1eDKDGqq3

Warren, Christina 2010b. Hot Tub Time Machine: The Anatomy of a Social Media Campaign. Entertainment. Mashable. Read 19.9.2017. https://mashable.com/2010/01/22/hot-tub-time-machine/#1792bYBYGaqf

What is Video on Demand (VoD). Technopodia. Read 13.3.2018. https://www.techopedia.com/definition/25650/video-on-demand-vod

White, Aadm 2017. The Room is one of the worst films ever made. But is director Tommy Wiseau in on the joke?. Film. The Telegraph. Read 17.9.2017. https://www.telegraph.co.uk/films/0/room-one-worst-films-ever-made-director-tommy-wiseau-joke/

Why is May the 4th called Star Wars Day?. Star Wars. Read 27.11.2017. http://www.starwars.com/may-the-4th

YouTube Advertising. YouTube. Read 1.5.2018. https://www.youtube.com/yt/advertise/running-a-video-ad/#review

YouTube in Numbers. YouTube. Read 14.4.2018. https://www.youtube.com/intl/en-GB/yt/about/press/

Appendices

Appendix 1. Colin Campbell interview questions

1. Briefly what do you do?

2. Do you think the trailers now give too much away about the film, and if so, is it a positive or a negative?

3. How much do you have power in the making of a trailer? Is there a marketing person telling you what to include or what not to have, or is it in your hands?

4. How do you start creating the trailer? And do you approach it differently depending on the genre?

5. Do you see differences between low budget film trailers and blockbuster trailers?

6. How do you think trailers have changed in the last 10 years?

7. How many different cuts for a trailer would you usually do? Including teaser teasers, teasers and trailers?

8. You said that you were asked to cut a completely different trailer for a film for the Irish release than what goes to the international release? Why is this and is it common that there are different trailers for different countries?