

Grabbing attention with a live commercial in movie theatres
Case Dumle

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<p>The title of the thesis Grabbing attention with a live commercial in movie theaters Case Dumle</p>	<p>Number of pages and appendices 64 + 4</p>
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<p>The objective of the thesis is to study how a live commercial can grab cinema audience's attention in a positive way. A live commercial done for Fazer's Dumle chocolates in January 2009 was studied. This was the first live commercial in Finnish movie theatres. Hence, recommendations for future live commercials are an important part of the research.</p> <p>The theoretical framework was based on literature about sales promotions, especially non-price promotions.</p> <p>The research method was qualitative. Data was collected mainly with thematic interviews. First, industry experts were interviewed on non-price promotions. Themes from the theoretical framework were applied to a local context. Second, the same industry experts and other stakeholders were interviewed with thematic interviews regarding the Dumle live commercial. Case study was applied to studying the live commercial case. Its documentation included also questionnaire responses from eight moviegoers, a press release and a promotion report on the case.</p> <p>The results indicated that a live commercial can grab cinema audience's attention in a positive way. Sampling was seen as a good addition to the live commercial. Important circumstances to take into consideration were identified and recommendations for future live commercials were made. The results were compared to an outside attention-value study made of the Dumle live commercial, and the attention-value study's results supported the findings of the thesis research.</p> <p>In conclusion, live commercials can be recommended as an inventive way to grab movie audience's attention to a brand, as long as the product is suitable for the target group and the circumstances are right.</p>	
<p>Key words Live commercial, sampling, brand experience, non-price sales promotion</p>	

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1 Introduction

This thesis studies a sales promotion case, a live commercial for Cloetta Fazer's (later Fazer) candy brand, Dumle. The live commercial was done in a movie theater in January 2009. The goal of this research is to study how a live commercial can grab cinema audience's attention in a positive way. This was the first live commercial in Finnish movie theatres. Hence, recommendations for future live commercials are an important part of the research.

Literature on price promotions is plentiful, but much less has been written on non-price promotions. The Dumle live commercial case includes also sampling, which is mentioned in literature but on a very superficial level. For example, the importance of the right circumstances to effective sampling is rarely discussed. On live commercials merely case examples can be found. As so little has been written on non-price based sales promotions, especially the brand activity kind, thematic interviews with industry experts are done to make the background for the case study more comprehensive. Thematic interviews are also the main data collection method for the Dumle case.

Regarding the Dumle live commercial, the research strategy is case study. In addition to the interview data, the Dumle case is documented with numeric data. Eight moviegoers also filled in questionnaires with open questions about the live commercial. An attention-value study done on the live commercial by an outside company serves for data triangulation purposes.

1.1 Objectives and the research problem

The study seeks to determine if and how a live commercial can grab the movie audience's attention in a positive way. Factors contributing to the success of sales promotions cases, including live commercials, are identified through existing theory and interviews with industry professionals. The circumstances which have an impact on the success of a non-price sales promotion case are discussed. The Dumle case is reviewed against this background.

The core research problem is: How can a live commercial grab cinema audience's attention in a positive way? This question is answered through studying the Dumle live commercial case. It has to be assessed whether the live commercial caught the audience's attention and whether the attention was positive. Recommendations for possible future live commercials will be made. General benefits of sales promotions to the customer companies, i.e. why would someone want to do a sales promotion at a cinema in the first place, are also discussed in this thesis.

1.2 Benefits for the stakeholders

This study seeks to benefit two stakeholders: Clear Channel Finland and The Marketing Agency Expression Ltd. Clear Channel Finland's sister company in Norway, CAPA, will be a third party who will benefit from this research.

Clear Channel is known as the world's largest outdoor advertising company. In Finland they also sell cinema advertising. Their main product is advertising on the cinema screen but they also sell off-screen advertising such as space for print ads on popcorn containers or the backs of movie tickets as well as sales promotions and samplings in the movie theater area. Through this research, Clear Channel Finland's Cinema division will gain a better understanding of what to take into consideration when selling and implementing promotions, especially live commercials, which are an entirely new product. Currently there are only a couple of promotions each year, even though it would be possible to have one or even several each week. This research will clarify whether live commercials are a recommendable type of sales promotion in the movie theater environment and help sell more of them in the future, if they in fact are a good way to grab attention.

Clear Channel sells cinema advertising only in Finland and in Norway. The sister company in Norway, CAPA, was contacted to see what type of promotions they have done there in their cinemas. A couple of international cases will be briefly described in this thesis. The finished thesis will be sent to CAPA so that they can benefit from the gained experience and the lessons learned.

The Marketing Agency Expression Ltd (later Expression) conducted the live commercial case studied in this thesis. Through this research, Expression will get a thorough documentation of the live commercial and an analysis whether the case was successful or not in grabbing the audience's attention. Expression will know whether to recommend live commercials to their customers in the future and what should be taken into consideration when conducting them. This study will also be a formal, written documentation on a non-price promotion. In addition to the Dumle live commercial case, the study documents what circumstances were taken into consideration when conducting the promotion. Such documentations are rare and thus valuable for the sales promotion industry in Finland, and potentially elsewhere as well. Only through documentation and proof of success (or reasons for failure) can an industry evolve.

At the time I started planning my thesis, in 2008, I worked for The Marketing Agency Expression, the company who implemented the live commercial. Tuomas Kurki from Clear Channel Finland's Cinema division requested a cost estimate for this live commercial from Expression in the end of 2008. I, still as marketing planner for Expression, wrote the offer and Expression got the case. At the time of the implementation of the live commercial, in January 2009, I already worked as an account manager for Clear Channel. On Clear Channel's side, I was not professionally tied to this live commercial case, as Fazer was Tuomas Kurki's client, not mine. However, I took actively part in planning the live commercial on Expression's side and also co-writing the promotion report and press release, which in this thesis are quoted with (Expression 2009a) and (Expression 2009b). I returned to Expression after a year's absence in December 2009 and finished my thesis in 2010.

2 Theoretical part

Confucius said: “Tell me and I will hear, show me and I will see, involve me and I will believe”. (Williams & Mullin 2008, 103.)

In this chapter different terminologies regarding brand activities and sales promotions will be discussed and various sales promotion activities presented. Sales promotion venue selection will be looked into as well as the importance of other circumstances for the success of a sales promotion case. Finally, the assessment of sales promotion activities' efficiency will be discussed.

2.1 Introduction to sales promotions

Sales promotions, in this study, mean sales promotion activities, demonstrations and samplings which require workforce. Therefore unmanned sales promotions such as price reductions or coupons are only briefly described in this study and excluded from the later discussion. There is no common one term for this type of sales promotion cases that are studied in this thesis. The correct term could be for example consumer promotion, brand activity, consumer market directed promotion, attention-getting promotion, brand image promotion, face-to-face direct marketing or buzz promotion. The terminology will be discussed briefly. The study focuses on a sales promotion case, more specifically, a live commercial, for which ”brand activity” might be a suitable term.

Commercial message clutter has been steadily increasing and customers have more and more brands from which to choose. Therefore, brands must work harder to get the attention of customers and prospects, especially if the goal is to have any impact on their attitudes and behavior. (Duncan 2008, 605.) Nowadays people expect a relationship with a brand (Williams & Mullin 2008, 17). One way to achieve this is to involve target audiences in a brand experience. People remember little of what they hear, slightly more of what they see, but nearly all of an experience in which they are involved. Properly designed and managed brand activities involve customers in positive and memorable ways and send powerful brand messages. (Duncan 2008, 605.) The brand should be delivered so that people can experience it, so that their perception of and belief in the brand is reinforced (Williams & Mullin 2008, 17).

According to Ind and Bjerke (2007, 103-104) promotion (as in one of the classic four Ps) has largely been replaced by the term “marketing communications”, which encompasses advertis-

ing, sales promotion, graphic design, PR and publicity, event marketing and sponsorship, and Internet marketing. On the other hand, The Institute of Sales Promotion is changing the definition of sales promotion to encompass all advertising, so it becomes: “Sales promotion is any form of promoting sales where there is a call to action that results in a demonstrable benefit, whether tangible or not”, leaving only “do nothing” brand advertising or emotion calls outside this new sales promotion definition. (Mullin & Cummins 2008, xiii.) So either “sales promotion” is one part of marketing communications or “sales promotion” includes almost all marketing communications.

Solomon, Marshall and Stuart (2008, 422-423) add a time limit to the definition of sales promotion, stating that sales promotions are programs designed to build interest in or encourage purchase of a product during a specified period. The authors see sales promotion as a quick fix, stating that marketers have been placing an increasing amount of their total marketing communication budget into sales promotion for one simple reason – these strategies deliver short-term sales results. Sales promotion is very useful if the firm has an *immediate* objective (italics original), such as bolstering sales for a brand quickly or encouraging consumers to try a new product. The authors state that both advertising and sales promotion are paid messages from identifiable sponsors intended to change consumer behaviour or attitudes, and in some cases, the sales promotion is publicised using traditional advertising. But, while advertising campaigns are “carefully crafted” to create long-term positive feelings about a brand, company, or store, sales promotion tends to focus on more short-term objectives, such as an immediate boost in sales or the introduction of a new product.

Solomon, Marshall and Stuart's view is somewhat in contrast with Duncan's (2008, 605) view that people remember experiences better than other forms of advertising. Hence it can be assumed that Solomon et al. mostly think of price-based and other in-store sales promotions, not brand experiences, when they use the term “sales promotion”. However, they do recognize that buzz promotions add to the mystique of a brand and can fuel popularity especially among young target markets much more effectively than traditional advertising. (Solomon et al. 2008, 425-426.)

2.2 Benefits of sales promotions

The confusing terminology makes discussing the benefits of sales promotions quite challenging. Most American literature seems to discuss promotions that are done in the store environment, either price or non-price based. 70 percent of retail buying decisions are made at the

decision point, the point of purchase or point of sale. The strength of the brand may be the decider, but often it is more likely to be sales promotion that does the job of persuading. (Mullins & Cummins 2008, xiv.)

All authors seem to agree on one thing, as formulated by Mullin and Cummins (2008, 5): “Customers look for more from the brands they buy”. Sales promotions offer novelty and excitement, sometimes even humour, at the point of purchase, and customers respond to it. Firms have to rethink the attitude and behaviour when trying to create awareness of and a positive attitude to a brand. Advertising is seen as less effective than encouraging a sale, for example by sales promotion, that may lead on to just such a positive attitude to the brand.

Sales promotion activity may be driven by a number of different objectives, which then influence the choice of sales promotion method. McGoldrick (2002, 417) lists 10 major objectives, in descending order of rated importance:

1. To encourage more frequent or multiple purchases.
2. To counter competitive promotional activity.
3. To build trial among non-users.
4. To introduce new or improved products or services.
5. To capitalize on seasonal, geographic or creative advantages.
6. To encourage repeat usage.
7. To stimulate unplanned purchase.
8. To attract switching to own brand.
9. To fight competitors' advertising.
10. To induce trade-ups to larger sizes.

Solomon et al. (2008, 423) point out that the objective of sales promotion may also be to generate enthusiasm among retailers to take a chance on a new product or provide more shelf space for an item they already carry. Thus, like advertising, sales promotion can target channel partners (trade promotions) as well as end consumers.

Discussing the cons of sales promotions, Solomon et al. (2008, 382) once again bring up the short-term emphasis on immediate sales rather than a focus on building brand loyalty. Here they assumably mean activities which Fill (2009, 539) calls value-increasing promotions, campaigns which alter price/quantity or price/quality equation, such as discount pricing, money-off coupons, multipacks or guarantees. Value-adding promotions, on the other hand, offer “something extra” while leaving core product and price unchanged, such as samples, limited

editions, in-pack gifts or competitions or prize draws. (Fill 2009, 539.) Value promotions essentially give an extra benefit and they often have a positive impact on brand value (Williams & Mullin, 39), unlike Solomon et al. suggest. Non-price based promotions can also create personal experiences with the brand which will increase brand loyalty.

Sales promotions, sometimes in combination with advertising, can be used to defend a customer base from competitive attacks. Sales promotions are used both to attract customers of competing products and to counter-attack and defend own markets from competitors attacks. (Fill 2002, 582.) The number of competing promotions may make it hard to break through the promotional clutter (Solomon et al. 2008, 382). This has hardly been a problem in Finland in the past, but in-store and event marketing have been gaining ground steadily also in Finland. New product launches can rely almost solely on event marketing and sampling, like with the launch of the soft drink Mountain Dew to Finland. (Raninen & Raunio 2003, 306.) “Menekinedistäminen”, which can be translated into merchandising, was a 634 million Euro business in Finland in 2008. This figure included trade fair shows, sponsoring, point-of-purchase materials and samplings and demonstrations in-store and business gifts. In-store marketing alone accounted for 106 million euros, one sixth of the entire merchandising industry. (Mainonnan neuvottelukunta 2009.)

Fill (2002, 557-558) discusses the differences between advertising and sales promotion. Advertising aims at developing awareness in the target audience, whereas sales promotion seeks to offer buyers additional value to encourage the target audience to behave in a particular way, usually to buy a product immediately. Inducements can be targeted at consumers, distributors, agents and members of the sales force. Sales promotions are often of strategic importance to brands especially in fast-moving consumer goods markets. Advertising and sales promotions set out to accomplish tasks at each end of the attitudinal spectrum: the cognitive and the conative elements. Advertising seeks to work over the long term, whereas sales promotion can achieve short-term upward shifts in sales.

Marketing communications can be responsible for multiple brand contacts through brand meeting points such as media advertising, direct response and interactive advertising, place advertising, point-of-purchase advertising, trade promotion, consumer promotion, event marketing and sponsorship, publicity and public relations, and personal selling. All these communication elements are so-called marketer-controlled communication, part of external communication, and aim at contributing to brand equity, such as brand experience, perceived brand quality and brand image associations. Aligning these communication elements around

the brand, with the brand definition as a point of inspiration and accountability, is the task of marketing. (Ind & Bjerke 2007, 116.) However, the growth of sheer number of competing brands and products makes people switch off from many of the advertising messages beamed at them (Mullin & Cummins 2008, 5).

Ind and Bjerke (2007, 116-117) also point out that there are obvious flaws in thinking that marketers can control marketing communication around the brand. If the customer is an active participant in the brand, helping to develop it, providing feedback, and discussing it with friends and colleagues, then the organisation cannot have full control of the brand. Considering how many possible brand contact points there are, it can be seen that the organization actually has quite little control over the brand. Moreover, marketing communications are no longer unidirectional with the organization telling customers about features and benefits. Marketing communications are increasingly interactive with blogs, wikis and personal websites as multi-directional forms of communication that extend beyond organizational boundaries. Personal media experiences are combined with a social context, making media no longer the preserve of traditional media owners but an opportunity for everyone to share ideas and experiences.

Skillful marketers can use sales promotions to create these experiences. For example, a live commercial known as the T-mobile dance has got 17 million views on Youtube (Youtube 2009) and is the perfect example of a branded experience which gets people talking and spreading the brand message on their own.

2.3 Categorisations

Sales promotions are a major part of what media agencies call “below-the-line” expenditure. This contrasts with “above-the-line” expenditure upon which the agency obtains a percentage commission. (McGoldrick 2002, 416.) Rossiter and Percy (1997, 353) divide advertising communications into corporate advertising communications, manufacturer's promotions, retailer's promotions and direct marketing promotions. Williams and Mullin (2008, 36-37) divide the promotional mix into four different tools: Advertising, sales promotion, publicity and direct marketing, noting also that field marketing used to be considered separately from direct marketing but is now a part of it. (Williams & Mullin 2008, 36-37.)

Krafft and Mantrala (2006, 395) divide retailer promotions into price promotions and non-price promotions. Price promotions can be temporary price reductions, promotion packs, loy-

alty discounts, coupons, rebates or some other instruments to let consumers have more product for the same money. Krafft and Mantrala continue with dividing non-price promotions into supportive and “true” non-price promotions. Supportive non-price promotions are often used to draw attention to price promotions, and can be Point-of-Sales (POS) materials, displays, promotion packaging or promotion communication via POS advertising or even advertising in other media. “True” non-price promotions including sampling, premiums, sweepstakes/contests, events and “others”. In “true” non-price promotions the focus on the promotion is clearly on a brand, not on a price cut. Instruments such as sampling and premiums are mostly used by manufacturers, not by retailers. Mullin and Cummins (2008, 55) use the terms price promotions and value promotions. Several authors, including Yeshin (2006, 12) distinguish between promotional types according to whether they are value increasing or value-adding. Value-increasing promotions generally change the price, quantity or both of the product on offer, value-adding promotions offer a new dimension while price and quantity remain unchanged. (Yeshin 2006, 12) Value-increasing promotions are almost a synonym to price promotions whereas value-adding promotions are also called value promotions or non-price promotions.

I will use the division into price promotions and non-price promotions as it is common and clear: non-price promotions include all sales promotions that are not price promotions. To clarify this division, price promotions will be presented next.

2.4 Price promotions

Price promotions, such as coupons, price deals, refunds, rebates, frequency/loyalty/continuity programs and special/bonus packs (Solomon et al. 2008, 426-427), are used to encourage immediate purchase and trial of new products, but also as incentives to retailers to support one’s products. Price-oriented promotions naturally cater to price-sensitive consumers. (Solomon et al. 2008, 382.)

Short-term price reductions or rebates encourage people to choose a brand, at least during the deal period. Price-based consumer promotions, however, have a downside. If used too frequently, consumers become conditioned to purchase the product at only the lower promotional price. (Solomon et al. 2008, 382.) After spending a lot of effort creating superior-quality products and developing brand identities, it might be unwise to compromise this by getting involved in a price promotion (Williams and Mullin 2008, 198). Moreover, if the offer is changed too often, the brand loses its identity. On the other hand, if the offer is changed too

seldom, more flexible competitors can overtake the brand. The balance of tactics and strategy is so important in using sales promotion effectively. (Ibid, 41-42.)

Mullin and Cummins (2008, 55) point out that getting customers obsessed with price is dangerous as it can readily lead to price wars, which have a destructive effect on company profitability. Many industries fall into price wars from time to time until, weary and impoverished, they find more sensible ways to compete with each other. A great deal of advertising is done with the purpose to shift customers' focus from price considerations to features such as quality, brand identity, performance and loyalty. The goal is to enable effective but healthy competition along with attractive margins. Companies can use both price and value promotions to achieve this. The offered benefits should justify a higher price and cost less than an equivalent price cut.

2.5 Non-price promotions

Non-price promotions, or value-adding promotions, as Yeshin (2006, 12) labels them, operate beyond the basic proposition. Price and quantity of the product remain unchanged and the promotion offers some new dimension in the form of a free gift, a self-liquidating offer, a contest, a competition or "some other execution". Krafft and Mantrala (2006, 395) use the term "true" non-price promotions, which include sampling, premiums, sweepstakes, contests, events and "others". "Some other execution" or "others" are usually the closest reference to buzz promotions, let alone live commercials, in sales promotion literature.

To mean roughly the same as "non-price promotions", "value-adding promotions" and "true non-price promotions", Fill (2009, 695-696) uses the term field marketing. At a basic level, field marketing is about getting free samples of a product into the hands of potential customers. However, field marketing has evolved so that it now encompasses the way in which people can experience a brand. Thus, at another level, field marketing creates an interaction between the brand and a new customer. At yet another level, field marketing is about creating a personal and memorable brand experience for potential customers. Fill's perception of field marketing is thus rather large, ranging from temporary or permanent sales force personnel either in-store or door-to-door to merchandising, creating visibility in-store through point-of-purchase placement and in-store staff training and even auditing and mystery shopping, which provide information on stock availability, pricing and positioning as well as feedback on the level and quality of services offered. Fill also includes event marketing in field marketing, even though he notes that event marketing is often counted into public relations. Event marketing

is used to create drama and to focus attention at sports events, open-air concerts and festivals, essentially with theatrical or entertainment based elements.

Yet another term for roughly the same thing is attention-getting consumer promotions. They stimulate interest in and publicity for a company's products, typically with for example contests and sweepstakes, premiums, samplings or point-of-purchase promotion materials. Contest is a test of skill, while a sweepstakes is based on chance. Premiums are free items offered for buying a product, such as a prize in a box of cereal. Sampling means distributing free trial-size versions of a product to consumers. (Solomon et al. 2008, 427.) Contests and sweepstakes and samplings will be discussed in more detail later.

Point-of-purchase promotion (POP) materials can be creative displays or signs which are placed in attempt to influence consumers while they are in the store, literally at the point of purchase. POP activities can also be placards on shopping carts or in-store television to promote specific products. The chief executive officer of one POP company put the core idea of POP into the form of a question: "Does it make any sense to spend millions of dollars talking to people in their living rooms and cars and then let them wander around the supermarket with 30,000 product choices without something to remind them to buy your product?" (Solomon et al. 2008, 427.)

Another type of non-price promotion is product or brand placements. They refer to getting your brand featured in movies or television shows. Consumers may develop a more positive attitude towards the brand when they see a popular celebrity using it in a movie or TV program. (Solomon et al. 2008, 427-428.) Sometimes advertisers advertise and do sales promotions at the cinema to enhance the movie product placement. When the consumer has just seen the product advertised, they are more likely to notice it in the movie. (Clear Channel Finland 2009.) Beyond appearing in movies and television shows, young people can be reached even better through brand placements in video games, an approach called advergaming. (Solomon et al. 2008, 428.)

Cross-promotions or cooperative promotions mean marketers joining forcing to create interest for two or more goods or services using a single promotional tool. This is somewhat similar to product/brand placement as each promoted product appears on the other's turf. Cross-promoted products should be compatible in image, share some logical connection and put forth a message that helps both brands. (Solomon et al. 2008, 429.)

2.5.1 Sampling and demonstrations

Samples are very often free miniature versions of the actual product and can be used to win new customers and to protect a customer base (Fill 2002, 582-583). Samples can be distributed e.g. in stores, through the mail or in public places (Solomon et al. 2008, 427-428).

Product sampling is usually the most effective and profitable trial generating activity. It is initially expensive but also the strongest known trial-generating technique. When a prospective buyer agrees to try the product or service, he or she is likely to commit himself or herself to a further purchase in order to maintain self-consistency. This commitment process is likely in sampling promotions for high-involvement purchases, but unlikely in sampling of low-involvement, frequently purchased consumer packaged goods. (Rossiter & Percy 1997, 357.) On the other hand, Fill (2002, 582) points out that for low involvement decisions, where there is a little thought or elaboration undertaken by the consumer, attitudes are confirmed as a result of product experience. Therefore it makes sense to provide a risk-free opportunity for consumers to test a product.

For fast-moving consumer goods (fmcg) products, the sample has to be favourably evaluated right from the beginning. Fmcg can be sampled in shopping centers or in stores, or with cooperative sample packs, or cross-product coupons good for trial purchase of a different product offered by the same, or a cooperating, manufacturer. About 75 percent of consumers who receive a sample will try it, and about 15 to 20 percent will later purchase a full-priced product or service. These trial rates are considerably higher than can be obtained with other consumer promotions such as coupons. (Rossiter & Percy 1997, 357-358.)

According to Fill (2002, 581), manufacturers use sales promotions because they can be a cost-effective means of achieving short-term increases in sales. To achieve this, new users should be stimulated to try the product or product usage should be increased among those customers who buy the product on an occasional or regular basis. The success of a new product is partly dependent on the number of consumers encouraged to try it in the first place and partly upon the number of those who repurchase it later in the purchase cycle. Stimulating trial through the use of coupons, sampling and other techniques is an important element in the new product launch and introduction processes. (Fill 2002, 581-582.)

Sampling is one of the most effective sales promotion techniques available when a product is introduced, whether it be a new product category or an improved or modified product (Fill

2002, 582). According to Rossiter and Percy (1997, 359) there are five main marketing situations in which the manager should use sampling. First, the introduction of a new product category, as speed of trial is usually crucial for the initial brands launched in the category. Second, the introduction of a superior brand in an established category, to produce trial among routinized other-brand switchers and those loyal to other brands, two of the hardest target audiences for advertising alone to convert. Third, sampling should be used when advertising is inadequate to demonstrate the brand's benefit or benefits, in situations where the product's benefits are best experienced directly or by continued usage. Fourth, sampling should be used to induce brand switching to precede seasonal purchasing, which may carry over into seasonal purchases. Fifth, to force retail distribution. Distributors like sampling because it generates fast action at the retail level at little or no cost to the retailer, but the brand's availability has to be certain. If none of these five situations applies, Rossiter and Percy suggest using another, less-expensive, trial-generating promotion, or simply relying on advertising alone to generate trial.

Fill (2002, 583) notes that sampling is the most expensive of all available sales promotion techniques. On the other hand, Fill reminds that to offset the high cost, the potential rewards can be equally dramatic. In addition to similar occasions which Rossiter and Percy list, Fill recommends sampling when competitive attacks require loyal customers to be reminded of a product's advantages. Later it has turned out to be a cost-effective way of demonstrating a product, getting stand-out and creating opportunities for customers to trial a product with minimum risk. Sampling can be cost-effective when done for example in a shopping center or a supermarket. (Fill 2009, 697.)

Williams and Mullin (2008, 94) point out that when sampling and demonstrating are listed under field marketing, they are always face to face, that is, in the presence of a field marketing staff member. He or she guides the customer through the sampling or demonstrating process and notes any customer reaction and responds to it. Therefore, in addition to introducing the product to new users and hopefully encouraging them to switch brands, sampling provides an ideal opportunity to gather valuable market research data from the field (Fill 2002, 84).

Demonstrations are used to sell relatively complex products, such as electronic devices, where a degree of explanation is required to illustrate how the product works (Fill 2009, 697).

Whereas sampling is straightforward and often simply a taste or smell opportunity, demonstrating can be a more complex exercise where the consumer is shown how a product operates. The value of demonstrations is that people who have been demonstrated to now "under-

stand” the product. People are much more likely to talk about a product and use it when they understand it, and feel comfortable with it. (Williams & Mullin 2008, 94-95.)

2.5.2 Contests and sweepstakes

Contests and sweepstakes are popular sales promotions. In a contest customers compete for prizes or money on the basis of skills or ability. Entry often requires a proof of purchase and the contest makes consumers involve with a product. The contest can be, for example, completing the line “I like XXX because...”, writing slogans, suggesting names, or drawing posters and pictures. (Fill 2002, 591.)

In a sweepstake the winners are determined by chance and proof of purchase is usually not required. Winners are drawn at random. A variant of the sweepstake is a game which also has odds of winning associated with it, such as scratchcards. Scratchcards have become popular games, because consumers like to participate in them and winners can be instantly identified. (Fill 2002, 591.)

Sweepstakes require no judging and their administration is less arduous and less expensive than with contests. Hence, sweepstakes are more popular than contests. Both activities bring excitement and attention to campaigns, and if they are relevant to the product, both approaches can bring about increased consumer involvement. Contests and sweepstakes must be prepared with great care. Because of the legal implications and requirements of these sales promotions, many marketers use organisations that specialise in such activities to conduct them. (Fill 2002, 591.)

2.5.3 Event marketing

Promotional occasions designed to attract and involve a brand's target audience can also fall into the category called event marketing. Marketers have recently discovered that event marketing engages consumers with hands-on, emotionally rewarding brand experiences. This has caused them to shift budget resources from “traditional” marketing practices to event marketing. Event marketing is the fastest growing practice in the industry. (Duncan 2008, 607-608.) Events are becoming a preferred method of attracting the consumer to participate with the brand and associate it with enjoyment. Through the pleasurable experience, the consumer hopefully develops an affinity with the brand that will lead to purchase. (Williams & Mullin 2008, 105.)

The basic idea of event marketing is that a brand can be differentiated by creating an experience around it. The goal of the experiences is to help consumers define the brands by producing a uniquely strong sense of brand community and hopefully make them share their experiences with others, creating brand-advocacy messages through word-of-mouth. For a brand experience to be successful it should offer one or a combination of the following attributes: enjoyment, knowledge, diversion, or beauty. The experience can be a passive one, such as a demonstration of a product sometimes is, or an active one, such as learning driving skills at a camp for owners of a certain car brand. The key to the success of a brand experience is a “sensory interaction”, such as a tasting during a tour of a food or beverage plant. (Duncan 2008, 608.)

Events can have a major impact on consumers' brand perception because they are involving. Involvement makes an event more memorable and motivating than traditional passive brand messages, such as advertising, because in an event people attend, participate and are part of the event. Events can also be used to position or reposition a brand by associating it with a certain activity, such as the Olympics. (Duncan 2008, 608.)

As a single procedure event marketing reaches a very limited audience, it should be integrated efficiently to be a part of a larger media campaign. The event has to have a role in the total plan and the clue of the campaign should be visible in all the marketing procedures. On the other hand, when the target group is very specific, such as the fans of a certain 70s motorcycle brand, an event can be impressive. (Jungar 2008.)

2.5.4 Experiential marketing, brand activity, buzz promotions

The terminology around sales promotions can be confusing. It gets even more so as we get out of the store and forget the usual goal of sales promotions: generating immediate sales. Williams and Mullin have noted that some agencies have dropped the words “sales promotion” as the description of their business and started used “integrated marketing”, “below-the-line marketing”, “promotional communications” or any combination of these. These new terms aim at a more accurate description of the increasingly integrated nature of sales promotion and the business that these agencies do. The trouble is that this terminology can be confusing to the client firms. “Sales promotion” remains a recommendable broad description that people understand as long as it is recognized that sales promotion includes a great deal else besides. (Williams & Mullin 2008, 99-100.)

Experiential marketing is a live and interactive marketing discipline. It aims at building positive emotional sensory engagement between a brand and its consumers. Events and roadshows can be experiential marketing. A roadshow is a promotional activity which is created and then moves around the country, for example radio stations' promotional trips. An event is an activity that does not move, for example promotional activity in a shopping centre, at an exhibition or in a car park. Of course events can be conducted at more than one venue, blurring the difference between a roadshow and an event. Roadshows and events are truly experiential when they appeal to the consumers' senses and involve them in a branded activity. Experiential marketing roadshows and events are designed to meet the consumers of the brand, and develop an affinity with it through trial, sampling and interactive involvement. The goal is to generate positive awareness and drive sales. (Williams & Mullin 2008, 104.)

The interest in experiential marketing has grown steadily. Many agencies in the field marketing industry see their role as delivering brand experience opportunities for their clients' customers. Others might argue that brand experiences already occur through various interactions with a brand, namely purchasing, consumption and consideration. However, the term "brand experience" is owned by the field marketing industry and has evolved through the development of both sampling and event or roadshow activities. Compared with other field marketing activities, experiential marketing requires more precise targeting than mass marketing. To be truly experiential, the activities should be more emotionally and physically engaging than sampling or events usually are, with the goal of stronger positive memories. (Fill 2009, 697.) Experiential marketing at its best is a very creative event in every sense of the word, in conception, visually, emotionally and in its execution. The event should reflect the brand being experienced and be designed to win the hearts and minds of consumers. (Williams & Mullin 2008, 105.)

It has been said that field marketing is all about the numbers and not the interaction, driven by cost per sample, whereas brand experience is about creating an emotional bond between the brand and the consumer. Field marketing means the use of promotional staff in a marketing campaign to boost the sales of a brand. Typically the field marketing staff will distribute product samples and maximize sales through non-brand related tasks such as compliance, auditing and merchandising. In contrast, experiential marketing is a campaign delivered face-to-face, engaging the target audience in the brand through stimulation of some or all of the senses. These brand experiences strive to forge a deeper connection with individuals and convey a sense of the brand's values. (Fill 2009, 697.)

Another term, meaning roughly the same as brand experience or experiential marketing, is buzz marketing. Some sales promotions directed toward consumers aim at creating buzz among consumers in the form of a contest or a special event. (Solomon et al. 2008, 425-426.) Quite literally buzz means the word-of-mouth that everyday people create by talking about a product or a company to their friends and neighbors, thus helping the marketing efforts. To guide in the terminological jungle, The Word of Mouth Marketing Association (WOMMA) provides some definitions. Word of mouth (WOM) is the act of consumers providing information to other consumers. Word of mouth marketing means giving people a reason to talk about your products and making it easier for that conversation to take place. Buzz marketing means using high-profile entertainment or news to get people to talk about your brand. Viral marketing means creating entertaining or informative messages, designed to be passed along in an exponential fashion, often on the Internet. (Solomon et al. 2008, 384.) Thus, buzz and viral marketing are, in fact, word-of-mouth marketing, means to create word-of-mouth. Sometimes “buzz” is used as a synonym to effective word-of-mouth.

Buzz works best when companies put unpaid consumers in charge of creating their own messages. WOMMA has even stated that hiring actors to create buzz is deceptive and unethical (Solomon et al. 2008, 384).

2.5.5 Live commercials and publicity stunts

In the past few years theatrics and creativity have been introduced to involve the audience and to gain buy-in to the brand through emotional and sensory involvement. (Williams & Mullin 2008, 103.) One way to achieve this is to organize publicity stunts. This area of marketing is under-researched and is best described through examples of successful publicity stunts. Therefore, some cases are described below.

Publicity stunts can be an effective way to deliver a message. A classic example of a publicity stunt is from 1916, when Harry Houdini hung upside down off the roof of a building in a straitjacket and 50 000 people watched him escape. The challenge of any publicity stunt is to keep the message integrated with it. Stunts consistently fail to promote the concept behind it. As in all marketing and advertising, the connection between concept and illustration should be close to prevent miscommunication. Holding an open audition for a movie promotes the movie, but swallowing live goldfish can apply to just about anything. In addition to the nature

of the stunt, they should be made visual so that the public wants to watch and witness it, like with Houdini's stunt. (Horton 2008.)

In order to be successful, publicity stunts should have news value. A successful publicity stunt gets positive media for the message. The right location and the right timing, when media interest is at its peak, are important. Stunts are effective marketing tools to tell a story when used well and potential disasters when not. (Horton 2008.)

The term live commercial is quite new. It is applied to cases which somehow resemble television commercials. Often live commercials are recorded on video and posted on the Internet.

One of the most famous live commercials was done at Stansted Airport in London in May 2008 to promote lastminute.com's discount theater tickets. A cleaning lady gets mad at a vending machine for stealing her money and starts to sing about it. Others join in, even "police-men" who "come to arrest" the singers. A total of 14 undercover actors perform the three-minute act. The campaign is integrated with posters and the trolley advertisements at the airport asking "When was the last time you went to the theater?" and advertising theater tickets at a 50 per cent discount. The stunt and the public's stunned faces were documented with seven hidden cameras. The video has got over half a million views on YouTube. (Youtube 2008.) Here the live commercial's connection to the advertised service is clear: If you enjoyed this little performance, why don't you go to the theater?

Even small stunts can be successful if the timing is right. For example, after a snow storm a car owner will certainly notice a flyer that has been stuck to the snow on top of his car. A larger, highly successful publicity stunt was done by T-Mobile in January 2009. (Honkala 2009.) At 11 o'clock on a regular Thursday around 350 people broke into a choreographed dance routine in London's Liverpool Street Station (T-Mobile 2009). The two-and-a-half minute dance was recorded and posted on Youtube, where it has got over seventeen million views. T-Mobile also repeated the stunt at other stations. (Youtube 2009.) In this case the live commercial's connection to the offered service is not as clear, but 17 million views on Youtube admittedly go well with T-Mobile's slogan "Life's for sharing".

2.5.6 Important circumstances

Involving customers in a brand experience can be a valuable part of marketing communication. Emphasis should be on the involvement; getting people involved so that they feel part of

what's happening and feel ownership in the results. This is the basic reason for using events. (Duncan 2008, 605.)

Sometimes the event or experience is not specifically related to the product, but reflects the product, or encourages the consumer to be in the right mood to accept the product easily. For example, when sampling a beauty magazine, the consumer could be offered a massage, a makeover, or some other beauty treatment on the stand. This way, when given a copy of the magazine and being asked to read it, the attitude to the experience, and thus the magazine, will be positive. (Williams & Mullin 2008, 106.)

“No one buys chocolate to be miserable, so make your promotions add to the fun.” Of all the marketing tools, sales promotion can most readily be used to give a sense of fun to the customer. (Mullin & Cummins 2008, 1.) It should be kept in mind, though, that sales promotion is just one part of a firm's marketing communications and should thus be coordinated with other marketing activities. If the product is usually positioned as an expensive luxury item in marketing communications, a sales promotion should not send conflicting messages about the brand to the customer. Marketers rarely if ever use sales promotion as the sole form of marketing communication. Typically, sales promotions are relied on to support a more extensive advertising, direct marketing, public relations, or personal selling initiative. (Solomon et al. 2008, 423.) One of the core tasks of field marketing is to continue to make brand signals available to enable consumers to make the necessary brand associations that they have developed through advertising. (Fill 2009, 698.)

The sales promotion activity can be enhanced when thought is given to stands, uniforms, equipment and any other ancillary items. They also make approaching the event or stand comfortable for the customer. (Williams & Mullin 2008, 100.) Typically these events require sales promotions agency staff to dress up in an eye-catching way in order to form associations between the clothing and the brand (Fill 2009, 697).

In addition to being eye-catching, the staff need to be well trained and fully conversant with the item to be sampled or demonstrated (Williams & Mullin 2008, 100). In sampling, the safety of the public should be considered carefully in the planning and training stages. For example, if a sampled food product contains nuts, this should be explained to the potential customer before they trial the product in case they have an allergy. It is also advisable not to give children sweets unless a responsible adult agrees, as the child could be diabetic. Naturally, the products should always be presented in prime condition, so that the food or drink product

tastes its best. This can cause extra logistical issues at the point of sampling, e.g. to keep the product hot or cold. (Williams & Mullin 2008, 95-96.)

2.5.7 Promotion venues

Field marketing can take place virtually anywhere, but common locations are those where footfall is greatest, such as shopping centers and supermarkets (Fill 2009, 697). The environment needs to be suitable to inviting people to participate, and naturally also visible to attract attention (Williams & Mullin 2008, 100). Companies can create events, participate in them, or sponsor them. Rather than creating their own event, companies may choose to participate in an event created by someone else. (Duncan 2008, 608-610.) This is the case with promotions at the movies. Cinemas are venues that can be compared to shopping centers in the sense that they attract a clearly identifiable audience week after week. Movie premieres can even be called events.

An important consideration when choosing venue is the profile of the target consumer market. For example, events can be held at music festivals and rock concerts to target young people, at popular resorts to meet families and on railway concourses to target commuters. (Williams & Mullin 2008, 106.) Most events have a single focus and thus attract homogenous audiences. Usually an event is selected which attracts audiences whose profile matches the brand's current customers. (Duncan 2008, 608.) Event marketing planners have to understand the target group's day-to-day habits: where do they move and why, and what speaks to them (Jungar 2008).

It is of utmost importance that the personnel are present at the venue legally (Williams & Mullin 2008, 96). Permission, which depending on the venue may include a fee, should be sought so that the brand is not seen to be breaking any rules. If the brand profile is “edgy” or “naughty” and a surprise and unexpected approach fits the brand, a guerrilla or bandit activity might come into question. (Williams & Mullin 2008, 100.) This is the only situation where permission is not usually sought, which is fine, if the client is prepared for the occasional complaint. In a guerrilla promotion, the promotion team might drive up, stop, jump out of the vehicle, deliver samples or the brand message to those present, and then leave as quickly and unexpectedly as they arrive. If complains arise, they apologize and depart immediately. (Williams & Mullin 2008, 108.)

Many of the venues that have been used for years for sales promotions, are now actively looking for lively and involving activity on their premises. They wish to have their visitors entertained as part of the pleasurable experience in the venue, for example at a shopping center, but naturally the visitors should never be hassled. Event marketing involves putting on a show that involves the product and the potential consumers. Even the simple sampling of a product can be an experience for the consumer, who has an opportunity to interact with the product, have fun and thus develop an identity with the brand. (Williams & Mullin 2008, 105.) The venues make extra revenue from charging for the promotion space, and the cost of some of the venues is very high. Outdoor events are subject to weather issues. (Ibid, 108.) As nowadays almost all venues have to be paid for, it is important to make sure that the venue carries the level of footfall and the right profile to justify the cost of being there. (Ibid, 163.)

Some target groups are difficult to reach. As the number of television channels grows, audiences are fragmenting, making it more expensive to reach certain audiences. (Mullin & Cummins 2008, 5.) With target groups that are difficult to reach, it is justifiable to pay for a promotion venue where the target group can be effectively reached.

Cinema advertising is often used when marketers wish to speak to the hard-to-reach 15-34-year-old urban target group or families (Clear Channel Finland 2009). Families were the core target group of DreamWorks' and Nissan's joint cinema promotion. They joined forces to launch a campaign for the Nissan Tino in conjunction with the film Shrek in movie theaters in England. Both parents and children, who are now well known to be influencers in family car choice, were targeted. The promotion, which filled the whole cinema environment from foyers to screens, was planned to work together with the cinema experience to excite and involve the family audience most relevant to Nissan Tino. Imaginative marketing material, such as cinema postcards, cinema posters and 6-foot-high cinema "standees", combined the car and the Shrek character. The promotion was also used as an effective data-collection opportunity. The joint promotion was judged highly successful by Nissan. (Williams & Mullin 2008, 46.)

As many venues are looking for their visitors to be entertained, without giving their visitors any hassle, attractive activities that have some theater attached can be a good choice (Williams & Mullin 2008, 163). A live commercial can quite literally be such a theatrical, entertaining activity.

2.5.8 Measuring the results

Measuring the results of experiential face-to-face marketing can be more difficult than for other disciplines within the field marketing spectrum. For example, for sales and merchandising the benefit to the bottom line can be measured and quantified. While activities can generate considerable visibility and awareness for the brand, awareness cannot always be quantified. It is acceptable to state that awareness and recognition are the main objectives and results, this is often the case for advertising as well, but if a marketer wants to be able to quantify the effect of work conducted in the field, experiential marketing might not be the best route to take. (Williams & Mullin 2008, 110-111.)

Successful event marketing requires good knowledge about the target group, goals which support the whole of the campaign and measuring those results, commitment, careful planning and effective implementation. Measurable targets are important both strategically and tactically. The strategic importance of a large event can be measured for example by the increase in spontaneous awareness or preference, but promotion staff has to have concrete goals: 5000 distributed samples, 20 000 visitors or 101 products sold. Only then can the promoters act with the right attitude and eagerness. (Jungar 2008.)

2.6 Theoretical framework

In conclusion, in the current commercial message clutter brands must look for new ways to stand out. People remember more from experiences in which they are involved than from commercials which they simply see. A price promotion may generate an immediate sale, but to create an interaction between a brand and its customer non-price promotions, also known as value-adding promotions, may be used. They can be for example sampling, demonstrations, contests, sweepstakes, events, brand activities, publicity stunts or live commercials. Definitions and tactics vary, but the core idea remains engaging the target audience in the brand through sensory stimulation.

Involving customers in a brand experience can be a valuable marketing tool, as long as emphasis is kept on the involvement. The experience, if not directly related to the product, should reflect the product or encourage the consumers to be in the right mood to accept the product easily.

The sales promotion activity should be eye-catching and easy to approach, and the promotion staff should be knowledgeable about the product. The venue for the sales promotion should be carefully selected. It should have sufficient footfall and the right kind of target group for the marketed brand. Many venues are looking for their visitors to be entertained. Permission from the venue owner has to be sought and often paid for, but it is important that the sales promotion personnel is at the venue legally.

Assessing the results of non-price promotions can be difficult. Brand awareness and visibility are acceptable objectives, but they are difficult to quantify. The success of a large brand event can be measured for example by increase in spontaneous awareness or preference, but the promotion staff should have concrete goals in e.g. sampling amounts or number of visitors.

This framework (see figure 1) was the starting point for thematic interviews with promotion industry professionals from Expression. The themes will be applied to a local, Finnish context. The cinema promotion environment in Finland will be described. The important circumstances that affect the success of a sales promotion case will be reviewed, and applied to the cinema environment.



Figure 1. Theoretical framework summarized

3 Methodology and methods

In this chapter the chosen methodology and research methods will be discussed. The research method in this thesis was qualitative and it will be briefly described. The main data collection method, thematic interviews, will also be presented. Case study research was applied to study the Dumle live commercial case and hence case study will also be discussed.

Research methods can be categorised into two distinct types: qualitative and quantitative. Quantitative research places great trust into numbers and has a strong academic tradition as it utilises "the deductive logic of natural sciences". Quantitative research is supposed to create hard, generalisable data, and it is characterised by the assumption that human behaviour can be explained by "social facts". Qualitative research is the more suitable method when topic, theory and methodology are closely interrelated. Qualitative methods have often been advocated as the best strategy for discovery, exploring a new area or developing hypotheses. Unfortunately, qualitative research has some weaknesses as well. Volume of data may be overwhelming and its analysis complex and demanding. (Amaratunga, Baldry, Sarshar & Newton 2002, 19-22.) The research method in this thesis was qualitative, because it was suitable for exploring a new area. The inherent flexibility of qualitative studies is mandatory in this research, especially when interviewing industry experts on sales promotions in general.

The main data collection method in this thesis was thematic interviews, also known as semi-structured interviews. In this method, the researcher has a list of themes and questions to be covered, although these may vary from interview to interview. Some questions may be omitted in particular interviews and the order of questions changed depending on the flow of conversation. The nature of the questions and the ensuing discussion mean that data will be recorded by audio-recording the conversation or note taking. (Saunders, Lewis & Thornhill 2007, 312.) Notes were taken in the thematic interviews for this thesis.

Semi-structured interviews provide the opportunity for the researcher to probe answers, when it is desired that the interviewees explain, or build on, their response (Saunders et al. 2007, 315-316). This is important in this research, as an interpretivist epistemology was adopted. Saunders et al. (2007, 315-316) describe interpretivist epistemology to be concerned to understand the meanings that respondents ascribe to various phenomena. Interviewees may use words or ideas in a particular way, and the opportunity to probe these meanings will add depth to the interview data. It may also lead the discussion into areas that have not been previously considered but which may help to address research questions and objectives. The interviewees

will also be offered an opportunity to hear themselves “thinking aloud” about the things he may not have previously considered. This should result in a rich and detailed set of data. (Ibid, 315-316.)

3.1 Expert interviews

As the literature on non-price sales promotions is not very extensive or detailed, the themes from the theoretical part were the first themes of the thematic interviews. At this point, interviews were conducted with representatives from Expression who are experts in the sales promotion industry in Finland. The managing director Tero Ylönen and the promotion coordinator Kati Syrjälä, were selected for these interviews as they also worked on the Dumle case and hence were able to apply their previous knowledge and learned best practices to the Dumle sampling and live commercial. The goal of the expert interviews was to apply the themes to a Finnish context and formulate a coherent background for the Dumle case, against which to assess the Dumle live commercial.

Tuomas Kurki, head of Clear Channel Finland's cinema sales, was interviewed on cinema promotions in Finland. A representative from Clear Channel's Norwegian sister company, CAPA, was interviewed by email on cinema promotions in Norway.

3.2 The Dumle case study

Case study research was applied to study the Dumle case and document it thoroughly, aiming at thick descriptions.

Case study has a distinct advantage when a "how" or "why" question is being asked about a contemporary set of events over which the researcher has little or no control (Yin 1994, 9). That was exactly the case in this research. Sales promotions are contemporary sets of events. In the studied live commercial case, I had no control over its eventual success. Moreover, the research question was “How a live commercial can grab cinema audience's attention in a positive way?” The answer is a discussion on *how* they could be made attention-grabbing. However, not all of Yin's guidelines on case studies were followed, for example, hypotheses were not created and then tested with the gathered data.

Documentation of the Dumle live commercial case included thematic interviews with Syrjälä and Ylönen from Expression. They both worked on the case closely and hence had insider

insight into both the expectations for and the outcome of the Dumle live commercial. The promoters from Expression, Emma-Sofia Kopola and Jussi Virtanen, who performed in the live commercial were also interviewed with thematic interviews. Promoters are the closest firsthand observers imaginable. As both Kopola and Virtanen had extensive previous sales promotion work experience and both also happened to be marketing students, interviewing them brought additional insight into the study.

The thematic interviews with Ylönen and Syrjälä, both on promotions in general and the Dumle live commercial case before and after the case, as well as the thematic interviews with Kopola and Virtanen before and after the live commercial were conducted face-to-face. The interviews were conducted in Finnish, even though several marketing terms were said in English, as all interviewees have studied marketing books in English. As the data from the interviews will never be used in Finnish, notes were taken in Finnish during the interviews and translated into English as full sentences right after the interview.

Qualitative questionnaires were handed out to eight consumers who experienced the Dumle case firsthand. The eight moviegoers were selected by the promoters who performed in the live commercial. The promoters were asked to select eight people so that different age groups and both sexes are represented. The moviegoers received one movie ticket each in compensation. The purpose of the questionnaires was threefold: First, to receive instant feedback on the Dumle live commercial so that it could be altered immediately, if required. Second, to report the observations that the eight moviegoers had made on the other audience's reactions. Third, to ask for the respondents own views and opinions on the Dumle live commercial. The eight moviegoers each saw one live commercial performance. Their answers represented a total of four different shows, out of the sixty that were performed.

The documentation also included brief interviews with the marketing manager of Fazer, Päivi Svens. These interviews were conducted on the phone. Notes were taken in Finnish during the phone calls and translated into English as full sentences right after the interviews.

The documentation of the Dumle live commercial case also included Expression's promotion report, which was sent to both Fazer and Clear Channel Finland, and a press release on the case, which Expression sent out. I helped write the promotion report and press release, which in this thesis are quoted with (Expression 2009a) and (Expression 2009b).

3.3 Data analysis

The interview data was coded according to topics of questions (see appendix 2) and other topics that came up in the interviews. Topics included promotion location, time and other circumstances. The data was coded with an old-fashioned but functional paper and pen method, marking different topics with different colors. Colors were codes for data segments.

The data analysis of the interviews focused on finding similarities in the data. A first impression was formed on paper according to topics. Next, the impression was further analysed so that agreement could be found or disagreement explained.

The data from the qualitative questionnaires (see appendix 3), which the eight selected movie-goers filled in, was similarly coded with color codes. The different topics that were suggested by the questions or otherwise came up were analysed with content analysis. Agreement was not sought nor disagreement explained, as differing views were accepted as different opinions on the Dumle live commercial.

3.4 Data triangulation

Clear Channel has an attention-value study made three times a year. The studies are conducted by Rian Oy as in-situ surveys, where movie-goers are asked which commercials they remember seeing and what kind of feelings those commercials aroused. Sample size is approximately 200. Clear Channel ordered an attention-value study to be done at the time of the live commercial case. This attention-value study was not part of the thesis research but the findings are briefly summarized in this thesis, and findings of the thesis research are compared to those of the attention-value study for data triangulation purposes.

4 Empirical part

4.1 Expert interviews on sales promotions

The literature on non-price sales promotions is not very extensive or detailed and it has not been applied to a Finnish context. Therefore, the themes from the theoretical framework were a starting point for the first thematic interviews. Managing director Tero Ylönen and promotion coordinator Kati Syrjälä from Expression were interviewed.

The themes from the theoretical framework were applied to a Finnish context in the expert interviews. The goal of the expert interviews was to formulate a coherent background for the Dumle case. Themes of the expert interviews (see appendix 2) included the definition of sales promotions in Finland; the factors that contribute to the success of a sales promotion; and measuring the results of a sales promotion.

The most important circumstantial factors that have an effect on the success of a typical sales promotion had already been written down by Tero Ylönen and myself when working on an earlier sampling case. This documentation provided a basis for discussing circumstantial factors of cinema promotions, including target group, work shift duration, promotion location, visibility, level of personal contact and collecting feedback from the market. These factors were discussed with both expert interviewees and then applied to a cinema environment.

4.1.1 Sales promotions in Finland

Sales promotion terminology can be confusing when the terms are translated into Finnish, or more often, partially translated. Ylönen and Syrjälä from Expression were first interviewed on what kind of marketing activities are called sales promotions in Finland.

In the United States, promotions mean also discounts and other tactical advertising such as coupons. In Finland sales promotions essentially mean face-to-face sales promotions, which then can be supported with other forms of sales promotion. They are actions conducted among people, which aim at selling, demonstrating, sampling or creating brand images and which are based on communication. Sales promotions are personal communication with people, not passive advertising. (Ylönen, T. 20.1.2009.) When sales promotion agencies in Finland speak of “promootiot” (= promotions) they usually mean promotion events or activities for consumers, which include people as promoters (Syrjälä, K. 13.1.2009). The US term “brand

activity” fits quite well the Finnish concept of sales promotions. It is a cross between advertising and sales promotion (Ylönen, T. 20.1.2009).

Sales promotions are a means to mobilize the brand strategy into the sales channel. The brand is among people, in a face-to-face contact. For example, discount coupons and POS material are considered sales promotion in the US, whereas in Finland for example POS material is just display material and not considered sales promotion. In Finland, promotions are seen as including sales, sampling and demonstrations, always with a personal face-to-face contact included. The problem is that there is no set terminology, just superordinate terms, hypernyms, which have been translated directly into Finnish. (Ylönen, T. 20.1.2009.)

In conclusion, in Finland “promootiot”, the direct translation for sales promotions, means events or activities for consumers, which include a personal face-to-face contact between the consumer and a promoter.

4.1.2 Circumstances to successful promotions

Marketing Agency Expression sent a proposal to a potential customer in 2008 regarding chocolate snack sampling promotions, for a different brand than Dumle. Expression got the deal and conducted the sampling promotions which were judged highly successful by the customer company. The following extract from the proposal lists which factors should be taken into consideration when implementing a sampling, but the same points apply to many other types of sales promotions as well. The list was co-written by Ylönen and myself.

Reaching the Target Group

Potential sampling amounts in various locations and events are estimated [they were included as an attachment to the proposal]. A more accurate sampling amount per sampling time can be estimated depending on target group objectives and their emphasis. The more detailed the target group, the more time the sampling will take.

Work shift duration

To ensure the desired sampling amounts, work shifts should be scheduled on peak hours. Relatively short work shifts are recommendable also to keep the logistics and storage space requirements reasonable.

Promotion location and circumstances

The effect of circumstances on customer behaviour should be taken into consideration when selecting promotion and stand locations. The best location for sampling is often not by the en-

trances but for example by the exits or in a place where the consumer can immediately open the sample and have a taste. Therefore, stepping into the metro or commuter train in the afternoon during "snack time" is a well-suited time for sampling.

Visibility

Promotions provide a potential for visibility that can be exploited with noticeable props. For example, promotion outfits can be eye-catching.

The importance of personal contact

The more heterogeneous the clientele in the selected event, the more important the actions of the promoters are to reach the desired target group. Personal contact also enhances the positive image of the sampled product and at its best also of the company behind the product.

Collecting feedback from the market

Expression's promotions always include systematic monitoring of work and market data collecting. Reporting enables adjustments and improvements to the practices even during the project. Reports can include for example consumers' comments on the product and estimate of success of the promotion and contact reach. (Expression 2008.)

This list was a starting point for interviews with Ylönen and Syrjälä on circumstances to successful promotions.

Circumstances define at least half of the success of the promotion. Promoters are the other half; They have to know what they are doing and contact people effectively. Of course careful planning has to be there in the background all along. (Ylönen, T. 20.1.2009.) Being in the right place, at the right time, with a functioning concept and trained staff is important in any sales promotion project. An effective implementation is easy to build on a thoroughly planned concept. (Syrjälä, K. 13.1.2009.)

The most important circumstances are time, location, duration and the training of the promoters. The promotion works and is successful when promoters do not have to hang around doing nothing. Therefore, the most suitable promotion length is not necessarily eight hours; instead it could be five hours. The promotion stand should be located in the best possible place. If there is a retailer included, they should support the promotion the best they can, advertising the promotion with e.g. posters in-store. Circumstances are rarely taken into consideration and companies end up doing very basic promotion implementations. This is largely because all marketing books are based on research on the masses and more personal marketing activities are left unresearched. (Ylönen, T. 20.1.2009.)

The content of any promotion should always include several parts: First, the attention of the consumer is grabbed, second, the main message is delivered, and third, the message is confirmed. For example, at a mall a promotion could be sampling or a teaser at the entrance, a reason to go to the promotion site and try out the product there. At the cinema this type of a sequential promotion could be implemented with just two promoters. A promotion creates a certain cost anyway and if there are two promoters, there is no reason not to make the promotion include several contact points. There is a logic behind this idea of a phased promotion: it is clear that the promotion is more efficient with repetition, that is undeniable. This type of promotions are probably harder to sell to customer companies, as that is the only logical reason why they are not done more often. Promotion planning is something that clients are not willing to pay for yet. (Ylönen, T. 20.1.2009.)

It would also be recommendable to add supportive services to promotions to increase the effect. This could be for example synchronising advertising with the promotion, using Web, collecting market information, using Bluetooth-marketing and having POS in shops. Retailers do often have poster advertising stands, which can precede the promotion. But even if they do advertise the event with a stand, the promotion stand itself is often in a quiet corner. Companies often aim at domination in their advertising or sales promotion, but domination is not what works. It is repetition that works. The aim should be integrated marketing. (Ylönen, T. 20.1.2009.)

In conclusion, promotions should be carefully planned so that they are in the right place, at the right time. The location should provide the right target group and the consumer should be reached when he/she is in the right state of mind. The duration of the promotion can be scheduled to include just peak hours. The promoters should be knowledgeable about the product and contact the right target group effectively. The promotion should be visible and preferably integrated with other marketing activities and supportive services. The promotion can be made more effective by making it sequential: First, the attention of the consumer is grabbed, second, the main message is delivered, and third, the message is confirmed. Promotions are also a good opportunity to collect feedback from the market.

4.1.3 Cinema promotions in Finland

In order to understand the cinema advertising industry in Finland, Tuomas Kurki from Clear Channel was interviewed. Clear Channel Finland Oy sells movie advertising in Finland. Clear Channel represents all Finnkino theaters, the market leader with a market share of over 70 per

cent, and also BioRex and KinoCity theaters. The movie theaters represented by Clear Channel reach over 80 per cent of all Finnish moviegoers. (Clear Channel Finland 2009.) Thus it can be assumed that Clear Channel has the best knowledge in Finland regarding cinema promotions as well.

A screen campaign costs 25 000 € on average, although the prices vary considerably according to, for example, spot and campaign length and the amount of theaters included. A screen campaign is a prerequisite for doing a sales promotion at the movies. The list price for doing a promotion in the biggest theater, Tennispalatsi in Helsinki, was 3 800 € in 2009, on top of the price of the screen campaign. (Kurki, T. 13.1.2009.)

Even though Clear Channel Finland Oy represents other movie theaters as well, so far all promotions have been held at Finnkinoteaters and therefore limitations set by Finnkinoteaters are discussed below. Clear Channel sells the screen campaigns and promotions with an exclusive right, but all promotions have to be approved by Finnkinoteaters before implementation. There are some ground rules: All food and drink sampling promotions have to be held at the doors of the halls or other locations where they do not bother the snack sales of the theater, i.e. sampling can only take place after the customer has made his snack purchase decisions. Brands that overlap with the contract suppliers cannot do promotions at all in the cinema lobby area, even if they do not include sampling. For example, Coca-Cola competes directly with Hartwall's soft drinks and Leaf's products compete with the contract supplier Fazer. The competing brands can only be visible directly at the hall entrances or inside the halls. (Kurki, T. 13.1.2009.)

Promotions cannot guide people to purchase their movie snacks from somewhere other than Finnkinoteaters's snack counters. For example, even if snacks are sampled at the hall entrance, when moviegoers have already made their decisions regarding snack purchases, the samples cannot include a message that there is a discount on the product in a nearby store. This could guide their actions in the future, make them buy their movie snacks somewhere else the next time they come to the movies. (Finnkinoteaters 2009.)

Other than the guidelines regarding snack samplings, there are no set limitations. Very few promotion ideas have been denied. One of the rejected ideas included fireworks inside the cinema. No smokes of any kind are allowed indoors. The promotion cannot be too scary, as there are children in the cinema lobbies. For example, no zombies are allowed. (Kurki, T. 13.1.2009.)

Tennispalatsi theater in Helsinki is the biggest cinema and also the most popular promotion location. However, promotions can be done in all of the theaters; some just have more limited space for a promotion. The official promotion spot in Tennispalatsi is centrally located near the ticket booths. The area is a couple of square meters, but there are no set borders. There is even room for a car promotion in Tennispalatsi. Small cars might fit into some other theaters as well. (Kurki, T. 13.1.2009.)

Despite these limitations, Finnkino is one of the venues who consider promotions a desirable addition to entertain their guests. The best promotion would bring the moviegoer another experience on top of the movie. Simply giving out a sample for a face cream might not be much of an experience. Makeup artists doing quick makeups to moviegoers like in a Maybelline promotion during the Sex in the City premiere weekend is a true experience. Finnkino appreciates this type of promotions more, as the moviegoers get another experience for their money. After all, the moviegoer makes no difference between Finnkino and whoever has sold the promotion, and sees the experience as something extra offered by the movie theater. (Clear Channel Cinema 2009.)

4.1.4 Cinema promotions in Norway

Clear Channel is known as the world's largest outdoor advertising company. Clear Channel sells cinema advertising only in Finland and in Norway. The Norwegian sister company is only partially owned by Clear Channel and is called CAPA Kinoreklame (later CAPA). CAPA was contacted to see what kind of sales promotions they have done, and what could be learned from their experiences.

Most of the cinema promotions in Norway are samplings. Their success has not been officially measured in any way and therefore there are little results to show. Promotion clients have included Nordic Gate and Ford with a James Bond -related promotion, and the QXL and Bilia promotions described below. (CAPA 2009.)

QXL held a 20-second live auction inside the cinema hall. There was a QXL logo at the screen and the audience bid to win a cell phone. At the end of the auction there was a commercial spot on the screen: "Interested in more auctions? Visit qxl.no". (CAPA 2009.) The QXL auction was used as a reference in CAPAs marketing material. Hence it might be assumed that even though CAPA could not give any quantifiable results of the QXL auctions, they see the

case as a good example of a cinema promotion. In the cinema hall people are sitting down, waiting to be entertained. This situation was utilized. In addition, the promotion was followed by a screen commercial offering more of similar action, another possibility which hardly any other media can offer.

In addition to a six-week on-screen campaign Bilia did a promotion including cars parked outside the cinema. Paper car keys were handed out and moviegoers could take the car keys to Bilia and get a test drive, along with two cinema tickets. A total of 45 moviegoers went to Bilia with paper keys for a test drive. Bilia sold 3 cars in this campaign. (CAPA 2009.) CAPA seemed satisfied with the result, as they were willing to share it. Without further knowledge on the Norwegian market it is difficult to say whether 45 test drives and three sold cars is a good result or not.

4.1.5 Circumstances to successful cinema promotions

After having interviewed Ylönen and Syrjälä on important circumstances for promotions in general, the limitations for promotions in the Finnish movie theaters were discussed with them. After this, Ylönen and Syrjälä were asked to apply the important circumstances to a cinema promotion context.

The important circumstances for cinema promotions, like for all promotions, are time, location, duration and training of the promoters (Ylönen, T. 20.1.2009). An important success factor to a movie promotion is naturally the movies that are on, especially big premieres, as different movies may attract different kinds of people. Timing is an important circumstance in cinemas as well. Time of the day should be considered, as a different market segment can be reached during the afternoon, such as a higher concentration of students. Crowds are bigger in the evening, and they tend to have more money at their disposal and therefore different consumption habits. Summer is a good season, even though marketers often think the opposite. (Syrjälä, K. 13.1.2009.)

The right product should be selected for the cinema promotion. If the company has several brands, the most appropriate should be selected for the movie promotion. It is important to have the right location and the right amount of space in the movie theater. The location is right when it attracts attention and is easily accessible but does not annoy people and does not stop others from walking by. There should be no discrimination as to who can take part in the

promotion. With certain brands, it can be acceptable if there is a limitation to e.g. just females, but the limitation cannot be “beautiful women”. (Syrjälä, K. 13.1.2009.)

The length of the work shifts should be considered as well. A good promotion time for a cinema promotion could be for example from 5 to 9 pm, the prime time of the movies. There should be no “tails”, only effective promotion time. The promoters should be easy to come to, inspiring, willing to produce experiences. They should not be annoying, except for certain special promotion concepts when being annoying can actually be beneficial. (Syrjälä, K. 13.1.2009.)

Regarding the circumstances movie theaters have many benefits: they are indoors and open every day, throughout the year, unlike for example trade fair shows. Moreover, the ratings can be accurately predicted, they are already quite large and continuously on the rise. On the other hand, Finnkinno has posed some limitations on promotions. The space is also limited, you cannot for example set up a sports track. Poster places are set and they are chargeable. There is some lack of flexibility and moreover, the price of promotions at the cinema is comparatively high. (Syrjälä, K. 13.1.2009.)

A promotion could go seriously wrong with too small resources, either too few promoters or too little goods to give out. Bad surroundings can also ruin a promotion, be they sensory factors such as too cold air-conditioning or disruptive factors such as noise. The wrong kind of product can be disastrous, for example foodstuff that needs to be consumed immediately such as a big can of a dairy product or something frozen which will melt during the movie. (Syrjälä, K. 13.1.2009.)

The idea of a sequential promotion with several contact points could be done at the cinema as well. There could be something attention-grabbing at the entrance, then the screen commercial strengthens the message, and after the movie the moviegoers could receive a discount coupon or an entrance coupon which guides them somewhere – This way there would be a sequence. This type of promotion chain is a novel idea that has hardly be used in Finland at all. (Ylönen, T. 20.1.2009.)

In conclusion, the same circumstantial factors are important at the movies than in other promotion venues. Movie theaters are convenient indoor locations and open every day with a steady customer flow, at least during the peak hours of the evening, when the promotion should be scheduled to be. The product should be suitable to the cinema environment and the

movie theater's limitations should be taken into consideration. The idea of a sequential promotion could be easily implemented in a cinema environment so that the screen commercial is one part of the integrated marketing effort.

4.1.6 Measuring the effectiveness of sales promotions

In order to define how the success of the Dumle live commercial could be measured, measuring the effectiveness of non-price sales promotions in general was discussed with Ylönen and Syrjälä.

The effectiveness of sales promotions is challenging to measure. Qualitative feedback is not a clear qualifier. With a small to medium-sized company there is no other alternative than to collect quantitative data: number of clients, number of contacts, and number of sales. With bigger companies, of course the same data should be collected as well, but there is also the possibility to conduct e.g. attention-value studies. The problem is that there are no ground rules. How many Dumle candies should be sampled out in an hour to be satisfied? Ground rules cannot be set until a huge load of promotions has been done. (Ylönen, T. 20.1.2009.)

If the goal of the promotion is direct sales, it is easy to count how much was sold. Customer contacts is also a well-defined qualifier. Contact price is one way of evaluating the success. In sampling the contact price can be low. (Ylönen, T. 20.1.2009.) With cinema promotions, an estimate can be made on how big a percentage of a certain target group was reached (Syrjälä, K. 13.1.2009).

To assess the effectiveness of a cinema promotion, feedback from the moviegoers can be gathered. This can be done with questionnaires, asking the moviegoers if they remember the promotion. The promoters' feedback can also be valuable. Sales figures can be monitored before and after the promotion, especially if there is a tail to the promotion, such as a discount to a store after the promotion. If the promotion guides people to a Web page, the traffic on that Web page can be measured. If such quantifiable data are not available, the problem with sales promotions remains the same as with much of advertising: How to measure the rise in intangible brand recognition. (Syrjälä, K. 13.1.2009.)

In conclusion, measuring the results of a non-price promotion can be challenging as there are no set rules. Quantitative data can be collected, e.g. sampling and visitor amounts. However,

there are no ground rules as to how many samples is a good result. In addition to numerical data, feedback from the moviegoers and the promoters can be gathered.

4.2 Dumle live commercial

4.2.1 Overview

The Marketing Agency Expression Ltd, out-of-home media company Clear Channel and media agency Dagmar joined forces to do a live commercial for Fazer, promoting their Dumle chocolate candies. The live commercial was done in the biggest movie theater in Finland, Tennispalatsi in Helsinki. The Dumle live commercial was implemented in January 2009 and it was the first of its kind to be seen in Finnish cinemas. (Expression 2009a; Expression 2009b.)

The Dumle live commercial was performed 60 times in total in the last two weekends of January, from the 23rd to the 25th of January and the 30th of January to the first of February 2009. The live commercial lasted approximately two minutes and it was performed just before the screen commercials began. The rough idea for the live commercial came from Clear Channel, who sold the media for the live commercial. The concept was perfected as a joint effort taking into consideration Fazer's sales promotion goals. (Expression 2009a; Expression 2009b.)

The live commercial featured two promoters. One of them, Emma-Sofia Kopola, gave out Dumle candies to people entering the movie hall. When most of them had entered the hall, a guy stood up from his seat and started loudly begging for more candy, because “they were so good” and “don't you all want another one, they taste so good”. This was another hired promoter, Jussi Virtanen, but the crowd did not know it. Virtanen begged for more Dumles on his knees and took the giant Dumle bag which was at the front of the hall as a visual prop. Kopola and Virtanen theatrically chased each other, Virtanen all the time begging for more Dumles. The theatrics gave away that this was a live commercial, at the latest when the promoters bowed in front of the hall. The promoters frequently got a round of applause and granted more Dumles to the audience. (Expression 2009a; Expression 2009b.)

The Dumle case was dubbed “livemainos” in Finnish, a live commercial, and it falls into the broad category of “promootiot”. The US term “brand activity” fits quite well to describe this type of marketing activity. It is a cross between advertising and sales promotion. In this Dumle case there is technically a certain face-to-face contact, but the execution of it resembles a traditional commercial. (Ylönen, T. 20.1.2009.)

4.2.2 Stakeholders' expectations

The different stakeholders, Fazer, Expression, and Expression's promoters, had slightly different expectations for the Dumle live commercial. Päivi Svens, marketing manager at Fazer, was interviewed on the phone eight days before the first live commercial. Kati Syrjälä from Expression was interviewed ten days and Tero Ylönen from Expression was interviewed three days before the implementation, both face-to-face. The promoters performing the live commercial, Emma-Sofia-Sofia Kopola and Jussi Virtanen, were interviewed three days before the live commercial, also face-to-face.

Fazer had clear but moderate goals for the Dumle live commercial. They wanted this commercial to be a topic of conversation. However, Fazer was not shooting for the stars. Their advertising budget was cut down and the only brand advertising that they did at the time was at the cinema, therefore it was especially important to them. (Svens, P. 15.1.2009.)

Svens hoped that the live commercial will grab the audience's attention. She had made a request to Clear Channel, hoping that Dumle's screen commercial would be the first one of the reel on the screen and grab the audiences' attention to Dumle again. Svens hoped that Dumle would be seen as "positive and fun, a clever, inventive brand". She had seen the live commercial at Stansted airport on YouTube and described it as a great commercial, as people were really intrigued by it, wondering what is happening. However, Svens did not recall what the advertisement was for. (Svens, P. 15.1.2009.)

Svens was thrilled to hear that the Dumle live commercial would also be recorded on video. She and her colleagues had just discussed that it should be recorded and perhaps their advertising agency could put in on Youtube. Svens was planning to go to the movies herself to see the live commercial. (Svens, P. 15.1.2009.)

The agency conducting the promotion, Expression, pressed the importance of careful planning to the success of the Dumle live commercial. Right timing was considered crucial, along with attention-grabbing promoters. Syrjälä considered the general idea of the live commercial good. The commercial on the screen supports the promotion. "This time it is actually that way around, the commercial supports the promotion." (Syrjälä, K. 13.1.2009.)

An important factor to the success of the Dumle case is the amount of spectators, which depends on the movies of the moment and cannot be influenced by the company conducting the promotion (Syrjälä, K. 13.1.2009). Reaching the target group is an important consideration in the Dumle case, like in all of marketing. The target group for this Dumle promotion is young adults, and that target group can be effectively reached at the movies. However, the product is such that people do not have to be ruled out of the target group. (Ylönen, T. 20.1.2009.)

All technical aspects such as visibility and audibility can be influenced. Visibility will be enhanced with an enormous, fake Dumle-sack. Audibility technically and also the audibility of the promoters are crucial. The most important circumstance for the live commercial is the right atmosphere. Hopefully no-one will cut into the promotion, for example, trying to save the girl giving out Dumles from harassment. (Syrjälä, K. 13.1.2009.)

The most important goals for the live commercial are standing out and creating an experience. The promotion should grab the audience's attention and cause a stir. (Syrjälä, K. 13.1.2009.) The circumstances are right and the environment is good, and Dumle is a nice product that is suitable to all ages. Hence, the live commercial can be expected to go well. (Ylönen, T. 20.1.2009.)

Expression's promoters Jussi Virtanen and Emma-Sofia-Sofia Kopola, who were to act in the live commercial, were interviewed three days before the first promotion, having just finished a second rehearsal session. Virtanen was hoping for the audience to remember the live commercial, and moreover, remember it in a positive way. If this was the case, the audience would be laughing, which would indicate that they don't see it as annoying. To achieve this, the commercial would have to be easily approachable, funny, and not aggressive. (Virtanen, J. 20.1.2009.) Kopola was not entirely successful with the rehearsal, and planned to make the live commercial funnier in the actual shows. She also pointed out that the action should be slightly changed according to the audience. For example, if there are a lot of children in the audience, the promoters should overact more and be funnier. (Kopola, E-S. 20.1.2009.) On the other hand, when there are mainly adults in the audience, the promoters should be as laid-back as possible and have a relaxed chitchat more than act (Ylönen, T. 20.1.2009). Kopola had never seen anything like the Dumle live commercial and described it as dazzling and confusing. She was hoping that the different approach works. (Kopola, E-S. 20.1.2009.)

Virtanen was hoping that the audience would play along and laugh, and importantly, know what is going on. He was eagerly waiting for comments from some of their friends, who were to be in the audience. They would hear comments from those sitting next to them, also after the promoters had left the hall. (Virtanen, J. 20.1.2009.) Kopola pointed out that they might get very direct feedback as well. She would consider, that they have failed if the audience does not realize that it is a promotion and if, for example, someone comes to her rescue. (Kopola, E-S. 20.1.2009.) In sum, both promoters considered it very important that the audience realizes at some point that the action is a live commercial.

Virtanen and Kopola both genuinely hoped that the promotion would go well, also because hearing people laugh brings a good feeling, and instant reward. They were hoping that the audience would join in at some of the shows, for example, by cheering either of the promoters on. (Kopola, E-S. 20.1.2009; Virtanen, J. 20.1.2009).

Tero Ylönen had clear goals for the promotion on Expression's part. He wanted the case to end up in a marketing magazine, by publishing it themselves if nothing else works. Ylönen naturally hoped that the live commercial would bring continuation, more demand to Clear Channel for similar cases. He wanted Expression to be acknowledged in the press so that they might benefit from the increasing demand as well. Ylönen would judge that the Dumle live commercial went well on Expression's part if they get to do a case like this for someone else as well. Ylönen was pressing the importance of publishing a video of the live commercial right after the commercial, however pointing out that Expression would first have to make sure that it is ok to distribute it. (Ylönen, T. 20.1.2009)

In conclusion, all stakeholders were hoping that the audience would remember the Dumle live commercial in a positive way. Fazer was hoping that moviegoers see Dumle as positive and fun, a clever, inventive brand. Expression hoped that there would be plenty of spectators of the right target group and that the live commercial would be visible and audible, and have the right atmosphere. Ylönen was also hoping that the Dumle live commercial would get publicity, which could lead to more demand for similar cases. The promoters were hoping that people realize it is a live commercial and that the audience plays along and laughs.

4.2.3 Analysis of the circumstances

The Dumle live commercial was carefully planned in co-operation with Fazer, Expression, Clear Channel Finland and Fazer's media agency Dagmar. The location, the biggest movie

theatre in Finland, was selected because it has a sufficient footfall of people of the right target group, young, urban adults. The time of the promotion was scheduled to peak hours of weekend nights, the prime time of movies when people go out with their friends and on dates.

The consumers were to be reached when they are out on their free time, having fun with their friends and family. The moment of the live commercial was to be otherwise commercial-free, with the consumers conveniently sitting down waiting to be entertained (although by the movie, not a surprise act). Hence, the consumer was to be reached in the right state of mind.

The promoters were well trained to their task. They were knowledgeable about the product, and more importantly in this case, they had rehearsed their performance. The promoters also had the possibility to actively adjust the live commercial so that it would be natural and positive.

The live commercial was planned so that it would be visible. Each person entering the hall was to encounter the Dumle promoter and receive a Dumle sample in a personal contact. Visibility would be enhanced with a large Dumle sack. The live commercial was to be followed by a screen commercial, thus providing repetition of the brand message. The promotion was also to be used to collect instant feedback from the market.

As discussed in chapter 2.5.1, there are five main marketing situations in which sampling is a good choice: new product category introduction; superior brand introduction; demonstration of brand's benefit or benefits; before seasonal purchasing; or when retail distribution needs to be forced. (Rossiter & Percy 1997, 359.) In the Dumle live commercial none of these situations applied. However, in the Dumle live commercial sampling was a part of the performance. Hopefully, some consumers were enticed to buy Dumles because of the sample, but the main function of the sampling was to be a part of the live commercial.

In conclusion, all important circumstances were taken into consideration when planning the Dumle live commercial.

4.2.4 Stakeholders' views on the outcome

Picture 1 shows Expression's promoters Emma-Sofia Kopola and Jussi Virtanen in a staged situation simulating the Dumle live commercial. In the actual live commercial, Kopola wore a Dumle T-shirt.



Picture 1. Dumle promoters

Estimatedly over 10 000 moviegoers saw the Dumle live commercial and approximately 19 000 Dumle candies were sampled (Ylönen, T. 20.3.2009). According to the promoters the live commercial was warmly received. Kopola was happy to notice how sincerely the Finnish audience joined in on the commercial. Funny comments were shouted at the promoters and most halls had thanked them with a round of applause. Kopola felt that the campaign managed to give Dumle a youthful and humorous image. (Kopola, E-S. 5.2.2009)

"I thought of Dumles through the entire movie", said one of the moviegoers. One young man in the movie audience commented that the live commercial was "an uplifting change in the usual Finnish advertising environment". He also believed that the live commercial reached exactly the desired target group. (Expression 2009a.) These comments are just individual opinions, but they are authentic comments which make fantastic tag lines for both Clear Channel Finland's and Expression's marketing.

The goal of the Dumle case was to receive an exceptional attention-value for an advertiser at the cinema, and also to test a new implementation. This type of sales promotions have been done in other countries for a long time, and sales promotion budgets are generally larger elsewhere. Ylönen was happy to notice that Finnish companies are now also grabbing the many possibilities of sales promotions. Judging by the feedback from other stakeholders and the attention-values, Ylönen considered the case successful. (Ylönen, T. 20.3.2009.)

Fazer was fairly satisfied with the live commercial. Svens had seen the Dumle live commercial once herself and Juha-Pekka Reiss, the product manager of Dumle, had been to see three different shows. They both agreed that the Dumle live commercial was pretty good. Svens was sorry that not everyone in the hall saw the live commercial, as there is still a lot going on at the last minute before the movie and some moviegoers are still doing other stuff. Svens had read Expression's promotion report and agreed on the feedback from promoters regarding the gender roles of the live commercial. The roles should have been the other way around – the girl should have been the one requesting more candy. With the current set-up the live commercial was This way it was a bit old-fashioned. In general, Fazer was happy with the results. There is some room for improvement but all in all they were satisfied and could do live commercials again with their relaxed brands, such as Dumle. (Svens, P. 9.2.2009.)

Tuomas Kurki from Clear Channel Finland was likewise satisfied with the live commercial. He sees promotions as an excellent addition to screen advertising and has seen the demand for cinema promotions grow steadily. According to Kurki, Dumle's live commercial is an excellent example of a sales promotion, where the consumer was reached in a unique manner and where the possibilities that the movie theater environment provides were truly used. Kurki believes that larger and more varied promotion implementations are here to stay. (Expression 2009a.)

Virtanen had experienced the audience's reactions firsthand in each show. He described the overall reaction as very positive and was pleasantly surprised by the audience's participation. In some cases the audience had participated to the show by shouting things aloud. Some people had told Virtanen to ask the girl for her number and sometimes people had asked Virtanen to get some candy for them, too. A couple of times, however, someone from the crowd had shouted at Virtanen to stop begging for more Dumles. After the first shows, the promoters had added a so-called encore to the live commercial. The promoters came back to the hall to bow and announce that the audience could find more Dumles at the exit of the hall after the movie. This was done to ensure that everyone realizes that they had just witnessed a staged situation. (Virtanen, J. 5.2.2009.)

Doing the live commercials, Virtanen had in mind the goal that the audience remembers the live commercial in a positive way and that they remember what brand it represented. From the audience's reactions and their participation, Virtanen got a strong sense that this objective was achieved and a vast majority of the audience had the live commercial in their minds even after the movie had ended. (Virtanen, J. 5.2.2009.)

The audience seemed to realize that the live commercial was a commercial in every show. Judging by the audience's reactions this usually happened at the point when the promoters ran to the front to fight for the big Dumle bag. Virtanen preferred doing the live commercial in the smaller halls, where audience's attention was easier to grab and the atmosphere between the promoters and the target group more intimate. In Tennispalatsi 1, the biggest hall, the promoters had to raise their voices considerably, almost shout. After feedback from observers in the first shows, the promoters had raised their voices to get more attention, preferably in an earlier phase of the show. "Still, to conclude, smaller theaters were absolutely better in terms of the level of audience's attention." (Virtanen, J. 5.2.2009.)

In conclusion, the various stakeholders were fairly satisfied with the Dumle live commercial, even though there was room for improvement as well. The Dumle live commercial was warmly received by the audience and the spectators joined in on the commercial. Expression and Clear Channel Finland were satisfied that such a new sales promotion idea was implemented and the possibilities of sales promotions thus better used.

4.2.5 Moviegoers' questionnaire responses

Eight questionnaires were distributed to moviegoers during the first weekend of the live commercial. The eight moviegoers had each been to see one live commercial performance and in total their answers represented four different shows out of the sixty that were done. The respondents knew beforehand that a live commercial was about to take place in the hall and therefore they were mainly observing the audience's reactions, even though they were asked to tell their own opinions as well.

All of the respondents agreed that at some point people in the audience realized that the scene was a paid live commercial, at the latest when the performers came back to the hall to bow. This so-called encore was seen as a positive addition. Two of the respondents had been in the biggest hall, Tennispalatsi 1, and they complained that it was difficult to hear the performance. They both estimated that not everyone in the hall noticed the performance, but those who did had followed the situation through the entire act.

Even in the smaller halls, audibility was a problem. Two of the respondents had been to one of the smaller halls, playing the movie *Twilight*. There were a lot of loud teenage girls in the audience and it was difficult for others to hear the live commercial over their chitchat. The

teenage girls' comments on the live commercial were “fuck”, “what the fuck” (either in English or their Finnish equivalents), “look” and “what”. After the performance they commented “fuck those fuckin idiots” and “they should fuckin learn to act better”. The two respondents, who heard these comments, listed them as “the usual angry comments from teenagers in their angst”. It is beyond the scope of this thesis to further analyze whether “fuck” is a positive or a negative comment in this context.

There were two suggestions for how to deal with the audibility issues. Five out of eight respondents assumed that the live commercial works better in a small hall, regardless of whether they were in a big or small hall themselves. One respondent suggested using a microphone when doing the live commercial in a larger hall, but pointed out that this makes the commercial nature of the act evident right from the beginning.

Seven out of the eight respondents felt that the live commercial was natural and plausible. One respondent commented that the situation did not feel real, that the performers' use of voice and choice of words was not natural. He/she did not see it as a likely situation that someone from the crowd would go crazy over candy, or that the person giving out candy would respond in the positive and playful manner that the promoter had. He/she also pointed out, that the giant Dumle bag did not look realistic and that it did not appear to be of the right weight for its size. Another respondent pointed out a simple mistake: The male promoter did not have a jacket with him, even though it was January.

The respondents also told their own personal opinions about this type of advertising and gave their insight as to how this live commercial served Dumle as a brand. “I believe the commercial will be recalled effectively and that giving out Dumles before the live commercial helped connect the brand with a pleasant experience. However, I do not think live commercials are fair to the spectator, as the assumption is that commercial will only be seen on the screen”, one respondent wrote. Another respondent commented that Dumle created image as a youthful candy by using young beautiful people as promoters.

One respondent had written a lengthy description of how the circumstances were right in this live commercial:

It fitted well to the spirit of the movie theater. Almost everybody had some candy with them – candy is like an essential part of watching a movie. [The live commercial] was so strongly present in that particular moment, in an entirely different way than traditional commercial films. The

uniqueness can be sensed “right here, right now” to this audience. The possibility to participate brings its own addition. The audience is (gets to be) involved in an event. --- The free sample as such is a positive thing, it leaves a good taste in your mouth.

The same respondent also commented on the conservative gender roles, a girl giving out candy and a boy asking for more. Another respondent had noticed a man, around 45 to 50 years of age, asking the boy loudly to stop bothering the girl. Other spectators around him had comforted him saying that it is probably a commercial.

In general, the respondents were happy with the live commercial and most of them thought that Dumle got positive attention. “The commercial was refreshingly different in the Finnish advertising environment. Dumle was brought up in a relaxed and funny way”, one respondent wrote. “As a theater-lover I liked this fresh idea and implementation. --- More of these!” another respondent requested.

4.2.6 Publicity

A couple of days before the live commercials were to start an idea came up that it should be recorded on video. At first it was to be recorded just for educational purposes and this was agreed with the videographer. However, later a thought came up that it should be distributed on YouTube like the live commercial at Stansted Airport. The client company Fazer was also excited about the possibility to extend the live commercial's reach with social media. Unfortunately, the videographer was not as eager for YouTube publicity and the video could not be distributed. The video also took a while to be finished but after that Clear Channel and Expression have showed the video to potential live commercial clients. (Ylönen, T. 20.3.2009.)

Expression wrote a press release about the live commercial, together with a staged photo (picture 1) of the two promoters in the live commercial situation. The most popular Finnish marketing magazine, *Markkinointi&Mainonta*, published a short version of the story on their website (see appendix 4, picture 1) and an online marketing magazine *Kampanja.net* published a short story as well (see appendix 4, picture 2).

4.2.7 Analysis of the Dumle case

The various stakeholders naturally had different expectations for the Dumle live commercial depending on their professional role as well as personal preferences. In order to be able to

assess whether the live commercial managed to meet these expectations, they have to be looked at one by one.

Päivi Svens from Fazer hoped that the live commercial would be a topic of conversation. To reach this goal, the live commercial should grab the audience's attention and make people see Dumle as positive and fun, a clever, inventive brand. (Svens, P. 15.1.2009.) After the live commercial, Svens (Svens, P. 9.2.2009) was fairly satisfied with the live commercial. Her colleagues had also agreed that it was good. However, Svens was disappointed that not everyone in the hall saw it.

Kati Syrjälä, promotion coordinator from Expression, saw standing out and creating an experience as the most important goals. She too hoped that the commercial grabs the audience's attention and causes a stir. Syrjälä also worried about practical matters such as audibility and visibility. (Syrjälä, K. 13.1.2009.) Audibility did turn out to be a problem, especially in the biggest hall but also in the smaller halls if people were talking loudly to each other. The promoters did their best to overcome this with raising their voices. Visibility was helped with the giant Dumle sack.

The promoters Emma-Sofia Kopola (Kopola, E-S. 20.1.2009) and Jussi Virtanen (Virtanen, J. 20.1.2009) were hoping to make the audience laugh so that the live commercial is remembered in a positive way. Kopola and Virtanen also wanted the audience to play along and know what's going on, realize that the live commercial is indeed a staged situation. After all the live commercials were performed, Kopola was positively surprised how sincerely the Finnish audience joined in on the commercial, shouting funny comments and applauding. Virtanen agreed with Kopola on both accounts and added that he felt that the audience realized that it was a commercial in every show, just like they had hoped. (Kopola, E-S. 5.2.2009; Virtanen, J. 5.2.2009.) This was supported by all of the eight questionnaire respondents, who agreed that at some point people in the audience realized that the scene was a paid live commercial.

Tuomas Kurki from Clear Channel was satisfied with the live commercial, as the consumer was reached in a unique manner and the possibilities that the movie theater environment provides were truly used (Expression 2009a). Indeed, one questionnaire respondent had commented that the live commercial fitted well to the spirit of the movie theater, and continued that candy is like an essential part of watching a movie. The same respondent had also written that the live commercial was so strongly present in that particular moment, in an entirely different way than traditional commercial films. For Clear Channel's sales pitch this could be

formulated into "with its strong presence, a live commercial enhances the traditional commercial films' effect". Even though these are a single respondent's comments, they make effective tag lines for the marketing of cinema promotions.

Tero Ylönen from Expression wanted the case to end up in a marketing magazine with Expression acknowledged and that there would be more demand to Clear Channel for similar cases. (Ylönen, T. 20.1.2009.) The press release from the case was published in two online marketing magazines, with Expression acknowledged in both.

In conclusion, all stakeholders were hoping that the audience would remember the Dumle live commercial in a positive way. Without an attention-value study, it is difficult to say how many remembered the Dumle live commercial and whether these memories are positive. Judging by firsthand observations, not everyone in the hall paid close attention to the live commercial, and audibility was a problem. However, many in the audience laughed, applauded and played along. Hence, the atmosphere was positive and all spectators seemed to realize at some point that this was a live commercial, as hoped.

Quantitative data from the case documents that there were a total of 60 shows and estimatedly over 10 000 people saw the Dumle live commercial. Approximately 19 000 Dumle candies were sampled. As sales promotion cases are often poorly documented, or at least their results are not published, there is no comparison data available. Hence, it is difficult to say whether these amounts are good or not. 10 000 spectators can be compared with a typical concert or a play-off ice hockey game in Hartwall Areena. It would appear that each of them received two Dumle candies on average, one at the entrance and one at the exit.

A press release of the Dumle live commercial was published in two online marketing magazines and Expression was mentioned in both, as Ylönen had hoped. However, a video of the live commercial could not be published, and hence the publicity was not as extensive as had been hoped.

The research question was: How can a live commercial grab cinema audience's attention in a positive way? It can be concluded that the circumstances were right in the Dumle live commercial. The location and timing were right and the consumers were reached in the right state of mind. The live commercial was well planned and the promoters were trained to their task. Thanks to the right circumstances, the Dumle live commercial was able to grab the cinema audience's attention and the attention was largely positive.

Both Clear Channel Finland and Expression can recommend live commercials to their clients in the future. The research indicates that the Dumle live commercial was successful because the circumstances were right. Hence both Clear Channel and Expression should take these circumstances into consideration when planning live commercials in the future. Lessons learned specifically from the Dumle live commercial will be discussed next, and recommendations for live commercials in movie theatres in general will be given later.

4.2.8 Lessons learned from the Dumle case

This chapter discussed improvements that were made and could have been made to the Dumle live commercial, and that should be taken into consideration if the live commercial was repeated.

Some improvements were made already during the first Dumle live commercial weekend. After the first Dumle live commercials were done, the promoters had added an encore where they came back to the hall to bow to the audience and let them know that they could find more Dumles at the exit after the movie. In a way, the additional Dumles at the exit were a reward for the audience. It can also be seen as an apology of sorts for the audience who had just been fooled. One of the questionnaire respondents commented that it was very good that the young people came back to bow and receive their applause. Another commented that people in the audience realized that this was a paid live commercial at the latest when the performers came back to the hall to bow. Therefore, an encore should be added to live commercial where the commercial nature might otherwise be left unclear.

The encore was added partially due to another problem: There were too many Dumles left after the first shows. The sampling amounts should be carefully estimated beforehand.

One of the questionnaire respondents had commented on the traditional gender roles, a girl giving out candy and a boy asking for more. The promoter boy had at least once been asked loudly to stop bothering the girl. This type of knight-in-shining-armor situations could have been avoided had the gender roles been the other way around. One of the attention-value study respondents had even felt a bit scared by the boy's behavior. Perhaps a loud girl would not be seen as equally threatening. Less traditional gender roles might have been more suitable to Dumle's desired youthful image.

The research results indicate that the audience's reactions varied somewhat according to the movie that was about to start in that hall. Those who were going to see a comedy were more relaxed and laughed more readily at the live commercial. It became evident that Friday and Saturday were better days, or nights, for a humorous number than Sunday. On Friday and Saturday the audience participated more readily and applauded more often than on Sunday.

The movies where the live commercial took place were selected based on the size of the hall and their starting time. It was possible to do a live commercial every fifteen minutes, if there was a movie about to start in one of the 14 halls in Tennispalatsi. Bigger halls were initially preferred in order to reach as many moviegoers as possible, but after the first weekend the biggest hall, Tennispalatsi 1, was dropped out. The hall seats 700 people and was simply too big for just two promoters, creating more confusion than positive brand image. A larger crowd of promoters requesting more Dumles would be more effective in such a large hall.

The live commercial could have had even more interaction with the audience. At the entrance, when candy was given out, there could have been more communication with the audience. The goal in all promotions should be making the promotion work so that the action itself, like giving the sample, is just part of the one-on-one interaction.

A good manuscript gives certain frames to a live commercial but the promoters need good people skills and situational awareness. Also in the Dumle live commercial, the promoters had to improvise and modify the script according to the situation. Timing and rhythm can always be improved, so that the live commercial takes place at the last minute before the commercial break begins. Achieving the best possible timing would require many repetitions and close cooperation with the theater. With professional actors the style of the commercial could be adjusted even more according to the audience.

The idea of several contact points for the consumer, a sequence, could have been achieved in the Dumle case if the case really was integrated marketing. The Dumle screen commercial was not really related to the promotion. There would be a sequence if the story of the live commercial would continue in the commercial. Such a sequence is difficult to achieve, and difficult to plan as well, but also very effective as the quality of the consumer contact is much better.

4.2.9 Rian Oy's attention-value study

Clear Channel Finland has an attention-value study made three times a year. The studies are conducted by Rian Oy (2009; throughout this chapter) as in-situ surveys, where movie-goers are asked which commercials they remember seeing and what kind of feelings those commercials aroused. Clear Channel Finland ordered an attention-value study to be done at the time of the Dumle live commercial case. The most important findings are briefly summarized below to see if they support or contrast the findings of the thesis research. Moreover, the attention-value results provide valuable insight into the minds of the moviegoers who had no idea beforehand that a live commercial was to take place.

The respondents were recruited face-to-face in the Tennispalatsi theater. Unlike the eight respondents recruited by the promoters, the attention-value study respondents had no idea beforehand that they were about to witness a live commercial. After the movie, sometimes several days later, the respondents answered questions on a Webropol platform. There were a total of 148 respondents who answered questions about the Dumle live commercial. 81 per cent of the respondents were female, which is quite typical, as women take part in this type of surveys more readily. 39 per cent of the respondents were 15 to 24 years of age, 24 per cent were between 25 and 34 years.

66 per cent of all respondents *spontaneously* recalled seeing a commercial for Dumle. At this point, no division between the live commercial and the screen commercial were made, but an average spontaneous recall for a screen commercial is dramatically lower, only eight per cent. Since this was the first live commercial, there is no direct comparison data for that. The second best spontaneous recall has been 41 per cent. That was achieved with a screen commercial that was seen only at the movies and featured questions appearing slowly on the screen.

45 per cent of the respondents felt that the Dumle live commercial aroused positive feelings. 27 per cent had neutral feelings, 12 per cent somewhat confused and 10 per cent had negative feelings. First the respondents classified their feelings into the aforementioned categories and added open comments on their feelings afterwards. Therefore, a respondent who had “positive feelings” might have commented that he/she “felt fooled” by the live commercial and someone with “negative feelings” that the live commercial was “funny”.

Most of the open comments were positive as well. “Funny” and “made me laugh” were regular comments. “I wanted another Dumle as well, but didn't dare to go get one”, one respon-

dent admitted. The novelty and freshness of the idea was also mentioned several times, not a single respondent mentioned any previous live commercial experience. A couple of respondents went as far as to say that the live commercial was “the best thing in the whole movie!” One respondent had written a lengthy comment: “It was funny. And memorable. Didn't bother me in any way. Very nice! I thought, WOW, now we stiff Finns are starting to relax and loosen up. A little bit of American spirit, which is a positive comment these days.”

The importance of props should not be underestimated. A couple of respondents were very interested in the large Dumle sack and wanted to get one for themselves. “At first I didn't realize it was a live commercial and I was confused by the performers' behavior. :) Next I was disappointed, because the gigantic Dumle sack was not drawn among spectators. I had thought it was a prize, waiting for a lucky winner.”

Several other comments mentioned that they, or “their date”, had not at first realized that it was a paid commercial. Most of them thought that this was funny and that it was due to either the performers' good acting skills or simply the novelty of the situation, but a few respondents had mentioned that they felt “fooled” or “screwed”. These comments of feeling fooled were found both in the “positive feelings”, “neutral feelings” and “confused feelings” categories.

Several respondents brought up that they felt embarrassment for the performers while watching the live commercial. Some also said that the acting was forced. “I was amused at first, but it was so fake-fake that at the end I was just annoyed by his machismo!” One respondent had even felt a bit scared: “At first I thought this young man is disturbed and will get his gun.”

Five respondents, from all feeling categories, mentioned that this type of a live commercial works only once. “The idea was rather funny, but this commercial works one time only, and it will never really work again, even if the product was different”, commented one respondent, who had listed his/her feelings as “neutral”.

Last, the respondents were asked whether they agree to six claims about the commercial. Compared with traditional screen commercial, the Dumle live commercial scored above average in the following five categories, meaning that the respondents agree with the claim.

- This commercial is well suited for the product/ advertiser.
- The commercial creates a positive image of the product.
- I liked this commercial.
- I feel I belong to the target group of this product.

- This commercial made me consider buying this product.

The only category where the Dumle live commercial scored below average, meaning that the respondents did not agree with the claim, was “I got new information about the product from this commercial”. Of course, giving out new information about the product was not this live commercial's intention anyway.

4.2.10 Comparison

The findings from the attention-value study support the findings of the thesis research. Research done for this thesis indicates that not all but many in the audience noticed the Dumle live commercial. It was suggested that a vast majority of the audience had the live commercial in their minds even after the movie had ended. This claim is supported with the excellent attention values that the Dumle live commercial got in the attention-value study. 66 per cent of all respondents spontaneously recalled seeing a commercial for Dumle, absolutely the best spontaneous recall ever (Rian 2009). Hence it can be concluded that even those who did not appear to pay attention to the commercial in fact probably noticed the live commercial and did indeed remember it still at home.

The thesis research shows that the movie audience realized that the Dumle live commercial was a staged situation. They laughed, played along and applauded. According to the attention-value study, 45 per cent of the attention-value respondents felt that the Dumle live commercial aroused positive feelings. 27 per cent had neutral feelings, 12 per cent confused feelings and only 10 per cent negative feelings. Funny and made me laugh were regular comments in the attention-value study. (Rian 2009.) Hence, it can be concluded that the attention-value study supports the thesis research's findings regarding the audience's attitude towards the live commercial.

In the thesis research it came up that the Dumle live commercial was considered refreshingly different in the Finnish advertising environment and that Dumle was brought up in a relaxed and funny way to the right target audience. In the attention-value study, the novelty and the freshness of the idea were mentioned several times. Moreover, the attention-value study supported the claims that this commercial was well suited for and created a positive image of Dumle. The respondents had liked the live commercial more than average and felt that they belong to Dumle's target group. The live commercial had even made them consider buying Dumles. (Rian 2009.) Therefore, it can be concluded that the attention-value study supports

the thesis research's findings that Dumle was brought up in a positive and inventive way and that the target group in the movie audience was indeed right.

Another finding that was made both in the thesis research and the attention-value study is that some people felt fooled by the live commercial. In their opinion it is not fair to advertise in such a surprising way, as people are only expecting to see commercials on the screen at the movies.

It came up in the attention-value study that several respondents had felt embarrassment for the performers while watching the live commercial (Rian 2009). This finding did not come up in the thesis research. However, it is a typical reaction when watching any comical performance and it did not seem to worry the promoters themselves.

4.3 Recommendations for future live commercials

Based on the findings of this study, general guidelines for an attention-grabbing live commercial are given in this chapter. The guidelines that Expression had written regarding samplings, the important circumstances to be considered, were revised to apply to live commercials in the cinema environment.

Reaching the Target Group

Cinemas in general attract 15 to 34 year-old young, urban people and families. Different movies may attract different kinds of people and hence the big premiers of the desired promotion time should be considered. Afternoons attract more students. If the desired target group is well above 35 years of age, another location might be more recommendable.

To increase the live commercial's reach beyond those who see it first-hand a publicity plan should be made already when the case is planned. A video of the live commercial should be made public right after the commercial and press releases and posts in social media should have a link to this video.

Work shift duration

Work shifts should be scheduled on peak hours so that the live commercial gets as many spectators as possible in a reasonable time. Friday, Saturday and Sunday evenings attract the biggest crowds.

Promotion location and circumstances

The effect of circumstances on customer behaviour should be taken into consideration when selecting the time and place for a live commercial. People who are going to see a comedy are more receptive for a humorous live commercial, and on Fridays and Saturdays audiences participate and applaud more readily than on Sundays. Timing and rhythm are also important. The live commercial should take place at the last minute before the screen commercials start, so that most of the audience has found their seats. Moreover, this way the gap between the live commercial and the following screen commercial is as small as possible.

Visibility

Promotions provide a potential for visibility that can be exploited with noticeable props. For example, promotion outfits can be eye-catching. If there is something related to the marketed brand already going on in the movie hall when the live commercial takes place, it is easier for the audience to remember which brand was advertised. For example, if the marketed product is sampled or demonstrated in the hall, it is logical that there are visible props with logos of the brand.

Audibility

Audibility can be a problem when doing live commercials inside the cinema halls. Especially in the biggest halls promoters either have to raise their voice to an unnatural level or use a microphone, which makes the commercial nature of the act evident from the beginning. Smaller halls are also better in terms of the level of audience's attention. Depending on the desired amount of firsthand spectators, it might be recommendable to prefer smaller halls.

The importance of personal contact

Personal contact enhances the positive image of the marketed product and helps to create a relationship between the consumer and the brand. In a live commercial, personal contact can be achieved by involving the audience in the action. This can be done for example by sampling the product in the movie hall. A free sample and an entertaining live commercial connect the brand with a pleasant experience in the consumers' minds. It should be made sure that the audience

realizes that the live commercial is in fact a commercial and that they also remember which brand was advertised.

Collecting feedback and improving

Promotions should always be systematically monitored. The live commercial should be practised beforehand. If the live commercial takes place inside cinema halls, it is probably meant to be repeated several times to reach more spectators. It is advisable to have people observing the first live commercials so that instant feedback can be received and improvements made if required.

These guidelines should be taken into consideration when doing live commercials in movie theatres in the future. The guidelines could not be tested in practise in this thesis, as live commercials are rare. It would have been unreasonable to put the thesis on hold until a suitable live commercial case came along.

4.4 Validity and reliability

Discussion of the research's validity brings us to the crucial quality question: truth value. Do the findings of the study make sense? Are they credible? (Miles & Huberman 1994, 278.) According to Stenbacka (2001, 551-552) the understanding of the phenomenon is valid if the informant is part of the problem area and if he is given the opportunity to speak freely according to his own knowledge structures. Validity is therefore achieved when non-forcing interviews are conducted with well-chosen informants. According to this opinion, validity was achieved in this research as the interviewees are experts in the area and they were interviewed according to the flexible rules of thematic interviewing.

The basic reliability issue concerns the ability to produce the same research result over and over again. Researcher and method are seen as separated from each other, which is impossible in qualitative research. Reliability can be reached when the qualitative researcher makes a thorough description of the whole research process visible. (Stenbacka 2001, 552.)

When I first heard that there will be a live commercial I immediately knew that it is something I want to study and document. I took the chance when such a rare and interesting case came along, even though I was new to my job at Clear Channel and moreover, I was not able to fully respect the guideline that the theoretical framework should be ready before the empirical part. However, even though I had to continue gathering and compiling theory after the case,

the contents of the literature were already familiar to me as I have worked in sales promotions for a decade.

Being a new employee at Clear Channel posed a problem relating to the professional roles. I had started at Clear Channel less than two months before this case, I had no previous contact with Fazer or their media agency Dagmar and they were not even my own client. Hence, I was not able to “bother” Fazer's people as much as I would have liked to. I was glad to be granted short telephone interviews and I was satisfied with the answers I got, but I did not want to press the representative of an important customer company any further than absolutely necessary.

In addition to the objectiveness of a researcher, it was in my professional interest both from Expression's and Clear Channel Finland's point of view to get an objective answer to whether live commercials could be recommended to other brands in the future. However, I did this research from a marketing point of view as a marketing professional and cannot be considered separate from my research. I made my own background visible already in the introduction and described my role as a researcher, so that the reader would know from the start what my relationship with the different stakeholders is.

Another reliability issue were the professional identities of the interviewees. Each interviewee had it in his/her interest that the live commercial case would be successful. Clear Channel Finland and Expression both had it in their interest to get a good reference for future sales; Clear Channel Finland probably wanted to show what a great place for a live commercial the cinema is and Expression wanted to show that they are the best agency to implement this kind of a case. The promoters probably wanted this to succeed because the success was finally in their hands. As Fazer was the one paying for this, it can also be questioned whether they would be the first to admit if the live commercial had not worked to their liking.

The eight moviegoers who were given questionnaires to answer were selected by the promoters. The promoters were given guidelines to respondent selection and the respondents were asked to answer brutally honestly so that the live commercial could be instantly improved if necessary. It is likely that the respondents were the promoters' friends or acquaintances, which may have affected their answers. Moreover, the respondents got a free movie ticket. The gift may have had an effect on their answers as well. Data triangulation improves the reliability of a study, and therefore I compared my findings to those of the attention-value study, even though I did not contribute to the making of that study.

Naturally live commercials vary, but often their success seems to be connected to the environment where they are held. The results of this research should be generalisable to some extent, so that they are somewhat valid to similar cases, i.e. possible other live commercials in a movie theater. This will enable Clear Channel and Expression to aid their customers in planning their sales promotion activities so that they are more likely to be successful.

5 Conclusions

This thesis studied how a live commercial can grab cinema audience's attention in a positive way. The theoretical part presented how companies can use certain types of non-price promotions to create a relationship between the brand and the consumer. The theoretical framework was applied to a Finnish context in interviews with sales promotion industry experts. Important circumstances that affect the success of a sales promotion were also discussed.

A live commercial done for Fazer's chocolate brand Dumle in January 2009 was studied with case study. Stakeholders from Fazer and the sales promotion agency Expression who implemented the live commercial were interviewed on their expectations and their insights on the outcome. To get more first-hand observations and also outsider opinions on the outcome of the case, eight moviegoers filled in questionnaires after watching the live commercial.

Based on the research results, the Dumle live commercial was able to grab the cinema audience's attention and the attention was largely positive. The results indicate that this was achieved because the circumstances were right in the Dumle live commercial. Both Clear Channel Finland and Expression can recommend live commercials to their clients in the future. Guidelines for attention-grabbing live commercials in the cinema environment are given in this thesis.

Estimatedly over 10 000 people saw the Dumle live commercial. Approximately 19 000 Dumle candies were sampled. Not everyone in the hall paid close attention to the live commercial, and audibility was a problem. However, many in the audience laughed, applauded and played along. Hence, the atmosphere was positive and all spectators seemed to realize at some point that it was a live commercial. The audience remembered the Dumle live commercial in a positive way. Sampling was seen as a good addition, as the product and the live commercial were logically tied.

A press release of the Dumle live commercial was published in two online marketing magazines. However, a video of the live commercial could not be published, and hence the publicity was not as extensive as had been hoped. Videos of popular live commercials have got millions of views on the Internet and it is recommendable to exploit this potential for attention beyond those who witness the live commercial first hand.

An attention-value study was done by a research company at the same time to assess the Dumle live commercial's recall and the feelings that it aroused in moviegoers. The results from the attention-value study were summarized and compared with the thesis research's findings. The results from the attention-value study support the findings of the thesis research.

5.1 Areas for future study

It came up that some moviegoers had felt fooled by the live commercial and that in their opinion it is not fair to advertise in such a surprising way, as people are only expecting to see commercials on the screen at the movies. So, the same surprise factor which some spectators see as funny and advertisers look for in marketing, can also be seen as unfair by some. This would be an interesting area for future study, preferably a study which would take into account both sides.

This thesis documents only one live commercial. This marketing activity is quite new and under-researched, even unresearched. Any future live commercials in cinemas or elsewhere are worth documenting and studying to see if this type of a marketing gimmick really works. Even with T-Mobile's huge YouTube hit, it would be interesting to know what the actual effect on T-Mobile's sales was. Therefore, a study exploring both the public's opinion about a live commercial and also its effect on sales would be interesting.

The situation for live commercials in the Finnish movie theaters changed considerably in the end of 2009, when Clear Channel introduced a new product called PreShow to cinema advertising. PreShow consists of one or two commercials, made of still pictures and text, which run on the screen without sound. PreShow is on as soon as the hall doors open and runs until the commercials start, so if there was to be a live commercial, it would have to be acted while PreShow is running in the background. This brings about hygiene issues between advertisers. A Dumle live commercial cannot be done while there is a PreShow for a competing candy brand running. Even with non-competing brands, the live commercial eats up PreShow's attention and vice versa. A future study could be made on how to successfully combine a live commercial with PreShow.

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List of interviews in chronological order.

All interviews were conducted by Päivi Salminen.

- Tuomas Kurki, head of sales, Cinema, Clear Channel Finland Oy. Interviewed in Clear Channel Finland office on 13th of January 2009 on promotions at the cinema.
- Kati Syrjälä, Expression's promotion coordinator. Interviewed in Tennispalatsi on 13th of January on sales promotions in Finland and on expectations for the Dumle live commercial.
- Päivi Svens, marketing manager at Fazer. Interviewed on the phone on the 15th of January on expectations for the Dumle live commercial.
- Emma-Sofia Kopola, Expression's promoter. Interviewed in Tennispalatsi on 20th of January 2009 on expectations for the Dumle live commercial.
- Jussi Virtanen, Expression's promoter. Interviewed in Tennispalatsi on 20th of January 2009 on expectations for the Dumle live commercial.
- Tero Ylönen, Expression's managing director. Interviewed in Tennispalatsi on 20th of January 2009 on sales promotions in Finland and on expectations for the Dumle live commercial.
- Emma-Sofia Kopola, Expression's promoter. Interviewed in Tennispalatsi on 5th of February 2009 on the outcome of the Dumle live commercial.
- Jussi Virtanen, Expression's promoter. Interviewed in Tennispalatsi on 5th of February 2009 on the outcome of the Dumle live commercial.
- Päivi Svens, marketing manager at Fazer, Interviewed on the phone on the 9th of February 2009 on the outcome of the Dumle live commercial.
- Tero Ylönen, Expression's managing director. Interviewed in Expression's office in Tampere on 20th of March 2009 on the outcome of the Dumle live commercial.

Themes of the thematic interviews with industry experts.

- The definition of sales promotions in Finland
- The factors that contribute to the success of sales promotions
 - Reaching the target group
 - Work shift duration
 - Promotion location and circumstances
 - Visibility
 - Personal contact
 - Feedback collection
- Measuring the results of sales promotions
- Promotions in the cinema environment

The factors that contribute to the success of cinema promotions

Questionnaire to moviegoers

Tennispalatsi, Helsinki

Dumle Live-mainos arviontiraportti

Etunimi (First name)

Sukunimi (Last name)

Elokuva (Movie)

Elokuvasali (nro) (Number of the movie hall)

Päivämäärä (Date)

Kellonaika (Time)

Millaisia reaktioita Live-mainos aiheutti yleisössä? Mahdollisimman tarkat määrittelyt.

(How did the audience react to the live commercial? As specifically as possible.)

Millaisia kommentteja kuultu yleisön keskuudessa mainoksen aikana / jälkeen?

(What kind of comments did you hear from the crowd during/ after the commercial?)

Kiinnittivätkö ihmiset huomionsa Live-mainokseen alusta asti?

(Did people pay attention to the events early on in the live commercial?)

Luuletko ihmisten ymmärtäneen kyseessä olevan mainoksen? Jos, niin missä vaiheessa?

(At what point do you think people realized that this is a live commercial? Or did they?)

Oliko Live-mainoksen toteutus mielestäsi luonteva?

(Was the implementation of the live commercial natural in your opinion?)

Oliko promoottoreiden äänenkäyttö mielestäsi riittävä?

(Did the promoters speak loudly enough?)

Miten salin koko mielestäsi vaikutti Live-mainoksen onnistumiseen?

(How do you think the size of the hall affected the live commercial?)

Mitä itse olit mieltä Live-mainoksesta? Miten se mielestäsi palveli Dumlea?

(What do you personally think about the live commercial? How did it serve Dumle in your opinion?)

Mitä olisit toivonut lisää?

(What more would you have hoped for?)

Vapaa palaute

(Free comments)

Screen captures of the articles in online magazines

The screenshot shows the Markkinointi&Mainonta website in a Mozilla Firefox browser. The page features a navigation bar with categories like 'Talous', 'Teknologia', 'Työ ja terveys', 'Vapaalla', and 'Kaikki uutiset'. A prominent banner at the top reads 'Hinnat alk. 45 € Mihin kannattaa sijoittaa vuonna 2009? ARVOPAPERI Sijoitusristeily 24.-25.4.2009'. The main article is titled 'Fazer tarjosi teatteria leffayleisölle' and includes a sub-header 'PROMOOTIOT M&M, 9:10'. The article text describes a live-advertising campaign for Fazer Dumle in Helsinki's Tennispalatsissa. A photo shows two people in a theater setting. The article also lists 'Aiemmin verkkopalvelussa' with dates and a 'Muulla Talentumin verkostossa' section. The right sidebar contains a search bar, a 'Tilaa' section for newsletters, and a 'Listat' section with various statistics and awards.

Picture 1. Screen capture of the story on Markkinointi&Mainonta web site.

The screenshot shows the Kampanja.net website in a Mozilla Firefox browser. The page has a header with 'NOVIA FINLAND' and 'MY PAREMMIN KAMPAJJA'. A navigation bar includes 'Uutiset', 'Palvelut', 'Yhteystiedot', 'Tilaa uutiskirje', and a search bar. The main article is titled 'Dumlen mainonta oli elävää!' and is dated '24.02.2009 11:02'. The article text describes a live-advertising campaign for Fazer Dumle in Helsinki's Tennispalatsissa. A photo shows a person in a boat on a canal. The article also includes a 'Heikkeneeko mainonnan teho taantuman aikana?' poll, a 'LUE LISÄÄ HAKUAIKA NYT!' section, and a 'Viikon luetuimmat' sidebar with a list of recent articles.

Picture 2. Screen capture of the story in Kampanja.net online magazine.