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Introduction

Nolwenn MINGANT, Cecilia TIRTAINE and Joël AUGROS

While in the 1930s Bette Davis fans, enticed by posters, trailers and articles in fan magazines, had to patiently wait for her films to be released in theatres, today Julia Roberts fans can enjoy her past and current films in theatres but also on numerous types of screens, in licensed or pirated copies. They can immerse in the film’s marketing campaign, by reacting on the official website, downloading applications and exchanging comments on social networks. In the early twenty-first century, films are still avidly watched, but the ways they are experienced has dramatically changed; and as the way to engage films has evolved, so have the ways to reach audiences.

Film Marketing: A Definition

Film marketer Jean-François Camilleri once described his job as ‘the art of creating desire, or seducing the largest number of people’.1 Just as the aim of marketing is to ‘find the best possible match between a product and its market’, film marketing strives to create ‘product/market couples’.2 Amorous metaphors thus abound, with film marketing depicted as ‘large-scale flirting’3 or ‘seduction thanks to packaging’.4 Quick seduction is required, on a ‘it’s now or never’ principle, as people have to be enticed to go to theatres for the ‘critical opening weekend’.5 At the centre of attention is the spectator, the ‘target’ to reach, and film marketing can first be defined as ‘consumer marketing’.6

Cinematic products have a number of specific characteristics. First, each film is unique: cinema is a prototype industry. For each campaign, marketers have to identify the adequate target group and create adapted material. This is called ‘audience creation’.7 Not only is each campaign unique, but it also takes place prior to the release, leaving few opportunities for ulterior changes. In the words of producer Robert Evans: ‘a film is like no other product. It only goes around once. It is like a parachute jump. If it doesn’t open you’re dead.’8 Second, films are cultural products. Culture can be understood as ‘the works and practices of intellectual and especially artistic activity’,9 which links film to performing arts and museums, with their uniqueness, intangibility and absence of concrete utility. Film marketing, as ‘cultural marketing’, indeed, deals with hedonistic, emotional and symbolic experiences.10 ‘Culture’ can also be understood as the common identity shared by a country’s inhabitants, as a fundamental element in the very making of these nations, which Benedict Anderson defined as ‘imagined political communities’.11 In that sense, marketers have to deal with national traits and representations, and although ‘marketing is universal, marketing practice … varies from country to country’.12 Moreover, these constructed cultural elements which characterise a group13 do not necessarily refer to a national context. The target of film marketers can, indeed, be ‘affinity groups’,14 such as Twilight fans, or ‘trekkies’.15 With the development of social media, such affinity groups have recently gained importance. Practitioners and analysts of film marketing must thus be mindful of the link between the film, as a cultural
product, and the spectator, as a culturally specific entity, whether in terms of nationality, gender, age, or affinities.

Although to the general audience film marketing is mostly visible through posters and trailers, film marketers’ attempts to reach their target is a much wider-reaching activity. More than mere ‘sales techniques’, film marketing is about ‘gathering the information and intelligence necessary to elaborate a production and commercialisation strategy’. It implies the participation of many players, from the very beginning of a film’s life in its author’s mind, to the adoption by audiences long after they have left the theatres. For this volume, we have adopted Kerrigan’s definition that film marketing ‘begins at the new product development stage and continues throughout the formation of the project ideas, through production and into distribution and exhibition’.17 Like her, we believe it is necessary to ‘continue the film marketing journey unto the realm of film consumption’ as consumers ‘may wish to extend their consumption through visiting online review sites, discussing the films with friends or progressing with their film consumption to consumer-related films’.18

The Film Marketing Process
Detailed practical information on how to take a film through the different production and distribution stages is readily available in how-to guides such as Angus Finney’s *International Film Business: A Market Guide beyond Hollywood* (2010), Jon Reiss’s *Think Outside the Box Office: The Ultimate Guide to Film Distribution and Marketing for the Digital Era* (2011), or Robert Marich’s seminal *Marketing to Moviegoers: A Handbook of Strategies and Tactics* (2013). One can also turn to the now-dated but still pertinent *Movie Marketing: Opening the Picture and Giving it Legs* (1997), in which Tiiu Lukk presents a series of case studies based on interviews with professionals. This introduction will briefly go over the different stages of film marketing.

Strategic marketing
First, the target audience is identified by analysing the ‘film marketing mix’ – that is, director, actors, script, genre, age classification. Marketers map out the film’s SWOTs (Strengths, Weaknesses, Opportunities and Threats).19 On the basis of these elements, film marketers operate a segmentation of the audience, identifying a core target, but also a secondary group to which the film could cross over.

Once the target audience is identified, the team determines the film’s positioning, by setting its identity and defining where it stands in relation to other films on the market and in audiences’ minds. Positioning relies on a film’s selling points – that is, ‘story elements that are easily communicated in simple terms’.20 One film can have several types of positioning, for different target groups. *Four Weddings and a Funeral* (1994) was marketed as a comedy about single people to eighteen-to-twenty-four-year-olds, as an English-humour romantic comedy for twenty-five-to-thirty-four-year-olds and as an adult date movie for the thirty-five-plus audience.21 A film can also have a different positioning in different countries. While *Minority Report* (2002) was sold in France on the reputation of its director, with praise from film critics printed on the poster, the highly technological elements of the films were the major selling point in the Japanese campaign.22

The identification of the audience segment and positioning then guides the choice of a distribution pattern or release strategy. Big-budget films for mainstream audiences usually benefit from a saturation release – that is, on a large number of screens, with a blitz television campaign. Mid-range pictures, often directed to a more adult audience, usually have
a more limited release. An exclusive release refers to a distribution move restricted to a few theatres, in big cities. A platform release is a limited release strategy: the film is first distributed in a few cinemas and then, as positive word of mouth expands, the number of copies gradually increases and the marketing campaign gathers pace. At that stage, a release date is selected, according to existing seasons. In the USA, summer is the peak season,23 the time for big-budget films. A second important season for big-budget films, notably animation, is the Christmas holidays. For art-house films the peak will be autumn, on the way to the Oscar season. Although big-budget films increasingly tend to be released simultaneously around the world, or day-and-date, each region maintains its own seasons. In Europe, for example, autumn is a strong period.24 Marketers must also take into account specific holidays such as Eid al-Fitr and Eid al-Adha in Egypt, or the summer school break in China. They must stay attuned to this seasonality, which can evolve over time. The choice of the right release date is vital, as the buzz created by the theatrical marketing push is crucial for ancillary markets such as television, DVDs and video-on-demand (VoD).

Operational marketing
Operational marketing occurs at the distribution stage. It comprises the creation of communication material (title, poster, teasers, trailers), media planning and buying (also called the media mix) and publicity. One must distinguish advertising, which marketers pay for (e.g. ads in papers or posters) and publicity, which includes all unpaid-for media coverage, TV chat shows, interviews, premiere appearances, world tours, press junkets, films reviews and awards ceremonies.25 Trailers, which are ‘probably the most important, effective, and
cost-efficient way of marketing a new film, have been the object of a specific literature, with notable contributions such as Lisa Kernan’s *Coming Attractions: Reading American Movie Trailers* (2004), Keith M. Johnston’s *Coming Soon: Film Trailers and the Selling of Hollywood Technology* (2009) and Tiitu Lukk’s chapter ‘Coming Attractions: Creating the Trailer’. But film promotion today relies on a wider variety of tools, as Jonathan Gray’s *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts* (2010) shows with his analyses of trailers, as well as spoilers, reviews or DVD bonus materials.

Operational marketing is deeply rooted in local conditions. Marketers in charge of media buying must be aware of the specificities of local media outlets. An example is how television spending is a large part of the budget in North America, while no ads for movies are allowed on French television. A central issue for the operational marketing team is, thus, how to tailor the film’s campaign to a specific market, a process called adaptation or localisation. Beyond the choice of adequate media outlets for advertising and promotion, and minor adaptation of the posters and trailers, marketing teams can also use two other tools to localise their campaigns: dubbing and tie-ins with local partners.

**Cross-cutting practices**

Some activities stand astride the division described above. For example, product placement – that is, “placing” a product or a brand in one or more scenes of a film, in one form or another, in return for payment – is decided upon at the strategic stage and activated at the operational stage. Generally, the production company strikes a barter deal with a brand, which provides the products in exchange for their presence in the film. Product placement at the production stage opens cross-promotional opportunities at the distribution stage. The James Bond franchise is probably the best-known example of product placement on a large scale, with more than twenty brands included in *Die Another Day* (2002) and the appearance of Heineken in *Skyfall* (2012). As films are prepared for release, the car, food or perfume companies devise their own advertising campaigns featuring the film’s characters, thus participating in the marketing push with tie-ins. Tie-in deals can also result in the creation of branded products, or merchandising.

Another activity that occurs both at the strategic and operational marketing stages is market research. As the ability to obtain information about the potential audience is vital, market research holds a central place at all stages. During development, producers can resort to concept and title testing. At the strategic marketing stage, positioning studies can ‘develop a detailed movie marketing plan at a very early stage based on a script and casting’. Marich gives a detailed presentation of market research practices such as focus groups, test screenings, or tracking surveys. Marketing material, such as posters and trailers, can also be tested. Although market research is central, film marketers equally insist on the importance of intuition and experience – personal and shared – in making decisions.

The search for predictability which guides market research has also led to a trend in academic literature whose aim is to identify the impact of the marketing mix on a film’s success, such as Barry Litman and Hoekyun Ahn’s ‘Predicting Financial Success of Motion Pictures: The Early ‘90s Experience’ or Arthur De Vany’s chapter on ‘Big Budgets, Big Openings and Legs: Analysis of the Blockbuster Strategy’.

**Marketability and distribution choices**

Given the vast array of films, not all are equally marketable. Marketability is ‘a marketer’s calculation of all the elements of the film than can be used in promotion and advertising’.
the ‘larger the number of advertising-friendly elements – including a film’s imagery, storyline, music, genre and stylisation – the greater the marketability’. The most ‘advertising-friendly’ films are ‘high-concept’ films, such as Flashdance (1983) or Top Gun (1986), which include striking visual and audio elements conceived to be easily used at the marketing stage.

The marketing practices described above are thus used to varying degrees for each film, depending on its marketability and its distributor. Marketing strategies for big-budget films released by Hollywood studios will tend to integrate production and marketing, to devote a large budget to prints and advertising (P&A), and to rely on saturation releases. Independent distributors will tend to ‘dispense with research completely’, have much smaller P&A budgets and fewer distribution outlets. While saturation releases rely on a massive marketing blitz, independent distribution will favour the development of positive word of mouth through limited releases and presentations in the festival circuits.

**Industrial marketing**

Strategic and operational marketing can be defined as ‘business-to-consumer’ (B-to-C) practices. They are the more visible facets of the marketing campaign. However, film marketing also encompasses ‘business-to-business’ (B-to-B) practices, including pitches by screenwriters to producers, screenings for sales agents or distributors, the selling of a new technology to theatre owners, as well as advocacy marketing – that is, the creation of popular and political support for Hollywood through publicised awards ceremonies and political lobbying by the Independent Film & Television Alliance and the Motion Picture Association of America (MPAA).

**Film Marketing Players**

With such a variety of practices, film marketing involves many players. The overall strategy used is determined by the type of distributor. The largest distribution outfits are Hollywood’s major studios: Disney, Paramount, Sony, 20th Century-Fox, Universal and Warner Bros. They have large marketing departments with subdivisions for creative advertising, publicity and promotion, market research and media. The majors also have a large network of international distribution offices, which contributes to their continued dominance in the world markets. They own speciality divisions, such as Fine Line or Sony Picture Classics, which distribute less mainstream films. Alongside these international colossuses, there is a variety of smaller distribution companies, such as Lionsgate in the USA. To market their films abroad, US independent distribution companies rely on local distributors. While some distributors cover a regional area, such as the French company...
Studio Canal which has offices in France, Germany, the UK, Australia and New Zealand, or Dubai-based Gulf Film, which covers the whole Middle East, some distributors focus specifically on their national market, such as United Motion Pictures in Egypt or Prooptiki in Greece.

Film marketing activities are often externalised to a wide range of small companies, called ‘outside vendors’ or ‘boutique agencies’. Market research is largely outsourced to firms like National Research Group (NRG) and Online Testing Exchange (OTX) in the USA, or Ipsos MediaCT and Dodona Research in the UK. Also often externalised is the creation of trailers, to companies such as Ant Farm in Los Angeles or Silenzio in Paris, and the film’s dubbing to companies such as Dubbing Brothers, VSI Group or Arvintel Media Productions. When the distributor does not have an in-house marketing department, the marketing process can be subcontracted to advertising and communication agencies, such as Ireland’s Wide Eye Media. Other types of advertising-support companies include cinema in foyer media companies (e.g. Boomerang Media in the UK), outdoor advertising companies (e.g. Primesight UK, JCDecaux or CBS Outdoor in the UK), advertising space brokers (e.g. Carat, Mediacom or Mindshare in the UK) or internet-advertising companies (France’s Cinefriends).

The film’s talent, the director and actors, can also be very much involved in the marketing push, through personal appearances and interviews. For small-budget films, doing the legwork can be determining, as when comedian Dany Boon toured France to promote *Bienvenue chez les Ch’tis* (2008), a medium-budget comedy which became a hit in France and subsequently experienced success in a large number of countries.

Film marketing activities do not, however, rely on film professionals only. State players also have a key role in the definition and operations of this activity. In France, the film industry is closely regulated by a public body, the Centre national de la cinématographie et de l’image animée (CNC). The ban on film trailers on television decided in order to fight inequality between small and large distributors is one aspect through which marketing is limited in France. States also intervene through censorship and quota legislations or through nationalised film distributors, such as China Film Group or Kuwait National Cinema Company. In contrast, state intervention can be enabling, especially for independent films. In 2003, the UK Specialised P&A Fund was created to support the national distribution and marketing of specialised movies, whether British or not, and of more mainstream British movies which had small P&A budgets. On a pan-regional level, the Creative Europe EU initiative has a MEDIA sub-programme dedicated to distribution and marketing to encourage transnational film circulation.

A final player is the spectator. The object of constant attention from film marketers, the audience should not be viewed as a passive entity experimented upon with previews and surveys. Viewers increasingly take on an active role in film campaigns. Through positive and negative word of mouth, they can be true ‘influencers’, a phenomenon now increased by the internet.

**A Brief History of Film Marketing**

**Film marketing in Hollywood**

Marketing developed in the USA in the 1930s. Although it did not officially reach Hollywood before the 1960s, one can consider that many current practices are as old as cinema itself, with the use of market research in production choices identified as early as the 1910s. In the 1930s, stars were used as ‘market strategy’, while studios practised audience testing and publicity in fan magazines. Before the 1970s, however, Hollywood...
did not market its films, it promoted them. The publicity departments concentrated on publicity and trailers, rather than on advertising. During the ‘studio era’, studios were, indeed, associated with particular stars – who were under contract – and genres, and each studio developed a brand identity. As the studio system collapsed in the 1950s, in the wake of the 1948 Consent Decree, publicity departments could not rely on the same tools any more and had to start creating awareness for each film. ‘Marketing services’ started to be tentatively created at the very end of the 1960s.

In the 1970s, two films marked the establishment of marketing practices in Hollywood: *Jaws* (1975), which launched the concept of the saturation release, with ad campaigns centred on TV spots, and *Star Wars* (1977), which took the marginal practice of merchandising to previously unheard-of levels and turned it into a staple practice in Hollywood. By the late 1970s, marketing had officially set foot in Hollywood, and ‘publicity departments gradually evolved into “multi-disciplined” marketing departments, which include specific divisions for publicity, creating advertising, media buying and promotion (including product placement and tie-in activities). At the same time, market research surged to become ‘integral’ to the film industry, in an era when conglomerate-owned studios wanted reassurance against unpredictability. Today, marketing considerations guide production decisions in the Hollywood system. Janet Wasko defines this as a ‘bottom-line or box-office mentality’. With the development of marketing practices came the recurrent issue of constantly expanding marketing costs. Whereas studio-era advertisers relied mostly on free publicity, P&A costs today represent about one third of a film’s total cost by a major Hollywood studio. For big franchises, the cost can be much higher. In 1995, *GoldenEye*’s marketing costs reached 125 per cent of its production costs. In 2013, *Skyfall* kept them at 100 per cent, and relied on externalised publicity (tie-ins).

**Beyond Hollywood**

Given the capitalistic orientation of the US film industry, marketing found a ready ground in Hollywood. Film marketing, however, is used in film industries all over the world, as the following examples show.

Promotion of Bollywood movies has existed since the 1913 release of *Raja Harishchandra*, but film marketing actually developed in the mid-1990s, when the producer of *Hum Aapke Hain Koun* (1994) decided to promote his film on television. Prior to the 1990s, aggressive campaigns had never seemed necessary as filmgoing was the main entertainment in the country. Since then, integrated marketing strategies have been commonly used, with previews, television appearances and dedicated websites. The largest Mumbai-based distributors have adopted Hollywood-style standardised methods to promote their films in India and abroad, with P&A costs at about 10 per cent of a film’s total budget.

In France, another important film-making country, film marketing was first met with distrust, with cinema primarily considered as an art form and largely supported by the state. In the mid-90s, marketing was generally looked down upon by film professionals for ideological reasons: adopting marketing would mean giving in to US-style commodification, conglomeration and more generally to ‘supermarket culture’. The structure of the French film industry was also a factor explaining the slow adoption of marketing practices. With the exception of major companies Gaumont, Studio Canal and EuropaCorp., producers mostly work on a single project. This cottage industry organisation does not allow for the allocation of large funds to marketing. The importance of state support, through French or European aid programmes, also tends to lessen the focus on the consumer in production.
decisions. In the 2000s, however, the development of wider releases and a cannibalisation phenomenon in peak season led to fierce competition, which pushed distributors to increasingly adopt a market logic focused on the consumer.62

In several countries, theatrical film marketing cannot exist as such. In Algeria, for example, the exhibition sector has collapsed over the past three decades, and only two commercial movie theatres still stand. Run by civil servants, these theatres, as well as the existing cinéma-thèques circuit, have no incentive to attract customers and simply post the day’s programme outside the theatres.63 In Nigeria, theatrical exhibition is also virtually non-existent and a flourishing local video film industry has developed since the 1990s,64 with specific marketing practices. In recent years, Nollywood’s push towards the international market has taken the form of advocacy marketing efforts, notably with the Los Angeles Nollywood Foundation.65

The development and range of film marketing practices can thus be correlated to each country’s film production structure and culture: cottage industry vs integrated industry, art vs industry. One cannot, however, generalise, as within each country a variety of film production and marketing practices coexist. South Korea is, for example, home to both worldwide distributed, internationally co-produced sci-fi actioner Snowpiercer (2013) and to film-festival distributed, art-house Moebiuseu (2013). This volume will mostly concentrate on the marketing of English-language films, but seeks to provide reflection which can be of theoretical and practical use in various contexts around the world.

**Film Marketing into the Twenty-First Century**

Through academic articles and case studies, as well as interviews with professionals, this volume explores current film marketing issues, which take their roots in the 1980s wave of globalisation, characterised by 1) the opening of borders to financial, trade, population and culture flows and 2) the development of new information and communication technologies.

As borders opened, notably with the collapse of the Communist bloc, globalisation influenced the way identities were created, experienced and perceived. The easy circulation of cultural products led to the idea of the development of a ‘global culture’,66 in which everyone became ‘citizens of the world’. Rapidly, however, local identities claimed their place with renewed vigour.67 Part I explores the current relevance of culture – with its diverse meanings – in film marketing decision-making and practices.

This part starts with an interview with former president of United International Pictures, Michael Williams-Jones, who shares his views on international marketing, stressing the importance of ‘understanding your market and understanding your movie’, and strongly defending the value of local expertise. Two articles then explore the implication of cultural differences for film marketing. Comparing the US and Greek campaigns of two Greek-oriented films, My Big Fat Greek Wedding (2002) and My Life in Ruins (2009), Tzioumakis and Papadimitriou contrast ‘indie’ and ‘indiewood’ marketing strategies in two different national contexts, and interrogate the use of stereotypes and localisation.

Stereotypes and national clichés are also at the centre of Tirtaine and Augros’ article on the selling of British comedies in France. Their analysis of the main differences between the two markets and the choices made by distributors in terms of film titles and posters shows that Britishness has tended to be a major selling point when marketing British comedies in France, especially as from the 1990s.

In a case study, Mingant offers further reflexion on the localisation of campaigns through dubbing. Taking the example of the Ice Age franchise, she shows how the choice of famous local voices is a marketing asset for professionals in the USA and abroad.
Two essays then explore the major Hollywood studios’ efforts to market their films internationally. Mingant examines Hollywood’s renewed interest for non-US audiences since the mid-90s and brings to light the place of international marketing professionals and their role in the transformation of Hollywood big-budget films into highly marketable global-local films. Curtin, Jacks and Li reflect on the specific cultural and political challenges of the Chinese market, and show Hollywood operating in a highly constrained environment, by allying with local partners and relinquishing control of their products to online players.

Another market where distribution is deeply constrained by local circumstances is Nigeria. Nollywood – the Nigerian film business – is a predominantly non-theatrical industry. Jedłowski’s case study shows that Nollywood, because of this, has a unique model of film marketing, which is based mostly on point-of-sale marketing strategies.

Taking a different view, the final chapter leads the reader to consider cinema as a specifically constructed culture. By detailing the marketing campaign led by Warner Bros. and Peter Jackson around The Hobbit 2012 and 2013 opuses, Ross shows how new technologies that revolutionise our understanding of realism can be rejected by audiences and create a marketing conundrum. This part concludes with an interview with film marketer Claudia Zavaleta, who discusses playing on audiences’ expectations when distributing Bollywood films in Peru.

The second major issue since the 1980s has been the development of new communication technologies, notably the internet. In the past decades, the rapid development of social media has had a deep influence on the relationship between products and their consumers. The capacity to exchange opinion through Facebook, Twitter, YouTube or Vine has turned internet users (especially bloggers) into main players in the marketing process. Social media has made Alvin Toffler’s 1980 concept of ‘prosumer’ – the combination of ‘producer’ and ‘consumer’ – a truism. Part II brings to light the opportunities and challenges offered by social media and user-generated content for film marketing.

Augros opens this part with a short reflection on the interplay between official and non-official internet presence of the distributors, insisting on the blurry area of ‘leaked’ information. Tracing buzz-creating strategies back to the 1920s, he opens a vista on how word of mouth turned into e-WOM.

Equally insisting on the mixing of old and new strategies in the era of media convergence, Trowbridge shows how independent film-makers can tap into the internet’s ‘participatory culture’ to develop grassroots financing and distribution strategies away from the main gatekeepers.

Two shorter texts provide further case studies of marketers’/consumers’ collaboration through social media. Aaron Williams relates how his SocialSamba website users can experience film and television-branded stories, as well as write their own versions of these programmes, in an example of viral marketing practice. Lozano Delmar and Muñiz-Velázquez’s case study analysis of the video social network Vine shows both the opportunities offered by new technologies and the hesitations and learning processes for the distributors.

Lobato, indeed, warns that using consumers as promotional players can be ‘double-edged’. He shows how distributors have to balance their desire to create e-WOM with efforts to prevent pirate access to their films through platforms such as BitTorrent.

Two final essays then take a more theoretical stand, offering new methodologies. Aiming to evaluate the value of e-WOM and user-generated content, Yecies, Yang, Berryman and Soh take the example of comments on Australian horror film Bait (2012) on China’s Douban internet platform to propose a novel platform for social media data
processing. In their chapter, based on a participant observation at the Scottish Documentary Institute, Franklin, Stoyanova Russell and Townley show how the analysis of Digital Engagement Metrics, such as Facebook Likes, influence the market, thus bringing to light the performative characteristics of social media.

Part I and II analyse the realms of culture and new technologies, focusing on the relationship between 1) the producer/film-maker/marketer and 2) their customers. An exploration of film marketing issues today, however, would have seemed incomplete without acknowledging B-to-B practices, to which a postscript is dedicated. Kitsopanidou presents the relationship between film-makers/producers and exhibitors through the case of Avatar (2009), focusing on Cameron’s efforts in the adoption of 3D. The final article deals with an even less visible practice; Goldsmith offers insight into the work of film commissions around the world and their efforts to advertise their regions as ‘film-friendly’ locations for international shoots, in order to boost local economic activities. From national to virtual environments, from a culturally constructed spectator to an active prosumer, from B-to-C to B-to-B, this book proposes a journey through film marketing issues in the first decades of the twenty-first century.

Notes
3. Camilleri, Le Marketing du cinéma, p. 44.
15. ‘Trekkies’ are fans of the Star Trek universe.
18. Ibid.
19. The SWOT analysis is a strategic management technique developed in the USA in the 1960s and 1970s.
28. See the Ice Age case study in this volume.
32. Studies on audience motivation can be traced back in Hollywood to the late 1920s. For the role of George Gallup and Audience Research Inc. in the 1940s, see Susan Ohmer, *George Gallup in Hollywood* (New York: Columbia University Press, 2006).
34. Ibid., pp. 32–58.
41. Friedman, ‘Motion Picture Marketing’, p. 293.
44. NRG has the same parent as trade publication *The Hollywood Reporter*, VNU. In 1997 NRG was integrated into the Nielsen Entertainment unit at VNU.
51. Ibid.
   The national saturation technique was first experimented with by Warner Bros. with *Billy Jack* (1971).
59. Ibid., p. 72.
60. Creton, *Economie du cinéma*, p. 163.
62. Laurichesse, *Quel marketing pour le cinéma?*, p. 3.
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**Note:** Page numbers in **bold** indicate detailed analysis. Those in *italic* refer to illustrations.  
\(n=\) endnote.  
\(t=\) table/diagram.

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