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Development of an integrated marketing communication plan for the film production company Studio 88 and their film "The Journey of the Elephant Soliman"

Dissertation submitted as partial requirement for the conferral of Master in Marketing

Robin Marc Swidersky

Student Number: 101679

Master of Science in Marketing

Supervisor:

Professor Álvaro Dias,

Invited Assistant Professor

Department of Marketing, Operation and Management (IBS)

ISCTE - Instituto Universitário de Lisboa

September 2023



**BUSINESS
SCHOOL**

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Resumo

A proliferação de canais de comunicação e a consequente expansão das possibilidades colocam desafios às empresas em termos de desenvolvimento e gestão das suas estratégias de comunicação. A utilização de uma abordagem de marketing integrado é uma resposta viável para muitas empresas e, no âmbito desta tese, está a ser aplicada à empresa cinematográfica "Studio88" e aos seus esforços de marketing para o filme "A Viagem do Elefante Soliman". O objetivo deste estudo é conceber uma estratégia de comunicação integrada de marketing abrangente e eficaz para o filme Soliman. Este processo implica a identificação e a integração de canais de comunicação e conteúdos adequados para a comercialização de filmes no género do entretenimento familiar. Para executar eficazmente o "projeto na empresa" e abordar o tema da investigação, é efetuada uma análise exaustiva da literatura para obter informações sobre as várias ferramentas de comunicação utilizadas no marketing de filmes. Para obter uma compreensão completa da empresa, do seu produto e dos seus objetivos, foi realizada uma investigação qualitativa com recurso a entrevistas e à análise indutiva de conteúdos. Para facilitar a futura implementação do plano de comunicação, foi efetuado um estudo quantitativo para examinar os canais de comunicação e os conteúdos relacionados com o cinema no âmbito do principal grupo demográfico alvo de "entretenimento familiar". Este grupo demográfico refere-se especificamente a pais com filhos com idades compreendidas entre os 6 e os 12 anos. O estudo utilizou uma metodologia de inquérito, que pertence à categoria de investigação descritiva. Os resultados do estudo oferecem uma visão das diversas preferências relativas aos canais e conteúdos de comunicação no seio do grupo demográfico principal (famílias). As crianças requerem comunicação através de vias bastante diferentes das dos pais e necessitam de fornecer informações distintas. Em última análise, as conclusões podem ser integradas no Plano de Comunicação Integrada de Marketing para coordenar eficazmente a estratégia global de comunicação do filme cinematográfico. Os resultados deste estudo, juntamente com o projeto interno, têm um valor significativo para os produtores de filmes envolvidos no domínio do entretenimento familiar.

Palavras-chave: Comunicação Integrada de Marketing, Plano de Comunicação, Marketing Cinematográfico

Abstract

The proliferation of communication channels and the subsequent expansion of possibilities present challenges for firms in terms of developing and handling their communication strategies. The utilisation of an integrated marketing approach is a viable answer for numerous firms, and within the scope of this thesis, it is being applied to the film company "Studio88" and its marketing efforts for the film "The Journey of the Elephant Soliman". The objective of this study is to design a comprehensive and efficient integrated marketing communication strategy for the film Soliman. This process entails the identification and integration of appropriate communication channels and content for the marketing of films in the family entertainment genre. To effectively execute the "in-company project" and address the research topic, a comprehensive literature review is conducted to get insights on the various communication tools utilised in film marketing. To gain a full understanding of the company, its product, and its objectives, qualitative research employing interviews and Inductive Content Analysis was undertaken. To facilitate the future implementation of the communication plan, a quantitative study was conducted to examine the communication channels and content related to cinema within the primary target demographic of "family entertainment". This demographic specifically refers to parents with children aged 6-12 years. The study employed a survey methodology, which belongs to the category of descriptive research. The findings of the study offer insights into the diverse preferences pertaining to communication channels and content within the primary demographic (families). Children require communication through quite different routes compared to parents and necessitate the provision of distinctive information. Ultimately, the findings can be integrated into the Integrated Marketing Communication Plan (IMC) to effectively coordinate the overall communication strategy for the cinema film. The outcomes of this study, alongside the internal project, hold significant value for film producers involved in the realm of family entertainment.

Keywords: Integrated Marketing Communication, Communication Plan, Film Marketing

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List of Abbreviations

B2B – Business to Business

B2C – Business to Consumer

eWOM – electronic-Word-Of-Mouth

FFA – Filmförderanstalt (English – German film funding agency)

FSK – Freiwillige Selbstkontrolle der Filmwirtschaft

(English - Voluntary Self-Regulation of the Movie Industry)

GEMA – Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte (English - Association for Musical Performing and Mechanical Reproduction Rights)

GfK – Gesellschaft für Konsumforschung (English - Association for Consumer Research)

IMC – Integrated Marketing Communications

KiMMo – Kinder Medien Monitor (English - Children Media Monitor)

MD – Managing Director

PEST – Political, Economic, Social, Technological

POS – Point-Of-Sale

PRCB – Pre-Release-Consumer-Buzz

PR – Public Relations

RABOSTIC – Research, Audience, Budget, Objective, Strategy, Tactic, Implementation, Control

S-VoD – Subscription-Video-on-Demand

SEA – Search Engine Marketing

SEO – Search Engine Optimization

SMART – Specific, Measurable, Achievable, Relevant, Time-Bound

T-VoD – Transactional-Video-on-Demand (Pay per view)

USP – Unique Selling Proposition

VR – Virtual Reality

WOM – Word-Of-Mouth

1. Introduction

How to communicate properly? Many companies are right now dealing with the challenge of how to succeed in the evolving media environment, which presents a wide variety of communication opportunities. Within the framework of this study, Studio 88, a film production company, has posed this precise inquiry to itself, as it is presently engaged in the production of an animated film titled "The Journey of the Elephant Soliman" (Soliman). The organisation is encountering a multitude of challenges. The production has experienced a delay as a result of the Corona Pandemic, leading to unanticipated increases in costs. The management is primarily occupied with completing the project and lacks the capacity to address the communication aspects of the film. The primary knowledge deficit of the organisation relates to the identification of appropriate communication channels and the determination of suitable material that will effectively engage their target audience with the film. Moreover, an additional obstacle arises in the form of integrating the many communication channels into a comprehensive strategy inside the organisational framework and executing it in a goal-oriented manner while operating under a constrained advertising budget. The author of this paper took on this problem and planned the measures in the form of an In Company Project. The current inventory of literature illustrates the many communication channels that are available within the domain of film marketing and explores their potential applications. Nevertheless, the exploration of the appropriate methods to effectively reach a specific target audience for the film remains unexplored. To be more precise, the matter pertaining to the intended audience of the film Soliman has not yet been adequately examined. The communication material is known, but again there is no direct reference to the target group and which of those are most relevant. Further, the approach of integrated marketing communication is an established concept in the field of marketing but has not yet been applied to a small film production company. The objective is to cultivate an optimal combination of communication channels and content, and to integrate them within a comprehensive strategy in an integrated marketing communication plan. The reason for executing this work and the research included has already been briefly outlined. The actual aim of this work is to find out which channels are interesting for the target group, because the target group of the given film is based on family entertainment. The focus of this discussion concerns families, and can be further categorised into parents, specifically mothers and fathers, and their children. For the author, the separate consideration is indispensable for the selection of the right communication channels as well as the communication content. The initial step of the approach was examining the variations within the target group to facilitate the development of a comprehensive communication strategy. The thesis primarily focuses on the communication aspects of family entertainment, making it a compelling read for anybody seeking to expand their knowledge in this domain. To gain

insights into the product, the film *Soliman*, as well as the objectives of the company, expert interviews were conducted with Roland Junker, the Managing Director, and Gianluca Bellomo, the Director and Art Director. The interviews provide a captivating glimpse into the inner workings of a cinema film production and offer insights into the underlying motivations driving such a project. The methodological approach for the expert interviews is the semi-structured interview approach which is a qualitative research method (Kvale, 2009). In order to gain a comprehensive understanding of Studio 88, its business operations, and the industry it engages in, expert interviews were conducted as a key component of the initial phase of the research approach. The content of the expert interviews will be summarised in categories and will include topics such as the company itself, the film *Soliman*, the business model and marketing approach. The methodological approach used for the investigation of the communication channels and their contents was carried out by means of a survey in the form of a quantitative-descriptive research approach. The objective of descriptive research is to systematically observe, describe, or document the natural progression of events within a specific situation (Polit & Hungler, 1999). This involves the collection of data that represents or characterises certain individuals or circumstances. The study examined the values held by parents and children, as well as their patterns of media consumption and the channels which represent significance for them. The results were assimilated into a holistic communication plan for marketing and executed with accuracy. In order to achieve the final goal, a number of chapters have been developed. The initial phase includes conducting a comprehensive literature review, wherein several subjects, including the Integrated Marketing Communication (IMC) method, are derived and examined. Here the RABOSTIC planning model is introduced, which in the further course of the thesis forms the planning basis for the communication of the film *Soliman*. Then the international and German cinema markets are outlined, and the importance of the topic is noted. The following section presents the marketing mix of film marketing, whereby the author provides an elaboration on various communication channels employed in cinema film marketing, along with a more comprehensive analysis of communication content. The author refers to existing marketing approaches and previous research in the field of film marketing. The approaches serve as a basis for the research that follows later. The following part of the study relates to the examination of external factors impacting the organisation and its communication efforts. The analysis is carried out with the PEST method. In the subsequent section, an internal investigation of the company and its product, specifically the film *Soliman*, is conducted. The basis of this analysis is derived from the data obtained from expert interviews. The next part deals with the examination of the present study, specifically the analysis of the interviews followed by the survey. The selected approach has been determined with the purpose of attaining the objective of the integrated communication plan. In order to fulfil this objective, an interview was carried out with Roland

Junker, the managing director of Studio 88, who holds the position of overseeing the film project Soliman. Additionally, an interview was held with Gianluca Bellomo, the partner of Studio 88 and the director and art director of the film Soliman. It is imperative, as previously explained, to familiarise oneself with and comprehend the historical context of Studio 88 and the film project. The next section of the study involves the implementation of an online survey. This study aims to investigate the overall patterns of behaviour associated with the consumption of cinema films, with a specific focus on the target audience of family entertainment. The analysis and interpretation of parental and kid preferences and behaviours are accomplished. The results obtained from the comprehensive analysis of relevant literature, in addition to the insights gained from interviews and survey, are then integrated into the strategic framework of the integrated marketing communications plan. The final step is the execution of the RABOSTIC model, whereby the many components are methodically addressed to build the communication strategy for the cinema film Soliman.

2. Literature review

Integrated Marketing Communication

Phillip Kotler defines the term Integrated Marketing Communication as follows; “the concept under which a company carefully integrates and coordinates its many communication channels to deliver a clear, consistent and compelling message about the organization and its products” (Kotler et al., 1999). The integration and coordination of various messages to provide a consistent, distinctive image to all stakeholder groups has grown in importance and difficulty with the increase of media channels in the late twentieth and early twenty-first centuries (Kitchen & Burgmann, 2010).

The integrated marketing communications plan is a strategy that accomplishes marketing campaign goals via the well-coordinated employment of several advertising techniques that are meant to complement one another. This technique may be employed by small merchants that cannot afford to outsource marketing, major worldwide brands, and even non-profit organisations. It is successful inside B2B and B2C firms. To offer clear and consistent messages about the firm, its multiple communication channels, and its IMC plan, the organisation meticulously integrates and organises them. The strategy calls for delivering a customer-facing communication message that is appealing, consistent, and unambiguous. A strong market position is maintained through brand distinctiveness and improved management of the communication mix with target audiences thanks to the IMC process. Planning gives guidance for developing and delivering brand messages, offers new chances for businesses and advertising agencies to generate value for their clients, and makes sure that the message can be tracked at every stage of its delivery (Belch & Belch 2011).

To be able to plan IMC communication correctly, the RABOSTIC model is used in this work.

The RABOSTIC Planning Model

This chapter defines the steps that need to be implemented to develop an effective communication plan. For this purpose, a graphic with the individual steps has been created for an immediate overview (Tennyson & Ray, 2005).

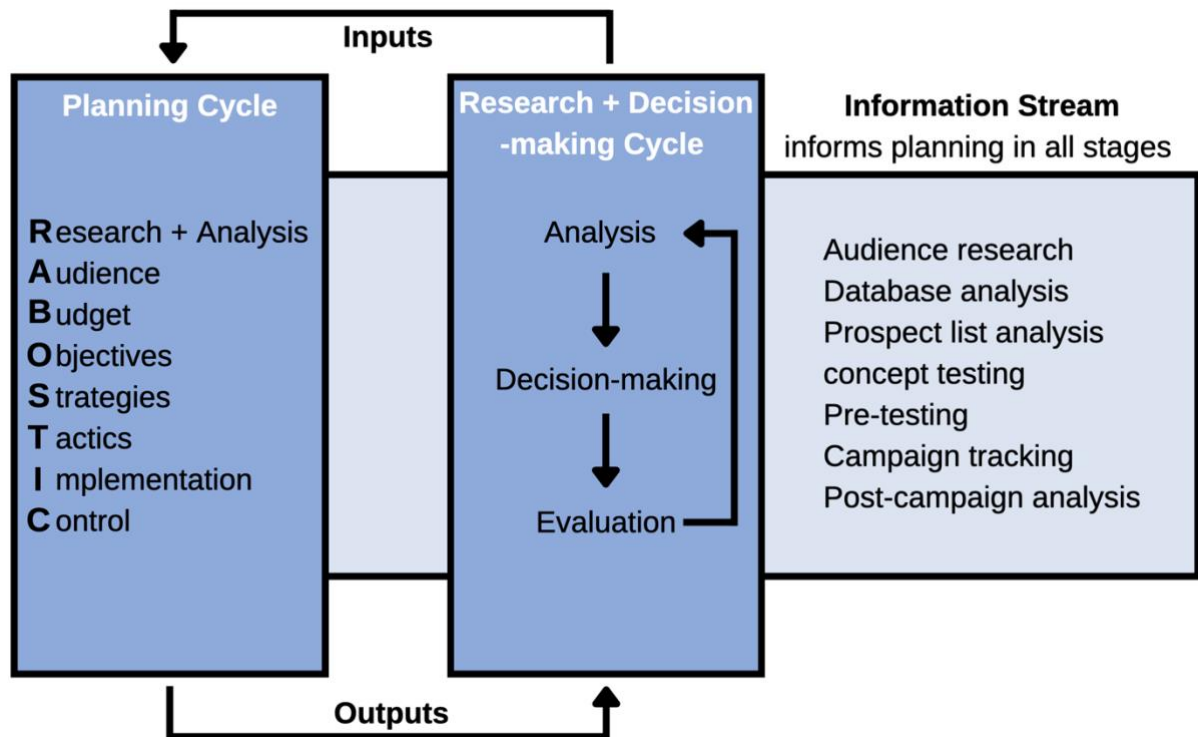


Figure 1: The Integrated Marketing Communications (IMC) RABOSTIC Planning Model (Broderick & Pickton, 2005).

Figure 1 shows us the planning cycle on the left-hand side of the model, which initially includes the analysis of the situation and feedback from previous marketing communication campaigns and activities. This is followed by a series of decisions that need to be put together to create the final marketing communication plan(s). While business and marketing plans refer to target markets, marketing communication plans should refer to target audiences. On the right side of the model is shown the flow of information used in the planning process to formulate integrated marketing communication plans. In the middle of the model, the research and decision-making cycle shows the analysis that is carried out as a basis for decision-making. Evaluation takes place when the plans are put into action. The findings are then fed back into the analysis to develop the process for the next phase of planning. The flow of information continues throughout the planning process, both for input and extraction. It is important to recognise that it is not only developed at the beginning and at the end, but throughout the whole planning process. Whatever else the planning process aims to do, it should lead to plans that, essentially make decisions about what we want to achieve and how we want to achieve it. Plans should be implementable. Much of the information gathering, processing and decision making takes place at regular intervals or even continuously. Reviews and changes can be made at any time. Therefore, it is important to make the flow of information continuous in the RABOSTIC model. For example, budgets can be undertaken and changed before or after targets are set. The reader should not assume that a planning process is completely fixed. The acronym RABOSTIC is meant to help us remember the different phases of planning, but each phase is

not isolated from the others. They are interconnected and interdependent. Decisions in one area affect decisions in another and planning practices vary from organisation to organisation (Broderick & Pickton, 2005). To better understand the individual stages of the planning process, the stages of the RABOSTIC model will now be analysed and described in more detail.

Research and Analysis

An examination of the company's or brand's current position serves as the basis for a plan. The research foundation that serves as the basis for establishing the target audience, budgets, objectives, strategy, and tactics is this background information analysis. The planner must have a good awareness of the economics of the market, competition activity, customer relationships with the product category, specific brands, and promotions. It is important to carry out individual components of the situation analysis. In the organisational analysis, things like vision, mission of a company as well as the company's portfolio, such as products and services offered and the related sales and profits to be made, are analysed. Furthermore, things like financial, technological, and human resources are examined. Finally, the organisational analysis looks at the results of past campaigns and analyses how successful they were. In the competitor analysis, direct and indirect competitors and their resources are examined. subsequently, the marketing activities, i.e., the campaigns of the competitors, their impact and their expected marketing activities are investigated. The next section of the situation analysis deals with consumers. Here, areas such as current consumers, their consumer profiles, buyer behaviour and the motivations behind it, as well as the behaviour towards competitors' offers are analysed. What interests the customers in the brand and from this, if necessary, a brand map can be created. The general market analysis is about looking at whether and which geographical areas are suitable. Furthermore, it can make sense to identify populations that are most attracted to the company. What is going on in the market in terms of political, environmental, social, and technological developments and what opportunities or risks could arise from them? The last part of the research and analysis phase is the product analysis. Here we check once again if the product can give the consumers what they are looking for. You should ask yourself if the expectations can be fulfilled and if the production of the product works well enough to guarantee the distribution and the availability of the product (Broderick & Pickton, 2005).

Audience

An early and crucial phase in the planning process is deciding who should be the target audience for marketing communications. While it is widely acknowledged that consumers or potential customers should be prioritised, it is important to recognise that there may be additional audiences that require consideration (Broderick & Pickton, 2005). The audience may

consist of actual or potential customers, decision-makers, or influencers in the purchasing process. The audience could consist of one person, several people, a specific public, or the whole public. The communicator's decisions on what will be said, how it will be stated, when it will be spoken, where it will be said, and who will say it, will be influenced by the intended audience (Kotler, Philip, & Armstrong, G. 2018). It may be wise for any marketing communication plan to try to positively affect the influencers. Many groups, including the media, friends, coworkers, and opinion leaders, may be powerful influencers in purchasing decisions. These may need to be considered as part of the targeted attempt because decision-making groups have historically held important positions (Broderick & Pickton, 2005).

Budget

Budgeting can happen at different phases, despite being the third stage in the RABOSTIC Planning Model. Some businesses might set a budget that the goals, strategies, and tactics must be adjusted to fit. Other businesses might allow financial flexibility depending on the goals that are defined. Specific budgets must be provided to the various components of a campaign in addition to the overall financial budget, and this can only be done successfully once the objectives and tactics have been established. But creating a budget has effects that go beyond money and include a larger assessment of resource distribution. For the allocation of resources, three different areas should first be considered, namely first the men and women required to carry out the tasks of marketing communication. Secondly, the money (budget) that is available and thirdly, the time (time frame) that is provided (Broderick & Pickton, 2005).

Objectives

At all stages of the organization, planning operations requires the use of objectives. Along with specific goals for each component of the marketing communications mix, there may also be corporate, financial, marketing, and wide marketing communications objectives. For integrated planning to be successful, objectives must be interrelated even though they are arranged hierarchically with business objectives at the top. Marketing communications objectives often include sales targets and goals that outline the intended impact on the target audience. These objectives serve as typical examples within the field of marketing communications (Broderick & Pickton, 2005). One model that highlights the many stages a consumer goes through before purchasing is AIDA (attention, interest, desire and action). These stages may be tied to objectives (Strong, 1925). According to Doran (1981) there is one way to organise your objectives well. The objectives should be SMART: specific, measurable, achievable, relevant and timed. A planner can create a strategy and assess the campaign using SMART objectives, which guarantee they are specific and measurable targets. As a result of their frequent ambiguity and poor wording, objectives typically "fail" the SMART test in practise. This could

be for a variety of reasons, some of which might be valid. However, it is prudent to make targets as SMART as achievable unless there is a justification not to, generally (Broderick & Pickton, 2005).

Strategies

The campaign's strategy provides the road map for all participants to follow. It offers the guidelines that should lead their actions. This is how marketing communications are meant to accomplish the stated objectives. The marketing communications strategy should be aware of the campaign's target audiences, the efforts it wants the target(s) to do, and the messages it can use to encourage those audiences. Four strategic choices can be made at this point in the planning process. The real plan will take several forms depending on the goals stated, the resources available, and the type of marketing communications intended. In the following section, the four strategy outlines (Brand value, Unique selling proposition, Competitive positioning, and Competitive activity) are listed in more depth. The significance of the brand is given importance but considering the potential influence of other variables within the broader framework of marketing communications. Public relations efforts may have distinct target markets and potentially divergent objectives compared to those of the brand's consumer base.

Brand Values - The selection of customer motives and attitudes that can be expressed in a brand and that marketing communications can create or impact (Broderick & Pickton, 2005).

Unique selling proposition – According to Niu and Wang (2016) advertisers work to convey superior attribute performance because the Unique Selling Proposition (USP) strategy tells consumers they will receive a special benefit “one that the competition either cannot or does not offer” (Reeves, 2017).

Competitive positioning – How to best convey the brand's values and Unique Selling Proposition to the target audience to maximize that brand's competitive advantage (Broderick & Pickton, 2005).

Competitive activity - How to prevent the competitive advantage from fading over time in the market (Broderick & Pickton, 2005).

Tactics

The tactics section of the planning process outlines the specific activities and events that will be undertaken in order to achieve the stated objectives. They are implemented subsequent to the formulation of the plan. The most pragmatic approach is to conceptualise tactics as integral

elements of the marketing communications mix. However, it is important to note that each of the components can also be considered from a strategic perspective, enabling the communication of both public relations (PR) or promotion strategies and techniques (Broderick & Pickton, 2005).

Implementation

Implementation is unquestionably the campaign plan's final expression, although it is more accurately described as the plan's execution than as a part of it. Plans are only meaningful as a paper exercise till this is done. Therefore, implementation is the daily operation or operationalization of what the strategy was designed to achieve when put into action. Since many things might go wrong, or circumstances can change during the campaign period, campaign management is necessary to maintain a smooth operation. Plans might need to be revised. As the campaign develops, all resources must be handled in terms of personnel, money, and time schedules. The process of implementation may involve a variety of companies, including fulfilment centers, direct marketing firms, packaging experts, and printers. There are three main components that should be taken into consideration while putting the plan into action. The three components are implementation of creative ideas, implementation of media and implementation of production. The last phase is of the greatest significance both during and following the implementation process, as it requires continuous monitoring of progress (Broderick & Pickton, 2005).

Control

Marketing communication initiatives need to be assessed largely in the following terms: firstly, their efficacy or how effective the campaign is at accomplishing its stated objectives and secondly their efficiency or how productive the campaign is at delivering value for money.

Frequently there is not only one, straightforward and accurate approach to quantify all the consequences of marketing communications, even while it is obvious that a campaign should be assessed in relation to the established SMART objectives. Using many levels of effect measurement will help to get a more comprehensive picture of how consumers and other target groups reacted to the campaign (Broderick & Pickton, 2005). When evaluating campaigns, it is important to first assess what was expected and compare it to what took place during the campaign. In this way, discrepancies between expectations and results can be identified and used to make further decisions. Furthermore, it is necessary to examine the individual and combined effects of marketing communication components. This may include an analysis of the impact of TV advertising, online advertising, social media and other promotional activities on the target audience. It is important to investigate whether the marketing communication

components had a stronger impact than others. Conclusions should be drawn from the campaign by examining which messages worked and which did not and how these lessons can be applied to future campaigns. This may involve refining messages, targeting different audiences or adjusting promotional activities. Finally, the planner should consider how to move forward and what can be derived from the campaign for the coming planning period. This may involve setting new goals, adjusting the budget or exploring new marketing strategies (Broderick & Pickton, 2005).

The International and German Film Industry

The film industry is an important factor in the global economy. Although sales have declined significantly in recent years, this development is due to COVID 19 and related measures such as the closure of cinemas. In the year 2019, prior to the beginning of the global pandemic, the cinema industry generated a total revenue amounting to US\$45.2 billion. In the following fiscal year 2020, cinemas worldwide generated annual revenues of only US\$12.7 billion. In 2021, revenues recovered somewhat due to relaxations of the Corona measures. Thus, in 2021, the cinema business recorded a revenue of US\$22.8 billion, with German cinema revenue contributing 2% to global cinema revenue and amounting to US\$395.49 million (€373.2), according to German film funding agency (FFA, 2022). The figures from 2022 are not yet preserved in the PwC analysis, here they work with the annual forecast of sales. Thus, the worldwide sales in 2022 are expected to increase again to 38.0 billion US dollars. Furthermore, the analysis describes an annual revenue of 46.4 billion US dollar (Ballhaus et al., 2022).

Marketing Mix - Film Marketing

According to the definition of marketing, a company's entrepreneurial efforts must always be focused on the market. The relevant product must be made available in the market at the right time, through the right distribution channels, with the right pricing and effective communication. Before introducing a product, four choices from the marketing mix should be considered (Singh 2012). The "4 Ps" - Product, Price, Place, and Promotion - are another name for the four elements of the marketing mix. (Kotler, & Levy, 1969). All four factors assist the business in developing the strategic choices required for a competitive edge (Singh 2012).

Product “Film”

Dieter Kosslick, the former director of the Berlin International Film Festival, calls film an exciting and exhilarating product in an interview. Every new movie, he claims, is an adventure that must be experienced. A film is also an audiovisual cultural product with a wide range of expressions and effects. This product can be used solely for commercial purposes or, naturally, best when combined with cultural use (Gao et al., 2020). Thus, the product “film” can be made into the two categories of a cultural good and a commercial good (Kosslick, 2010). In the context of this work, film is considered as a holistic product that is shown in German cinemas. Movies are intangible goods that are consumed for their aesthetic qualities rather than to maximize financial gain. Considering this, the primary motivation for moviegoers to attend movies is experience rather than a need to fulfill a physiological need. In other words, the primary driver of experience consumption is hedonic value, with utilitarian factors being secondary (Hennig-Thurau et al., 2007). As with other experiential items, it can be challenging to evaluate a movie's worth before seeing it. The characteristics that affect the audience's decision to watch a film should be considered while discussing the product variables of a film, including the production team, film budget, genre, stars, and nominations and prizes received at film festivals (Hennig-Thurau & Heitjans, 2004).

Director

They oversee its artistic completion and have significant influence over the selection of its key creative and technical contributors (Annexes A, Interview Bellomo, 2023). The director's performance can be inferred from the movie's quality and have a more indirect effect on consumers. The Author Squire (2016) describes that good directors make good movies, good movies have positive word of mouth, positive word of mouth delays peak sales.

Producer

The producer is the economic project manager of a film. Accordingly, he or she is contractually responsible for the completion of the film within the specified financial, location and time limits and for estimating the commercial success (Annexes A, Interview Junker, 2023). Producers finance a movie's production and because of this great financial responsibility, they tend to have far-reaching control over production-related aspects (Squire, 2016).

Film Star

Among the more tangible signs of a film's quality are the cast and the presence of big stars, which can indicate quality on several levels. Directly related to this can be, first, commercial reputation derived from their success at the box office, and an artistic reputation derived from recognition by critics or peers. A star's artistic reputation, which in the film industry is primarily

expressed through awards or nominations, is a sign of a film's quality to audiences, executives, the media, and other circles (Basuroy et al., 2003). Researchers have generally reached mixed conclusions about the influence of movie stars on a film's success. On the one hand, there is a positive relationship between the presence of a famous star in a movie and its sales success. The results of the study by Karniouchina (2011) show that stars have an impact on revenues, mainly due to their ability to attract attention and bring viewers to theaters during the opening week. This contrasts, for example, with the study by De Vany and Walls (1999) who were unable to establish a significant relationship between the success of films and the involvement of stars. A study by Peng et al. (2019) also failed to link (financial) success of motion pictures to stars.

Production Budget

The total amount of a movie's budget is another aspect. According to Elliott and Simmons (2008), a high production budget could be interpreted as a sign of higher quality and ensure greater box office success. A study by Basuroy et al. (2003) concluded that film budget has a positive effect on sales. They further describe that large budgets increase box office receipts for films that have received more negative than positive reviews but have less impact on films that receive more positive than negative reviews.

Genre

The decisions made by audiences may depend on the script. In addition to other components of the movie marketing mix, Kerrigan (2010) emphasized the value of a strong script and the connection between genre and story. The film should be introduced in the publicizing messages with the proper genre for supporters or moviegoers to find it quickly. These messages need to be properly planned to reach more target recipients (Marich, 2013). Among the most popular film genres in the German market are action & adventure, drama, fantasy, horror, comedies, science fiction, thrillers & crime, documentaries, and children's films (FFA, 2023). It is important to note that certain genres and film contents, such as horror and erotic, lead to age restrictions. In Germany, the Voluntary Self-Regulation of the Movie Industry (FSK) is responsible for rating films. There is no legal obligation to submit films to the FSK for review. However, failure to submit a film to the FSK means that it is not labelled and therefore only allowed to be distributed to adults (FSK, 2022).

Nomination or award winning in festivals

Most of the available research on award nominations, or winning awards, relates to their impact on greater box office returns. The results of Deuchert et al. (2005) indicates that nominations for major awards such as the Oscars generate substantial additional revenue, while winning

awards, contributes little to these additional revenues. However, it is important to remember that films are complex products and therefore it is impossible to attribute the success of a film to single causal factors. As already in the study on stars in films, the authors De Vany & Walls (1999) point out that the audience turns a film into a success and that awards or marketing cannot change this. According to them, the real star is the film.

Price

The price is the amount that the consumer must pay in order to purchase the offered product (Singh, 2012). The average price for a cinema ticket on the German market was €8.87 in 2021, as described in the PEST analysis (FFA, 2022). The “Handelsblatt” has prepared a calculation based on the revenue and its distribution to the participating trades (Zeinlinger, 2019). For the illustrative purposes of the example calculation, a cinema ticket of €10 is assumed. Of this amount, about €0.65 goes to the German state as value-added tax. Afterwards, about €0.28 will go to the German film funding agency (FFA). The percentage varies depending on the size of the cinema and the number of visitors. Furthermore, €0.5 goes to the Association for Musical Performing and Mechanical Reproduction Rights (GEMA). Currently, there remains a sum of €8.98. According to a study by the “Hauptverband Deutscher Filmtheater” (HFD), the business newspaper „Handelsblatt” describes that between 43 and 53 percent of the net price finally goes to the major film distributors such as Walt Disney Studios Motion Picture, Warner Bros, 20th Century Fox or Constantin Film. In this calculation example, an average of 50 percent was used, resulting in a split of €4.49 for the two parties. The amount of the film rent also depends on the duration of the film in the cinema and the expected success. The longer the film is shown in the cinema, the less the cinema operator must pay for the film rental. According to the “Handelsblatt”, the levies on film rentals shrink to up to 25% of the net revenue. This creates an incentive for cinema operators to let films run longer. For producers and film distributors, the first weeks are therefore the most important, as this is when the share is the greater. Marketing activities should therefore concentrate on the first few weeks of the theatrical release. Constantin Film is the distributor for the film Soliman on the German market (Annexes A, Junker, 2023).

Place

The channel of distribution is a broad term used to describe the place (Singh, 2012). As already described, in the context of this work the author is dealing with a cinema film. Accordingly, the places of distribution are the locations and facilities, employees, screens, i.e., the cinemas where the film Soliman is shown. The producer has an influence on the choice of cinemas but not on the local conditions. According to the association for consumer research GfK (2023)

study, the main drivers why people go to the cinema are the following, sorted by importance: Picture & sound, high comfort, cleanliness, atmosphere, film offer and uncomplicated planning (e.g. online ticket purchase) The core barriers that are often not met by cinemas are: Price-performance ratio, events, hygiene/corona standards, information on the cinema programme and good service. The production company should ask itself which distribution partners (cinemas) are selected to fulfil the described requirements of the potential customers. According to Eliashberg et al. (2000), there are different strategies that are used. On the one hand, there is a strategy called "limited release", in which only selected cinemas, so-called screens, are chosen. The aim is to achieve a particularly large WOM effect and PR. Art, and independent film producers choose this strategy. The second strategy is called "wide / flash release", where a maximum number of screens is achieved right from the start in conjunction with a high marketing budget. This strategy is mainly chosen by major producers due to the budget. The evaluation and selection of distribution partners is not made by the author of this paper and is not a part of this work. The time frame of the movie's release is another crucial consideration. Production companies avoid competing with their movies as a result and they carefully schedule the release date (Krider & Weinberg, 1998). Within a relatively short period of time (particularly the first weekend), competition between films places a strong emphasis on the same target audience. When the peak season (such as the holidays) is chosen as the release time, the target groups are courted even more. According to Reinstein and Snyder (2000), numerous research conducted on the American market indicate that the box office receipts during spring and autumn seasons tend to be lower compared to other seasons. The American studies are comparable to the sales on the German market. The months of July and December are the strongest in terms of sales (FFA, 2022). However, the author of this paper has no influence on the release date of the film and works with the given release date of the first quarter in 2024 (Annexes A, Interview Junker, 2023)

Promotion

The fourth and last P stands for promotion, accordingly the communication policy of the marketing activities. The focus is on the exchange of information between suppliers and potential consumers. It is important to consider how the target groups can be reached as effectively and efficiently as possible in times of information overload (Singh, 2012). First, the different channels are presented. In the further course of the work it is examined which channels the target group uses in their everyday life and how this can be translated best into a purchase decision for the film Soliman. More about this follows in the research part of the thesis. First, it is important to understand which advertising possibilities exist to promote a company and its product. Here we can distinguish between classic and new forms of advertising. The classic forms of advertising include, for example, television, radio, print and

outdoor. New forms of advertising include measures such as online and social media. Empirical evidence indicates that companies are increasingly taking their advertising budgets out of traditional media and investing in social media. Hudson et al. (2016) Important insights are provided by the study by De Vries et al. (2017), which investigated the different effects of traditional advertising and social media on brand-building and consumer behavior. This research has four important implications for the company. First, traditional advertising is still an effective tool for customer acquisition and brand building. Managers should consider both, cost and effectiveness when considering shifting marketing budgets from traditional advertising to new types of messaging. The findings suggest that social messaging between businesses and consumers, when shared via the social network, can support traditional advertising efforts. Therefore, the careful synchronisation of conventional and social advertising becomes essential for firms. Secondly, spending on traditional advertising encourages positive social communication among consumers. Managers can have a greater impact on target audiences and ultimately on key performance indicators thanks to the positive impact of traditional advertising on the volume and value of consumer-to-consumer communications. Third, the positive feedback effect shows that newly acquired customers interact with the brand on social media and take notice of the company's marketing initiatives. Fourth, it is helpful for managers to track how traditional advertising, business-to-consumer impressions and consumer-to-consumer social communications impact brand building and behavioural metrics. Monitoring brand building and behavioural metrics provides insights that help managers orchestrate and leverage the various forms of messaging more effectively. The marketing experts Kotler and Armstrong (2018) present marketing measures in advertising. Based on the two experts, an overview of these measures was derived and supported by further sources to illustrate the importance for cinema advertising.

Public relations

Public relations, according to Kotler and Armstrong (2018), is the process of employing press releases, press conferences, (including tools as websites, films, special events, and newsletters (Yi, 2017)) to create a favourable perception of a business or product. The term "public relations" refers to communications that are intended to build and maintain relationships between the marketing organization and its stakeholders. Its main advantages include credibility (as public relations efforts do not appear to be advertising), the substantial word-of-mouth that can result, their low or no cost nature, and their effectiveness in reversing negative perceptions or events (Yi, 2017).

Social Media

According to Fiegen et al. (2011), utilizing social networking to its greatest potential in a marketing campaign enables studios to engage prospective viewers in a two-way conversation. This is distinct from the conventional one-way advertising found on billboards and trailers. Nevertheless, fostering online debate can either have a bad or good impact on a movie's performance. Social media serves to provide information that enables viewers to take a closer look at different aspects of the movie. Examples of these include images, articles, promotions, and behind-the-scenes content (Tejada, 2015). The study conducted by Mohr (2007) clarifies the direct influence of social media as a valuable mechanism for engaging with a target audience that remains undecided about their movie selection. Social networking is now recognized by scientists to be important. To control the information flow, promote the movie, and keep this flow of information up to date, a competent social media strategy must be created. In the same way, establishing a "buzz" can encourage consumer interest and draw audiences to theatres (Mohr, 2007). According to the study by Castillo et al. (2021), there is a correlation between social media-driven involvement and movie performance that is favourable. The researchers concluded that personal involvement and interactive engagement play complimentary roles in their contributions to movie performance and are favourably associated with movie success. The results demonstrate that to maximize movie success, IT and business leaders must deliberately deepen and encourage pre-consumption customer contact on social media.

Billboard advertising

Billboard advertisings are large-scale posters hung in public places such as streets, train stations, and shopping malls to appeal to a wide audience (Kotler & Armstrong, 2018). Here, movie posters are narrative devices used to promote a particular movie. Movie posters serve as storytelling tools employed for the purpose of promoting a specific film. According to Sel and Aktas (2019), movie posters serve as a means of conveying fundamental introduction details pertaining to the subject matter of the film. According to Stokmans (2009), the findings of the research indicate that the content displayed on a movie poster should align with the specific motivational factors that drive the audience's decision to view the film. In general, one might assume that popular Hollywood movies appeal to those who watch them for hedonistic reasons. Therefore, these posters need to discuss the hedonic sensations associated with the movie's narrative. In the case of an art film, the audience is more motivated by practical considerations and is more influenced by the film's quality indicators.

Movie-Trailer

Movie trailers that serve to raise anticipation before a film's theatrical debut by showcasing sequences from the production. Those movie reviews need to be constructed as short stories that engage in hyperbole while using well chosen, engrossing cinematic visuals. There is a very little window of opportunity for movie trailers to inspire audiences. They usually last between one and three minutes (Wasko, 2004). Based on Kernan (2009), movie trailers are an effective form of advertising because they can generate interest, excitement, and engagement among the target audience. According to a study by Kampani (2019), movie trailers possess the ability in the pre-release to increase a consumer buzz (Pre-release consumer buzz (PRCB) (Houston et al., 2018) and attract viewers to the movie theater. It shows not only that trailer viewing in general is likely to lead to PRCB, but also how closely PRCB activity is linked to consumer purchase decisions. The study by Rubin et al. (2022) showed another side of trailers, namely how manipulative trailers can be in marketing a film. For example, in the case of the film *Frozen*, released in 2013. In this case, action sequences and comedic elements were used in the trailer, despite the princesses being the focus of the film. These parts were left out strikingly to attract other groups of audience to the film. Common methods employed here are to show material that does not appear in the film itself or to overemphasise themes that have little airtime in the film.

WOM and eWOM

The term "buzz" often goes hand in hand with the term "word-of-mouth" (WOM). WOM is understood as referral marketing in which informal communication and recommendations of products and services are recommended by family, friends, and acquaintances. The effectiveness of these recommendations as a marketing technique has been acknowledged in previous studies (Liu, 2006); (Kim et al., 2019). If this recommendation marketing takes place online or via social networks, it is referred to as eWOM (Hennig-Thurau et al., 2004). Choosing a movie to see depends on a variety of things. According to the St. Gallen Marketing Review by Aichner et al. (2020), the most frequently cited factors were movie trailers and TV commercials produced and broadcast by movie and TV studios (75.6%), closely followed by movie suggestions from friends and acquaintances, i.e., traditional WOM (74.1%). In addition, online information is significant, with ratings and reviews, or eWOM, favored over critics' recommendations for movies (27.0%). On the other hand, just a small percentage of respondents (9.5%) take into consideration billboards and magazine advertisements.

Television advertising

Marich (2013) refers to TV advertisements in his book as a type of mini-trailer, which are also mini-movies. Depending on the budget, 3 to 10 distinct raw trailers are created, which are then tested before being broadcast on TV for the target audience or even sub-target audiences. Typically, movie TV commercials last between 10 and 20 seconds. Although more expensive, longer spots are also an option (King, 2007). While television advertising is the most effective way to instantly reach many people, it is also the most expensive.

Online Marketing

Online marketing or digital marketing includes all measures that serve the branding of a brand, customer loyalty or the sale of products and services via the internet. Good examples are company websites, online advertising banners, e-mail newsletters, search engine advertising (SEA), search engine optimization (SEO). Social media marketing is also included but is looked at separately due to its importance (Kreutzer, 2016). Online marketing covers the entire customer journey, and the primary goal is to be present at the crucial touch points of the customer. The advantages of this form of marketing are wide reach, precise targeting (behavioural, geographic, etc.), better control of results, starting with low budgets, and optimization through direct feedback (Lammenett, 2017). The utilisation of preference and behavioural segmentation can effectively target moviegoers with movie trailers, as demonstrated by the findings of the Hixson (2006) study. Based on their preferred genres when choosing a movie to see, the moviegoing public might be segmented into homogeneous markets. Movie trailers can then be targeted to these groups by movie marketers to increase sales and the value of the movie.

Radio

According to an analysis by Haeber (2018), the mass medium of radio still enjoys the trust of its listeners. The figures on the reach of radio show that 77.6 percent of all German-speaking people aged 14 and over listen to the radio every day. In addition, the analysis shows that the daily listening time of listeners is over four hours (247 minutes) and is constantly at a high level. If you look at the figures for younger German society, you can see that radio is not yet as established among young people. Only 4.5% listen to the radio every day, 14.8% several times a week and 41.2% never listen to the radio in their free time (b, Kinder Medien Monitor (KiMMo), 2022).

The AIDA-decision-making-process of a cinemagoer

Independent film production companies and their film productions face several challenges. Challenges such as marketing and the right use of marketing activities. To better understand the problems, the author illustrates the consumer decision-making process in this part of the paper using the AIDA process.

The AIDA Process	Attention	Interest	Desire	Action
	A	I	D	A
	Potential audience are informed about the film.	Potential audience search for additional information about the film and ultimately decide they want to see it.		Audiences may rent or buy the film, cross- or trans-media products, and/or merchandise associated to film.
Social Media & Video Marketing	Highly Effective	Highly Effective	Highly Effective	Highly Effective
Pay-Per-Click Campaigns (PPC)	Highly Effective	Highly Effective	Highly Effective	Highly Effective
Word of Mouth (WOM)	Highly Effective	Highly Effective	Highly Effective	Highly Effective
Print, Broadcast & New Media Coverage	Highly Effective	Effective	Effective	Less Effective
Database Marketing (E-Mail, SMS, etc.)	Effective	Highly Effective	Highly Effective	Highly Effective
Key Art & Posters	Less Effective	Highly Effective	Highly Effective	Highly Effective
Teasers & Trailers	Less Effective	Highly Effective	Highly Effective	Highly Effective
Behind the Scenes Content	Less Effective	Highly Effective	Highly Effective	Highly Effective
Event Marketing	Less Effective	Highly Effective	Highly Effective	Effective
Website Marketing	Less Effective	Effective	Effective	Highly Effective
Critical and Audience Ratings & Reviews	Less Effective	Effective	Effective	Highly Effective
Film Review Sites	Less Effective	Effective	Effective	Highly Effective
IMDb Listings	Less Effective	Effective	Effective	Effective
Promotional Merchandise	Less Effective	Less Effective	Less Effective	Ineffective
Newspaper, Magazines & Cable Advertisement	Ineffective	Ineffective	Ineffective	Ineffective

Figure 2: The AIDA Process – Film Marketing (Barnwell & Cagnan, 2019)

The author shows which advertising activities lead the customer from the attention phase to interest, desire and finally to purchase. First, the desired target groups must be informed about the product, in the case of the work about the film Soliman. In Figure 3 you can see which measures are classified as highly effective, effective, less effective, or ineffective. in the second stage of the AIDA process, it is a matter of arousing the interest of the recipients. Here you must provide all the information and persuasion that will make the potential audience want to see the film Soliman (desire). Once achieved this, the potential customer can finally be led to the last stage, the purchase. In Figure 3, as described above, you will find the information for each stage (1. Attention, 2. Interest, 3. Desire, 4. Action) about which advertising, and communication methods are the most effective (Barnwell & Cagnan, 2019).

3. External Analysis

PEST analysis for Studio88 and its film Soliman

Political

Since the end of February 2022, the global economic environment has drastically shifted to the harm of the Ukraine issue. The amount and duration of the challenges that the film industry is currently facing can probably only be inadvertently estimated given the high inflation, the pressure it puts on real incomes, price sensitivity, and consumer constraint (HDF, 2022).

Furthermore, the Corona legislation had led to high losses for cinema operators as well as cinema producers by prohibiting the opening of cinemas (Lauterbach, 2022). Moreover, the Covid 19 pandemic has not yet been overcome in a sustainable manner (HFD, 2022). It can be said that part of the audience has unlearned "cinema" (behavioral change / habituation) (GfK, 2023). These aspects will be examined in more detail in the sections "Economy" and "Social" in the further course of the market analysis. The anticipated European SatCab rule, according to PWC and the manager Ballhaus (2021) in charge of the future forecast, will be detrimental to producers. This would enable broadcasters to use internet distribution providers to make their programming available in other European nations. Because of this, producers wouldn't be able to sell as widely across the EU as they have in the past, which would make expensive film production less profitable. Today, it can be argued that this rule was passed in this manner, first and foremost with concern for the customer, but also with care for the producers, acting in the best interests of both. Sustainable production and green shooting seem to have finally made it to the film business, especially considering the rapid trend towards ecological sustainability of goods and services. The film and television industry, as well as the Minister of State for Culture and Media, made a general declaration of intent in favour of sustainable film production in Germany in February 2020 (Ballhaus, 2021).

Economic

This section looks at the economic situation in Germany and analyses what impact they are having on the film industry. Economic factors considered in conjunction with this research are inflation, fluctuations in the demand for movie tickets, changes in production budgets and the distribution of subsidies. First, the development of movie ticket prices from 2002 to 2022 is considered to assess the German market. The prices have increased from €5,86 in 2002 to €8,87 in 2021, measuring an active price increase of €3,01 (FFA, 2022). If you look at this price increase in percentage terms, you get an increase of 51.4%. On the other hand, the communal inflation rate in the years 2002 to 2021 was only a rounded 29.3% (Statistisches Bundesamt, 2022). Thus, it can be concluded that movie ticket prices have increased

significantly more aggressively in the last few years. In consideration of the current sharp rise in the inflation rate of 7.9% in 2022 and a calculated inflation rate of 8.7% in 2023, the development of movie ticket prices remains to be seen (Ivanov & Buske, 2023). The Corona pandemic caused a sharp drop in the sale of movie tickets. In 2019, around 119 million tickets were sold, with sales of 1.024 billion euros. In the following year, 2020, around 38,095 million tickets were sold with a turnover of 317,958 million euros. The year 2021 was also characterized by weak figures, but with a slight upward trend. Thus, in 2021, around 42,051 million tickets were sold with a turnover of 373,156 million euros. In the last recorded fiscal year 2022, a strong increase in sales and revenue was recorded. Thus, 77,975 million movie tickets were sold with a turnover of 721,988 million euros. This corresponds to an increase in sales (2021 to 2022) of 93.5% in total. However, if you compare the years 2019 and 2022, you can see that the turnover is still about 29.5% lower than before the Corona pandemic (FFA, 2023).

Social

According to the German Federal Statistical Office and its latest projections, 84.3 million people lived in Germany at the end of 2022. Compared with the end of 2021, the population increased by 1.1 million people. The cause of this strong growth was net immigration (positive balance of immigration and emigration) at a record level (Statistisches Bundesamt, 2023). Furthermore, a gender distribution can be observed, split between 42.8 million women and 41.5 million men (Statistisches Bundesamt, 2022). The proportion of children in the population of Germany is again increasing slightly compared with previous years. Of the 83.2 million people living in Germany at the beginning of 2021, 10.7 million were children from birth to 13 years included. As reported by the Federal Statistical Office, children accounted for 12.9% of Germany's population. This means that the proportion has risen slightly again since its low at the beginning of 2015 (12.2%). In the countries of the European Union, the average proportion of children in the population was higher than in this Germany: at the beginning of 2021, it was 14.0%, according to the EU statistics authority Eurostat. The proportion of children was lower than in Germany on average only in Italy (11.9%), Portugal (12.4%) and Malta (12.6%). By contrast, Ireland (18.6%), Sweden (16.5%) and France (16.4%) had the highest proportion of children (Statistisches Bundesamt, 2022). Demographic change in Germany is a reality. Thus, the number of people of younger age is decreasing and, at the same time, the number of older people is shifting the demographic framework in an unprecedented way. Every second person in Germany is now older than 45 and every fifth person is older than 66 (Statistisches Bundesamt, 2022). According to the calculation from Rudincka (2022) the average age in Germany is 44.7 years. This compares with an average age of 43.9 years in 2011. In addition to demographic changes in German society, cultural trends as well as consumer preferences

and values must also be considered. According to the studies by Kinder Medien Monitor (KiMMo), (a, 2022), Kinder Medien Monitor (KiMMo), (b, 2022), (b, Kinder Medien Monitor (KiMMo), 2022), and Kinder Medien Monitor (KiMMo), (c, 2022) in 2021 and 2022, which examines children's media usage behavior, 96% of children aged 6-13 watch series, movies, or videos several times a week. Thereby, the highest value, the motion picture use of children aged 6-13 years is relatively the same (83% several times per week) and refers to linear television. In second place is interest in free video services such as YouTube. From the age of 11, the use of TikTok increases sharply. In addition, the use of streaming services increases steadily as children aged 6 and older. Finally, media libraries or apps from TV stations are already of interest to elementary school children (a, Kinder Medien Monitor (KiMMo), 2022). The previous study from 2021 additionally analysed the ownership of a smartphone. The study shows that smartphone ownership rises from 4% of 6-year-old children to 98% at the age of 13 (c, Kinder Medien Monitor (KiMMo), 2021). When it comes to digital communication and social media, WhatsApp is the most popular app. From the age of 10, the importance of other services also increases. Among 10-13-year-olds, TikTok was still in second place in the 2021 study. According to the 2022 study, TikTok has now overtaken Instagram, followed by Snapchat and Zoom. The 6-9-year-olds use WhatsApp, if at all. Another strong trend in the children's world is digital play. Here, a value of 77% is reached, with 6-13-year-olds playing on a digital device several times a week. Playing on smartphones is huge, with 85% of 10-13-year-olds playing. In total, German children have 3.3 billion euros at their disposal each year. Children can freely dispose of their pocket money. 88% of 6-13-year-olds spend their money immediately. They prefer to spend it on sweets and magazines. Parents are also generous when it comes to their children. Parents have invested a total of 5.3 billion euros, among other things in clothing, classic and electronic toys, and excursions. What the children don't buy for themselves, the parents buy for them, with the latter reinsuring themselves so as not to do anything wrong. For parents, children are usually the most important source of information when it comes to deciding what to buy. Time with the family is very important. Almost half of the children do something together with the family at least "once a week." When it comes to going to the movies, 71% of 6-13-year-olds said they go "rarely" and 26% said they "never" go to the cinema. Finally, the attitude to advertising is asked in the areas (see, hear, read). Here, the children aged 6-13 stated (rating: very good / good) for advertising in children's and youth magazines (68%), television, media libraries and streaming services (65%), YouTube (41%), services such as radio and podcasts (32%) and lastly social networks (30%) (b, Kinder Medien Monitor (KiMMo), 2022).

Technological

There are a variety of elements that might affect a film's success or failure, as this essay has discussed. The Covid 19 pandemic had the following consequences on technology. The sole available substitute for the movie theatre during the COVID-19 pandemic's lockdown months was the home screen (Ballhaus, 2021). This raised sales of DVDs, Blu-ray discs, and T-VoD in addition to S-VoD subscriptions, TV ratings, and T-VoD subscriptions. Some films made in Germany and the US for the cinema were first released as paid digital on-demand content or were sold straight to reputable streaming services (FFA, 2023). State-funded German films were only permitted to skip the theatre window and broadcast only on the home screen. However, despite the absence of lockdowns, there weren't enough blockbuster movies available in theatres to provide a compelling alternative to S-VoD. S-VoD revenue in the German market has increased from 1.59 billion euros in 2017 to 2.73 billion euros in 2022 (Statista, 2023). This is an overall increase of 72% over the last years. On the one hand, the legally mandated theatrical cut-off time for supported German projects in the coming years assures that movies will continue to be seen first in theatres. On the other side, theatre owners are complaining about how soon US movies are available on streaming sites (Ballhaus, 2021). The technological advancement of Virtual Reality (VR) should not be ignored since gaming as it is described in the "social" section is growing and evolving, particularly among young people. The VR gaming sub-segment, which also had the greatest absolute revenues, was one of the main growth drivers in 2020. Revenues from VR videos increased significantly over the prior year as well. Both 360-degree films and videos particularly made for viewing with VR goggles are included in this sub-segment. Revenues climbed from 18 million euros in 2019 to 23 million euros in 2020, growing at a rate of 27.7% (Ballhaus, 2021).

Competitors

The analysis of competition centred on the digital communication channels utilised by the leading production studios. The study revealed that the key stakeholders in the German market exhibit a comparable modus operandi. Every production company possesses a website that showcases the films they produce. Nevertheless, a differentiation can be established with regards to the substance and specificity of the information revealed in the films. Kindly consult the tabular data provided. It is noteworthy that all service providers possess an additional presence in Germany. Upon examining the competition analysis table (Annexes C, Competitor Analysis, 2023), it becomes apparent that the various competitors utilise identical social media platforms. The sole distinction lies in the fact that Warner Bros possesses a Pinterest channel that is hyperlinked from their website, albeit it remains unattended and unrefreshed. Regarding the remaining social media platforms, it was determined that the corporations exhibit their

videos and materials through diverse approaches. The discourse exhibits a diverse tonal spectrum, covering humorous anecdotes, behind the scenes insights, and facts pertaining to the cinematic productions. The social media channels of the service providers exhibit a significantly greater magnitude of followers on Facebook. Additionally, it was discovered that the material shared on Facebook is identical to the material shared on Instagram. A concise analysis of the two entities, Constantin Film and Disney, reveals distinct corporate strategies. Disney has established a connection to its streaming website, Disney+, whereas Constantin Film attempts to market its content through a webshop or directly offer it for sale or rental on YouTube. The author of the paper provides limited elaboration on the figures and content, instead directing readers to consult the comparison table located in the appendix. The findings of the research will be integrated into a novel design, which will be exclusive to Studio88. This will be accompanied by an in-depth analysis of the information collected.

4. Internal Analysis

The Company

In the interview with the managing director Roland Junker, the corporate structure and its individual companies were discussed. Here, a strategically oriented corporate structure was established that can offer an entrepreneurial advantage through a bundling of strengths and tax advantages. According to the managing director, the "Medienhaus" acts as a kind of umbrella company under which two other companies operate. The Medienhaus is based in Baden-Baden and offers a common platform for the independently acting companies. In addition, it maintains long-standing partnerships with experienced and successful service providers in the fields of digital media and communication, which complement its competences in an ideal way. The two companies described will now be briefly introduced. "J-G & Partner" is described on the corporate website and by Roland Junker as an agency for design that has been active in the broad field of visual communication since 1981. Its experience covers classic print design and ranges from digital adaptations to event design. The second company operating under the Medienhaus and responsible for the animated film "Soliman" is called "Studio 88". Studio 88 is an advertising and animation company founded in 1988 and is now one of Baden-Württemberg's leading production companies with many years of experience in 2D and 3D animation. The company's activities focus on the development and realization of animation series, cinema films, short films, and TV commercials. Studio 88's successful productions include the cinema films "Der kleine König Macius", "Der kleine Rabe Socke 1", the TV series "Macius", "Die Quipse", "Das Wissenspektakel" and several episodes for the "Sendung mit der Maus". Studio 88 is currently producing the cinema film "The Journey of the

Elephant Soliman". "Soliman 2" and a series of the same name are in preparation. In the interview, Roland Junker highlighted the advantages of having the two companies under one roof. Creative services and solutions can be provided from a single source to save costs, but also to be able to implement projects as a whole. It is precisely these strengths that are also used in the Soliman project. The film content is produced by Studio 88 and the advertising and communication content. These contents will be created by J-G & Partner based on the results of this study and thus the requirements prevailing on the market. Because this really happens under one roof, the coordination loops are very small and, as Roland Junker describes, there is more joy in the work with a resulting greater motivation and euphoria. Studio 88 has never planned and implemented its own campaigns, so there is no data available. The aim of this work is to create the basis for implementing the first campaign and to set the KPIs in such a way that the success can be measured correctly. The company has a corporate website on which the film and previous projects are briefly presented. There are no large press kits, TV spots, social media presence, trailers that are accessible to the public. These measures will be developed based on the research of this thesis and will be included in the action plan of the communication plan later in this thesis. We are at point zero and can design and bring everything to life as we want (Annexes A, Junker, 2023).

The Vision of Studio 88

to be a top creator and distributor of high-quality information and entertainment in Germany.

The mission that Studio 88 pursues with the film Soliman

To entertain, inform and inspire people around the globe through the power of unique stories that appeal to human reason and diversity.

The Product

Film Description

It is 1548 and our story begins in faraway India. In the port city of Calicut, with its colourful streets full of bustle and intense scents, AMAL leads the sheltered life of a 12-year-old boy. But then Amal and his friend, the elephant SOLIMAN, are kidnapped by Portuguese traders and shipped to Portugal. When the two manage to escape, they begin an adventurous journey across Europe that puts their friendship to the test and requires all their courage.

Director / Art Director: Gianluca Bellomo

Genre: Action, Adventure

FSK: Anticipated age estimation - 0 Years

Nomination and Awards: Animation Screenplay Award 2018

Production budget: €7.650.000

Advertising budget German market: €1.000.000

Stars: No Stars involved

Release date: Q1 2024

5. Research

Methodology Interviews

The creation of an integrated marketing communication plan for the German independent film production company "Studio 88" and its film Soliman is the goal of the project. To achieve this goal, it is important to understand the company, the market and the marketing strategies used by film production companies. To implement the recommendations in this report, a literature review was conducted to gain a deeper understanding of integrated marketing communication, communication plans and customer profile of film production companies. To better understand the business, the industry, and the company Studio 88 itself, expert interviews have been conducted in the first part of the methodology. The content of the expert interviews will be summarised in Categories and will include topics such as the company itself, the film Soliman, the business model and marketing approach. All of this will be incorporated into the (internal) analysis phase and thus into the RABOSTIC model later in the work. In addition to the interviews and the internal company analysis, a survey on consumer behaviour and media usage behaviour has been conducted to further assess the market and complete the external analysis. In addition to the survey, a PEST analysis was conducted to provide a holistic picture of the relevant context.

Research Design

A semi-structured interview is a qualitative research method. In a semi-structured interview, some of the questions asked are predetermined by the interviewer. The order in which the questions are asked is flexible so that the interviewees can answer completely freely (Kvale, 2009). There are other names for the semi structured interview. For example, the literature also refers to the guided interview. The questions are prepared and written down. When conducting the interview, the interviewer can stick to the guideline, but also change the sequence and ask intermediate questions. Due to its openness and flexibility, the semi structured interview belongs to the qualitative interviews and is evaluated interpretatively (Dearney, 2005). The following steps should be completed to successfully conduct a semi

structured interview. First, the research question should be defined. Here, it is necessary to determine the specific aspects of the company that should be understood. The second step is to develop the interview guide. A list of open-ended questions must be prepared that relate to the research question and allow for some flexibility and exploration of additional topics that may arise during the interviews. Following this, the selection of interview participants is determined (Genau, 2021). Participants should be selected who know the company well (company analysis) and are willing to participate in the interview. These may be employees, managers, customers, or other stakeholders (Houben et al., 1999). Further on, the preparations and the execution of the interviews must be completed. This involves ensuring that the necessary equipment, e.g., recording devices, are available to record the interviews. Subsequently, the dates and locations for the interviews are determined. It is important to listen actively to be able to ask questions and explore further topics that may not have been planned. In the last step, the analysis and processing of the results is carried out. The first step is to transcribe the recorded interviews. Then, the findings from the interviews are summarized and presented in a clear and concise manner (Genau, 2021). The interviews are conducted by Qualitative Inductive Content Analysis according to Mayring and Fenzl (2019). They are presenting 8 different steps that should be taken to analyze the content of interviews. These include determining the material, analyzing the situation in which the interview took place, formal characteristics of the material, determining the direction of the analysis, theoretical differentiation of the research question, determining the analysis techniques, determining the concrete process model, defining the analysis units, analysis steps using the category system, summarizing, explicating, structuring, checking the category system against theory and material, interpreting the results in the direction of the research question, and applying the content analysis quality criteria (Mayring & Fenzl, 2019).

Data Collection

The first interview to be analysed was conducted by the author in the format of a semi-structured interview in English with Gianluca Bellomo, the Director and Art Director of the film "Soliman" via Zoom on February 16, 2023, recorded via an audio track and subsequently transcribed into a Word document. The second interview to be analysed was also conducted by the author in the context of a semi-structured interview in German with Roland Junker, the managing director of the Company and translated into English for further analysis. The interview was conducted on February 27, 2023, in the office building of Studio 88 in Baden-Baden, recorded via an audio track and subsequently transcribed into a Word document. The aim of the interviews was to obtain missing information about the people and roles in the corporate context, the company "Studio 88", the film production Soliman and the

communication strategy. Placed in the research context, the two semi-structured interviews should make it possible to relate the knowledge from the literature to the knowledge from the interviews to make recommendations for the integrated marketing communication plan. It should be possible to understand the overall concept of the company, the product, and the available resources to be able to place them in the communication mix to get a better understanding about the different media channels and the corresponding budgets. They are then presented in the RABOSTIC planning model and used for further planning.

Data Analysis - Interview Gianluca Bellomo and Interview Roland Junker

At the beginning of the interview, the interviewees are asked questions about themselves and their position in the company to better understand their expertise and area of responsibility in the company construct. Roland Junker, who has been active in the animation industry since 1970, is the managing director and leading personality of the company construct and is the main leader of the Soliman project, which will be discussed in more detail later in the interview. The multifunctional managing director is a creative strategist who has been significantly involved in the Soliman project in a producer role, contribute to develop the creative basis for visuals such as characters and collaged image ideas, and bringing the right people into the team to staff individual positions. Additionally, he has played a strategic role in Soliman's financing and collaboration with international and national partners, as well as script development. On the other side is Gianluca Bellomo, who is more involved in the operational realization of Soliman. The art director and director at Studio 88 has been working in the animation industry since 1992 and therefore brings a lot of experience into the company. His expertise is clear from his resume, which includes co-founding Cartoon One, a company that provides analysis, animation, marketing, pre-production, and post-production services in the field of animation. Furthermore, he founded ConnecToon, which is deeply involved in the philosophy of co-production and distribution with worldwide studios. Later, he founded AnCartoon, an animation studio in China, to enter the Southeast Asian market. The films he has worked on over the years can be found in full in the transcribed interview in the (Annexes A, Interviews). Since 2019 Gianluca Bellomo has been working full time at Studio 88 and as briefly mentioned, he is responsible for all aspects of the film's graphic style, story, camera angles, animation techniques as director and art director at Soliman. Here he focuses on keeping the audience's attention high and incorporates his inspirations and expertise from live action films. In the further course of the interviews, different priorities were set based on the expertise of the interviewees. Some points were obtained based on deeper knowledge of both interviewees and are presented here in summary form. In the interview with the Managing Director (MD) Roland Junker, the company structure was discussed. The statements shed light

on a strategic corporate construct that offers an entrepreneurial advantage through a bundling of strengths and tax advantages. The Medienhaus (Media House) acts as a kind of umbrella company. It includes J-G & Partner as a creative design agency, as well as the company Studio 88 as an animation film company. Creative services and solutions can be delivered from a single source. This helps to save money, prevent long distances and agreements, and enables to implement projects as a whole. Furthermore, due to his role in the company, the MD was able to elaborate on the financing of the film and described that the film has a cost budget of about €7.650.000. Furthermore, a budget of €1.000.000 is available for the distribution of the film Soliman. In addition, there are internal funds available for the creation of promotional materials. The €1.000.000 are intended for the German market and are available to the author for the development of the advertising measures of the integrated communication plan of the author of this project. For the further spreading on the international market still budget of €300.000-400.000 is available. However, this budget will not be considered in the further course of the work, because the creation of the communication plan is limited to the German market. When asked when the film will be released in German cinemas, Roland Junker discusses the pandemic Covid situation and explains that he wasn't able to participated actively in any of the film festivals for three years. Accordingly, he does not know what kind of animation films will be released from the American side. The film Soliman is scheduled to be released in German cinemas in the first quarter of 2024. This information is essential for the creation of the communication plan and the further planning of the communication measures. In the market analysis that is being conducted, the competing films are also analysed, and it is shown how the film can be placed best in this period of time. After the managing director was able to provide valuable background data on the film, the further course of the content analysis will focus on the film, i.e., the product itself. Both interviewees were able to provide important and well-founded content, which is backed up by their involvement in the film and their experience. For a deeper insight in the film, Gianluca Bellomo describes the special features that characterize the film. The uniqueness of Soliman lies in the journey, which includes a variety of locations and characters. It is very rare in animated films to have such a wide variation of locations and characters. The film features over 35-40 locations and more than 250 different characters, each with unique faces, clothing, and many details. The attention to each detail is great and demanding, as each location and character must be modelled individually to reflect accurately their cultural context, according to the art director. Roland Junker's argumentation regarding the vision and mission of the film is in line with this, because quality has always been one of the biggest concerns for him and Studio 88 and therefore also for Soliman. In addition to the visual quality, the content quality is also very important. The goal is to create a production with a deeper message that leaves a lasting impression. The film Soliman has a captivating story that is relevant to today's world because of its examination of

Indian culture and encounters with aristocratic life. The transformation of the characters and their growing respect for each other, despite coming from different social classes, is a message that Roland Junker faiths will be transported in Soliman. The first feedback from critics shows that this message has been received. Gianluca Bellomo describes another peculiarity of the film: the main animal characters will not speak. They will communicate only through their animal actions, posture, and facial expressions. The human characters will speak, creating a plot that is rare in animated films, but quite exciting and entertaining. After clarifying the special features of the film that can be used for marketing, the next step was to ask about the awards won by the film. Roland Junker was able to give an insight into the year 2018 and state when the film Soliman won the Animation Screenplay Award at the International Animation Festival in Stuttgart. This is the most important prize of this animation festival in Germany. Because Soliman is not yet finished, it cannot be presented to any further festivals and awards, concludes the managing director. Winning the award was an honor and motivating factor for the producer. Nevertheless, he hopes that the film itself will speak for its quality without the need to win more awards to promote it. To understand the possibilities of the promotional content and channels, further questions were asked. The experts were then able to provide their expertise and experience as a recommendation for the communication plan. The aim in later chapters is to bring the findings from the literature section, the interviews, and the results from the quantitative research into a logical connection and incorporate them into the integrated communications plan. The experts were able to provide the author with the following important points. On the content level, Gianluca Bellomo describes that children have a short attention span. It is important to understand that children want to see something that is short and concise. To capture their attention, it is important to use quick cuts and transitions. For example, with the movie Soliman, it is possible to show the elephant at one second and then the next second quickly zoom in on the dog and maybe include a joke to keep the kids interested. He said curiosity is the key of keeping kids attentive, and if you have the attentiveness, you can put explanations and jokes in a way that they can easily understand. It's important to create content that reflects what kids like to see in real life. Following this, important things were stated about defining the target audience. After all, young children are not the only ones who enjoy animated films, according to Roland Junker. Both experts went into the target group definition "Family Entertainment", which originated in America. An example of a film from this category is "The Jungle Book". Its original version from 60 years ago is still popular today and is watched by young and old. This type of film of so-called family entertainment includes characters and roles that are relevant to both, children, and adults. The director adds that children perceive a different level of film than adults, for example, which makes the concept so successful. After the target group definition of the film as well as the application were asked, the author went into detail about the communication channels. Since

the target group is very broad and ranges from old to young, the most diverse channels come into question. Here Gianluca Bellomo describes that the traditional distribution channels, especially to reach the older people of the target group should not be disregarded. He believes that older people (especially grandparents) do not use social media. To inform parents and grandparents about the film, the film Soliman should be promoted on different platforms such as television commercials, posters. It is important to start advertising about a month before the movie is released. The right timing is important as you should not start too early or too late. When asked whether to work with influencers, the art director says that it is possible for influencers who are interested in animated films to promote the film, but in general he believes that they are not suitable for family entertainment. Roland Junker has a large network through his managing director activities and, in addition to the before mentioned classic channels and social media, speaks of a cooperation to engage with well-known voice actors and world stars for the German version of the film. The producers want to create a format that will reach a wider audience and cause a buzz. Gianluca Bellomi also refers to this cooperation and talks about a possible clip with well-known German actors, who could deal with the content of the film in a humorous way, in order to promote the film on social media platforms such as TikTok, YouTube and Facebook 1-2 months before the theatrical release.

Methodology Survey

The survey is to address the following topics. Information on consumers in the German cinema market is to be collected and analysed. In a broader sense, this is about consumer behaviour. Which contents and creative concepts appeal to the target groups and pick them up. Which communication channels should contain which information and creative to bring the target group to the next step in the decision-making process and finally motivate them to buy or watch the film.

Research design

The quantitative-descriptive research approach is applied. This kind of study recounts what is already known, but it can also turn up previously unknown or obscure facts and meanings. Descriptive research's goal is to observe, describe, or record a situation's natural course of events (Polit & Hungler, 1999). This entails gathering information that represents or describes certain people, or circumstances. This study employed a survey as its research tool. Survey research employs statistically precise questionnaire design and scientific sampling to determine population characteristics. It aims to answer questions like "How many people feel

a certain way?" and "How often do they engage in a particular behaviour?" Survey research allows management to compare groups and draw conclusions (Sukamolson, 2007).

Participants

The present study's sampling frame comprised a total of $N = 326$ participants, denoted by N . A population is defined as a group of individuals who possess at least one shared characteristic, thereby constituting the subject of investigation for a given study. The scope of this investigation encompasses individuals who hold residency in Germany and ideally have familial ties with children. A sample refers to a subset of the larger population that has been chosen to take part in a study or research project. The sample was obtained through non-probability sampling, specifically convenience sampling, which involved selecting the most readily available participants without the intention of achieving population representation (Thompson, 2012), based on the target population.

Variables and measurement

The survey comprised of established and empirically verified inquiries and measures derived from studies carried out by German market researchers, including GfK, FFA, and the Kids Media Monitoring. To assess the distinct variables, a classification system consisting of five categories was established, namely demographics, cinema and film attitudes, film and product attributes, awareness source, and media usage behaviour. Please refer to (Annexes B, Research Questions) for further details. The data was collected using various methodologies and utilising distinct Likert scales (Joshi et al., 2015). The analysis of socio-demographic data is conducted. In general, the survey could be answered by anyone, but the focus was primarily on the core target group of German families. The requested information is utilised for the purpose of identifying the primary target demographic for research purposes, as well as for comparative analysis with a control group comprising individuals without children. The study participants provided an account of their attitudes towards cinema and film, including their frequency of visits to the cinema both individually and with their children. In addition, a Likert scale encompassing a spectrum from "strongly disagree" to "strongly agree" was employed to assess variables such as interest in films and cinema. They indicated the extent to which they are interested in actively informing themselves about films and cinema programmes, and how much they like or dislike animated films. The significance of product features was evaluated by the participants in terms of their movie preferences at the cinema. The Likert-scale was utilised to measure the importance of these features, ranging from "Unimportant" to "Important." The study assessed participants' perception of communication channels' efficacy in promoting film awareness. The participants utilised a Likert scale that ranged from "Strongly

Disagree" to "Strongly Agree" to rate the effectiveness of various communication channels. The study involved the assessment of media channel usage frequency among participants in an average week. The participants were required to categorise their usage frequency using a range of options that included "Never", "Rarely", "Several times a week", and "Daily." During the questionnaire design process, careful consideration was given to the typical issues and challenges associated with the instrument. Questionnaires are prone to bias and variance, and it is essential to minimise these factors as much as possible. The phenomenon of method bias may occur when employing shared scale characteristics, such as scale type and number of scale points, to assess distinct constructs, leading to the perception of comparable question formats as identical. This, in turn, has an impact on the focus and perceptions of respondents (Pimentel, 2019). To address this issue, an endeavour was undertaken to maximise the differentiation of scale properties, thereby eliminating shared scale properties.

Data collection

The questionnaire was tested on a sample of 10 students. A procedure was used to ensure valid and reliable results (Lenzner et al., 2016). Respondents were guided and encouraged to comment on and highlight any element and the overall structure of the questionnaire that they found problematic or in need of adjustment and to emphasise the positive. Feedback from the pretest focused on the effectiveness, strength, simplicity, size and comprehensibility of the introductory text and items. The feedback was then implemented and tested again before the final mailing. The questionnaire was preceded by a cover letter briefly explaining the aims of the study. The questionnaire was made available online via Google Forms and over a period of four weeks. The respondents were asked to complete the questionnaire and distributed across various social networks.

Data Analysis

Table 1: Sample characteristics (N=326)

		<i>N</i>	%
Gender	Male	119	36,5%
	Female	85	26,1%
	Children	122	37,4%
Age	6 - 12	122	37,4%
	13 - 20	6	1,8%

	21 - 30	55	16,9%
	31 - 40	67	20,6%
	41 - 50	38	11,7%
	> 50	38	11,7%
Education	Unspecified (children)	122	37,4%
	Lower secondary	25	7,7%
	High school	51	15,6%
	Studies without degree	12	3,7%
	Bachelor	44	13,5%
	Master	60	18,4%
	Doctoral	12	3,7%
Children	Unspecified (children)	122	37,4%
	No Children	51	15,6%
	Age < 6 years	11	3,4%
	Age 6-12 years	122	37,4%
	Age >12 years	20	6,1%
Civil status	Unspecified (children)	122	37,4%
	Single	38	11,7%
	Relationship	50	15,3%
	Married	108	33,1%
	Divorced	8	2.5%

The overall sample obtained, as presented in Table 1, comprised N = 326 participants. The table presents descriptive data pertaining to diverse demographic factors and their prevalence among a given population. The table is divided into different categories, including gender, age, education, children, and civil status. The categorization is subsequently subdivided into subcategories that are accompanied by corresponding numerical values and percentages. According to the gender distribution data, 36.5% of the population is identified as male, whereas 26.1% of the population is identified as female. Children make up 37.4% of the population. In terms of age, the largest group is individuals aged 6-12, accounting for 37.4% of the population. The demographic group aged between 21 to 30 years constitutes 16.9% of the population, while the age group ranging from 31 to 40 years accounts for 20.6% of the total population. The remaining age groups (13-20, 41-50, and >50) each account for approximately

11.7% of the population. The education category provides insights into the educational background of the population. The category of "unspecified persons (children)" constitutes the most significant subgroup within the categories of education, children, and educational status, accounting for 37.4% of the total, as these areas did not involve direct interviews with children. Accordingly, the largest education group is the master's degree with 18.4 %. Other educational levels, such as lower secondary, high school, studies without a degree, bachelor's, and doctoral degrees, have varying percentages ranging from 3.7% to 15.6%. The children category further explores the population's composition based on the presence and age of children. Unspecified (children) represents 37.4% of the population, followed by no children at 15.6%. The distribution of children's age groups shows that 6-12-year-olds make up 37.4%, while age groups below 6 years and above 12 years have smaller percentages. The civil status classification offers insights into the relational status of the populace. The largest proportion of individuals with unspecified marital status, specifically children, accounts for 37.4% of the sample. This is followed by married individuals, which make up 33.1% of the sample. The distribution of individuals across various relationship statuses indicates that approximately 11.7% of the population identify as single, another 11.7% identify as being in a relationship, and 2.5% identify as divorced.

Table 2: Frequency of going in the Cinema

Going Cinema	Frequency	Percent	Valid Percent	Cumulative Percent
Never	43	13,2%	13,2%	13,2%
Up to 3 times per year	186	57,1%	57,1%	70,2%
Up to 6 times per year	80	24,5%	24,5%	94,8%
Up to 12 times per year	10	3,1%	3,1%	97,9%
> 12 times per year	7	2,1%	2,1%	100%
Total	326	100%	100%	

Table 2 presents an analysis of the variable "Going Cinema", displaying the frequency of respondents and their respective frequency of cinema attendance per annum. 43 of the 326 recipients stated that they never go to the cinema. An unexplored aspect is whether this behaviour has evolved in response to the Corona pandemic, as outlined in GfK's research (2023) and described in the PEST analysis later in the paper. The predominant answer, with a frequency of $n = 186$, indicated that individuals attend the cinema a maximum of three times annually. Subsequently, a cohort of $n = 80$ individuals who attend cinema screenings up to six times annually ensued. A total of 17 respondents were identified as heavy users, defined as individuals who attend the cinema 12 or more times.

Table 3: Frequency of children (age) in a household

Children	Frequency	Percent	Valid Percent	Cumulative Percent
Unspecified (children)	122	37,4%	37,4%	37,4%
No Children	51	15,6%	15,6%	53,1%
Children (<6 Years)	11	3,4%	3,4%	56,4%
Children (6-12 Years)	122	37,4%	37,4%	93,9%
Children (>12 Years)	20	6,1%	6,1%	100%
Total	326	100%	100%	

Table 3 presents the distribution of children across various age cohorts within the household. As described in the introduction, the focus is on the core target group, households with children between 6 to 12 years. The data indicates a relatively low level of parental participation among those with children aged under 6 years or over 12 years. As a result of the limited representation of these categories, they were significantly omitted from subsequent stages of the study. Consequently, a comparison was made between parents and their children between the ages of 6 to 12. In addition, a group of people who do not have children was used as a control group. The group designated as the control group comprises 51 individuals. The group of 122 parents who have children aged between 6 to 12 years were analysed independently from their kids. The study employed a methodology whereby the children of the parents were interviewed individually, but within the same questionnaire, with the aim of investigating their respective interests. The table indicates that a total of 122 children, ranging from 6 to 12 years of age, have been classified as "Unspecified (children)." Subsequently, the objective of the investigation was to discern the specific factors that motivate families within the designated demographic to engage in cinema attendance. The utilisation of a control group was employed to ascertain alternative perspectives beyond the intended demographic.

Table 4: Decision-making in a household

Decision Making	Frequency	Percent	Valid Percent	Cumulative Percent
Parents decide	16	6,5%	6,5%	6,5%
Children decide	28	11,5%	11,5%	18%
Jointly	200	82%	82%	100%
Total	244	100%	100%	

Table 4 shows who the decision-maker is in the families with children between 6-12 years of age. for this, only the parents and children of this core target group were surveyed. With a frequency of 16, it was stated that parents are the exclusive decision-makers. 28 times it was indicated that the children have the decision-making authority when it comes to choosing a film. The absolute majority, with a frequency of 200, and correspondingly 82% of families with children between 6-12 years, decide together which film to watch.

*Table 5: Get Informed Cinema Films * Children Crosstabulation (count)*

Get Informed Cinema Films	Unspecified (children)	No Children	Children (6-12 Years)	Total
Strongly Disagree	20	2	4	26
Disagree	34	21	25	80
Undecided	45	20	33	98
Agree	18	4	41	63
Strongly Agree	5	4	19	28
Total	122	51	122	295

Children aged 6 to 12 years, parents of children aged 6 to 12 years, and persons without children are the three groups that are cross tabulated in Table 5. The chart demonstrates that parents are mostly those who actively inform themselves about films and movies. The majority of children are not sure how much they actually inform themselves. Many of the kids also said they were not in favour of actively informing themselves about films and movies, if at all. The control group, which consists of adults without children, is more likely to exhibit uncertainty while also not actively seeking information. You may assume that the active information behaviour is quite balanced if you look at the totals in the right-hand column.

*Table 6: Little Information Film no Watching * Children Crosstabulation (count)*

Little Information Film no Watching	Unspecified (children)	No Children	Children (6-12 Years)	Total
Strongly Disagree	15	3	5	23
Disagree	33	11	24	68
Undecided	33	7	26	66
Agree	25	20	39	84
Strongly Agree	16	10	28	53
Total	122	51	122	295

Table 6 presents findings related to the perspectives of various groups regarding cinema films and their viewing habits in situations where they possess limited or no prior information about the films. A discernible contrast can be observed between parents and children. Parents exhibit a greater degree of reluctance towards viewing a movie in a cinema when they possess limited or inadequate knowledge regarding the film, as opposed to their children. The control group exhibited a tendency towards abstaining from viewing a film for which they lacked prior knowledge.

Table 7: Liking Animation Films * Children Crosstabulation (count)

Liking Animation Films	Unspecified (children)	No Children	Children (6-12 Years)	Total
Strongly Disagree	6	5	4	15
Disagree	2	11	19	32
Undecided	19	13	36	68
Agree	31	11	34	76
Strongly Agree	64	11	29	104
Total	122	51	122	295

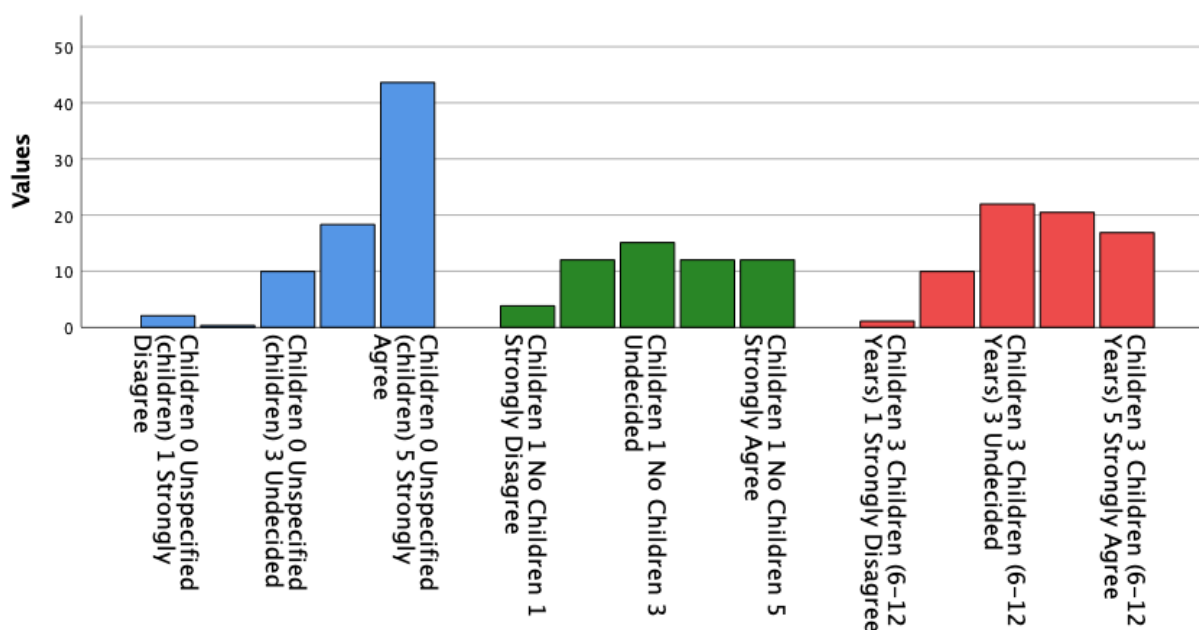


Figure 3: Liking Animation Films * Children Crosstabulation – Figure (Count)

The affinity towards animated films is depicted by Table 7 and the corresponding bar chart Figure 3. A high numerical value denotes a strong inclination or preference towards this particular type of film. The data depicts children in the colour blue, and it is evident that nearly

half of the children surveyed expressed the maximum value. As per the observation, animated films are highly favoured by children. Moreover, it is evident that individuals who are parents (red) exhibit a preference for animated films in contrast to those who do not have children (green).

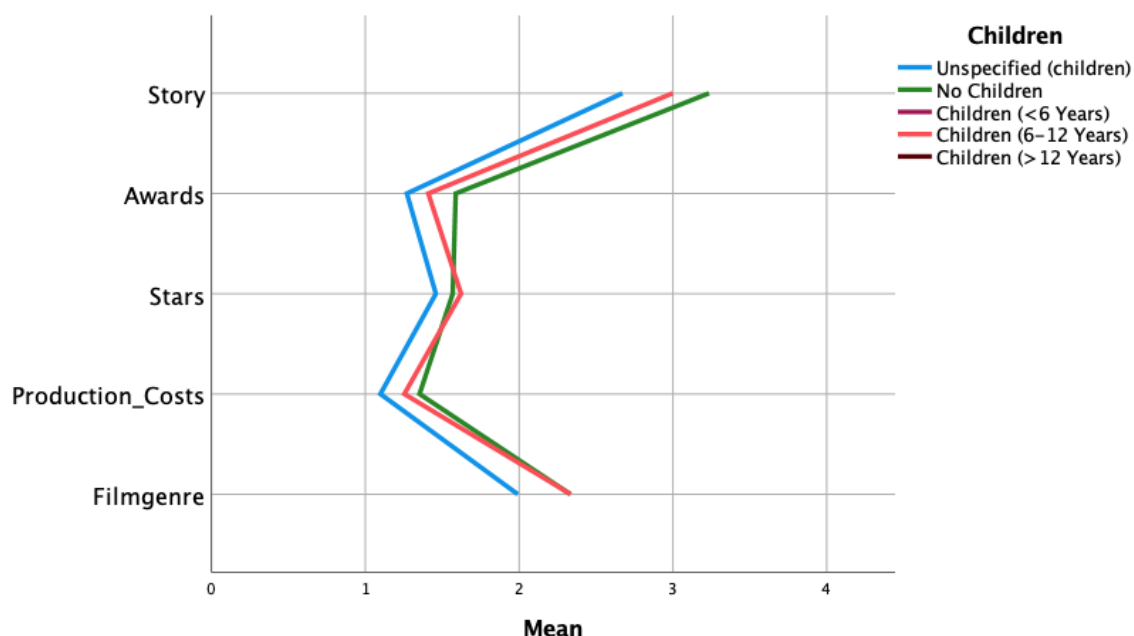


Figure 4: Multiple Line Chart – Mean of film attributes by INDEX by Children

This section examines the meanings of product features and how they may affect viewers' preferences for films seen in theatres. The means of the various product attributes for the three separate groups are shown in figure 4. The group without children is depicted in green, the parents are in red, and the kids are displayed in blue. The data related to these variables was obtained through a Likert scale consisting of four levels. As shown above, the scale ranged from unimportant to important. Therefore, all values below a mean of two indicate unimportance. It may be claimed that the groups have comparable values for the individual qualities, with stronger opinions being identified. The preference for a film increases with a greater mean value, while its importance decreases with a lower value. The attribute production costs have been given the lowest value, indicating that they are not important. Among the participants, children assigned the least importance to this attribute, followed by parents and the control group. Moreover, the three groups assign relatively low significance to the factor of a film's award-winning status. Similarly, the individuals without children exhibit a higher mean value compared to parents, while children demonstrate the lowest mean value. The third variable, which holds relatively low significance across all groups, pertains to the cast of actors featured in the movie. Once more, it can be observed that individuals aged 6-12 exhibit the least amount of interest in the aforementioned subject matter, followed by childless adults and subsequently, parents. The attribute of film within the genre of cinema holds

significant importance in the process of selecting a film for viewing. Similarly, in this context, children are regarded as having the lowest value. Individuals who are parents and those who do not have children attach equal significance to this characteristic when making their selection. The mean value of the attribute linked to the story of the film is the highest among all groups. Individuals without children assign the highest degree of importance to it, trailed by parents and children.

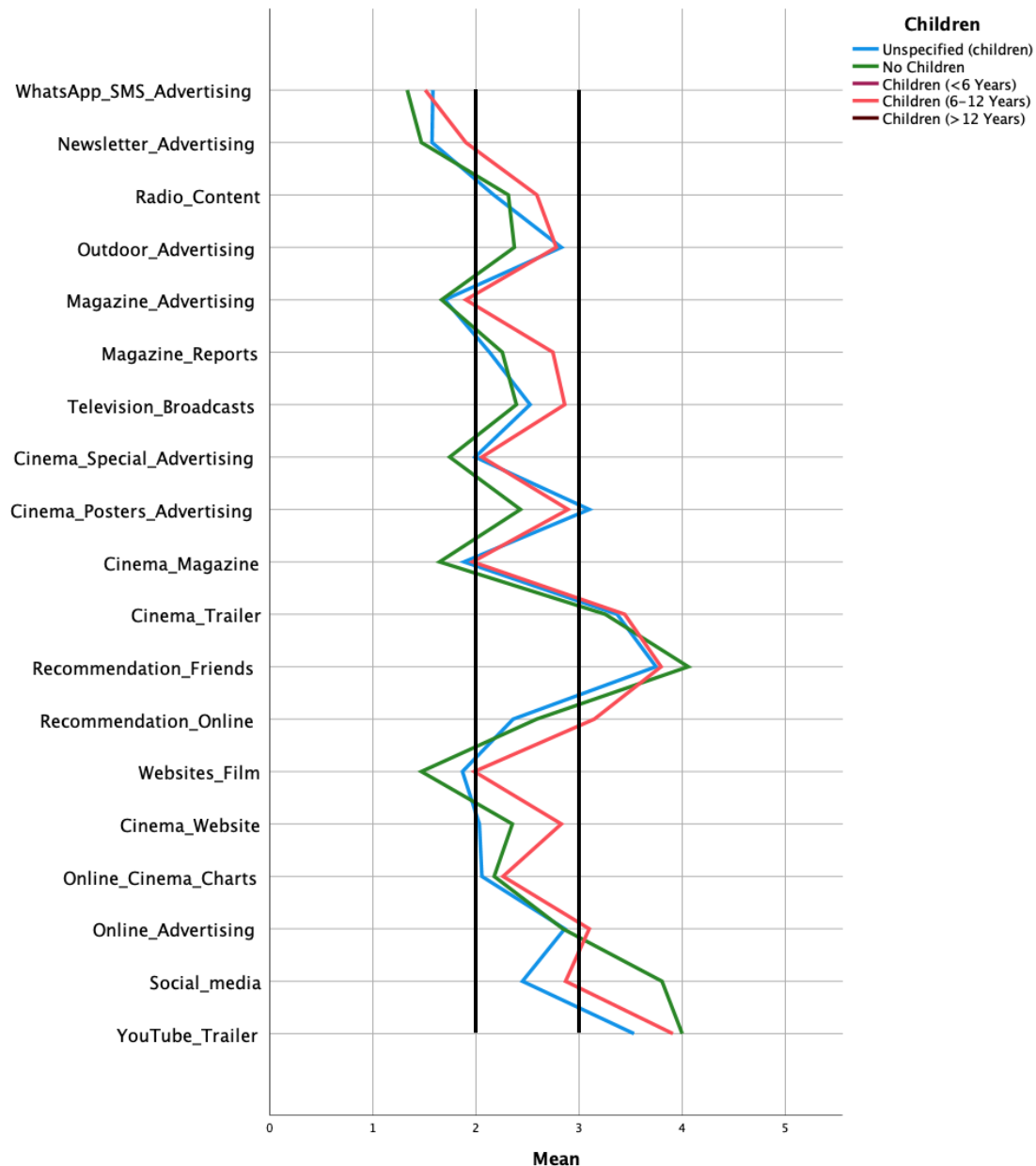


Figure 5: Multiple Line Chart – Mean of Source of awareness by INDEX by Children

Figure 5 shows the mean values of the source of awareness of the three groups measured by a five-point Likert scale (Strongly Disagree - Strongly Agree) as described in more detail in the appendix. The aim was to find out which of the communication channels generally generates the most attention for a film. This was used to compare different groups and determine their

preferences on how to address each group most effectively. In the questionnaire, the order of the variables was arbitrary, but for the analysis it was divided into the groups newsletter, traditional media channels, point of sale (cinema) and online channels. The figure is analysed from top to bottom for the variables. The first two variables in the area of newsletters are below a value of 2 across the groups, which represents these channels as very poor. The next variables in the area of classic media channels generally point to a higher level of applicability for the group of parents. However, it must be said that the values are all in the range below three, which corresponds to a rather negative sentiment towards the variable. Chronologically from top to bottom, radio content receives the most approval from parents and the least from children. In the case of outdoor advertising, the children are the only ones with a mean value above that of the parents. All three groups react negatively to print advertising, giving it a mean score of less than two. In contrast, editorial content in print is important, especially for parents. For children, it is the most irrelevant of the three groups. In the area of classic media, TV content is the most important for parents, and children also find this source of awareness more important than people without children. Now we look at the variables that influence the groups that are on location. The variable of the special advertising in the cinemas is not a good source of awareness for any of the groups. In comparison, the cinema posters are strongly represented, especially the children have a mean value of 3. Just behind come the parents and then the childless. The cinema magazine is not a good source of information about films for any of the 3 groups. Trailers of upcoming films in the cinema are a very powerful medium for all groups and the highest value, among parents, is a mean value of 3.4. The next variable is the transition before we come to the online channels. One of the highest mean values in the variable (across groups) is for recommendations from friends and family. The childless place the highest value on this. The next variable describes the recommendations for cinema films, but not from friends but from online reviews by experts. The parents have a positive mean value above 3, while the other two groups have a value below 3. This high score could possibly be related to parents' trust in experts and what they therefore watch with their children. The website of a film does not seem to be very attractive to the groups. The low value could be related to the fact that one has to know the film before visiting the site and therefore it is not a source of awareness. This interpretation was made because, in comparison, the cinema site seems to inform the three groups more about new films. This site is visited to find out about new films, without necessarily knowing which films are in cinemas at all. Online cinema charts are not very strongly represented with a value just above two. Online advertising is the only form of advertising that, apart from the variable of cinema poster advertising, has a mean value of around 3 for the individual groups. Social media is a very important source of information, especially for those without children. For the children, the biggest difference is here. This could be related to the media use behaviour in the next chart. YouTube is a very important source

of awareness for all three groups to find out about a film. All values range from 3.5 to almost 4.

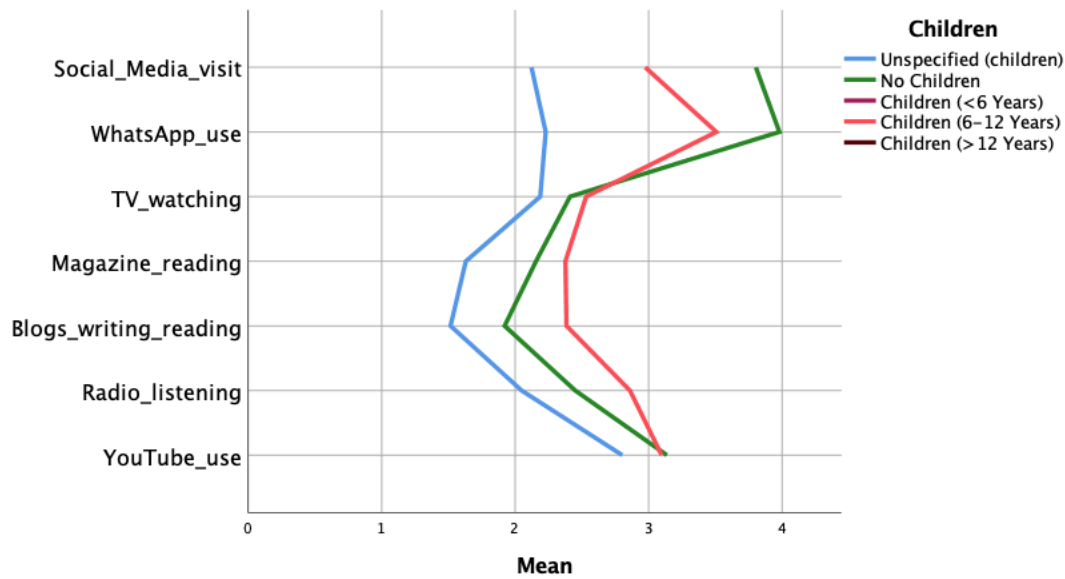


Figure 6: Multiple Line Chart – Mean of Media usage behaviour by INDEX by Children

In the figure 6, in comparison to the previous figure, the source of attention was not considered but the general media usage behaviour of the individual groups. This should provide insight into what the behaviour is like along the different channels. The mean values were formed from the frequency of use. Here 1 corresponds to never and 4 to daily, as described in more detail in the table of variables in the appendix. In general, it can be seen that children between 6-12 consume less media than the groups of parents and people without children. Parents show the highest frequency values in the classic media (radio, magazines, and TV), which confirms the assumptions made by the literature. Nevertheless, there are similarities between all groups in terms of preferences. The least used media channel is reading or writing in blogs. The children have the lowest mean value, followed by the people without children and then the parents. The next channel considered is reading magazines. Here, there is a large difference in the core target group, because children show a very low frequency of use compared to parents. People without children are in the middle with a small tendency towards more frequent use. The next variable is listening to the radio, where the parents also show a significantly higher frequency than the children. The value is close to 3, which means media use several times a week as a mean value for parents. In terms of TV use, all three groups are relatively close together, with a mean value of 2.2 to 2.6. In direct contrast to this is the use of WhatsApp. The groups show the greatest differences here. The children between 6-12 use the communication medium only rarely, while almost all the group without children use the app on a daily basis. There is also a large discrepancy between the groups when it comes to the use of social media such as Instagram, Facebook and TikTok. The children at a young age are still very reserved in this respect, while the parents and the people without children are on the

networks several times a week to almost daily. YouTube is also part of the social media. However, due to its importance, this platform was considered separately and shows a similar and high frequency of use across groups of several times a week.

Discussion and managerial implications

The aim of this paper is to develop a communication plan for the cinema film Soliman. To explore the target audience provided by the film producer, a discriminative study was carried out on various factors including demographics, cinema and film preferences, film and product characteristics, sources of awareness, and media usage patterns. The initial stage of the analysis involved the entire pool of respondents, which consisted of $N = 326$ individuals. The findings unveiled a prevailing inclination towards attending cinema screenings, as most respondents reported a frequency of 3-6 visits per year. Subsequently, the individuals were segregated into clusters to specifically focus on the primary demographic. Several groups were excluded from the subsequent phases of the study to ensure the validity of the findings. Consequently, the study could be carried out among the primary demographic of households with children aged 6-12 years, and subsequently compared with a group serving as a reference point. The objective was to clarify the variances among households with the purpose of offering perspectives on film characteristics, approaches of communication, and patterns of media consumption. It was possible to determine which of the varieties are more suitable for effective communication between children and parents. The experimental group was able to provide comparative data regarding the distinctions between themselves and the control group, which consisted of individuals without children. Before analysing the differences and needs of the target groups, it is important to note that in the core target group, 82% of the decisions about which film to see at the cinema are made collectively within the family (Parents with children 6-12 years & Children 6-12 years). Therefore, it is essential to reach all participants of a target group with the right content to enable the basis for the decision. It is the parents who are proactive in finding out about new films. Therefore, it is important to provide parents with the right information so that they can properly inform themselves and their children. Because in contrast, children's participants largely expressed a lack of proactive engagement in seeking out information. To reach the children, the right approach could be to play advertisements to the inform them sufficiently. It is essential to note that in lack of information regarding films, children are highly unlikely to attend cinema screenings. Again, parents exhibit pleased with a reduced amount of information. These statements are in contrast but are important to understand to properly plan marketing activities. It can be posited that animated films hold a great appeal to children, and that parents exhibit a notably greater inclination towards animated films in comparison to individuals without children.

The significance of a film's story, as posited by Roland Junker and Gianluca Bellomo in their interviews, has been substantiated (Annexes A, Junker and Bellomo, 2023). The literature on the correlation between stars and films has yielded varying outcomes. The findings of this investigation indicate a lack of significance regarding the presence of stars in films among the selected demographic, which fits the narrative of the film "Soliman." Basuroy et al. (2003) demonstrated that higher spending in production budget was associated with increased box office success. However, this study found that production cost is the most insignificant attribute of a film. This characteristic may also prove advantageous for "Soliman," a film with significantly fewer financial resources in comparison to larger-scale productions. The significance of the award received by Studio 88 for their film "Soliman" is expected to have a limited impact on the film's promotion and outreach, primarily due to its relatively low relevance within the field of study and particularly among the intended audience. The findings presented are analogous to the outcomes reported by De Vany and Walls (1999). The present study provides support for the significance of the genre, as expounded in Marich's (2013) literature. As previously expounded upon in the examination of the individual variables, conventional media channels exhibit a high degree of efficacy in garnering attention for a motion picture. Thus, the findings of this study validate the outcomes reported in previous research studies conducted by Barnwell and Cagnan (2019) and King (2007). In this instance, effective outreach can be achieved among parents who have children between the ages of 6 and 12 years. The selection of individual channels should be based on the intended audience that is to be reached. Moreover, it has been observed that parents exhibit greater engagement on social media platforms as compared to their children. Social media presents a cost-efficient avenue for showcasing content and, notably, for garnering and convince influential parents. Both content and advertising can be deemed highly effective based on the analysis. The utilisation of content targeting, and market segmentation is highly recommended, as suggested by Lammenett (2017). Trailers are a crucial advertising medium that holds significant importance across all demographics, as supported by Kernan's (2009) literature. This is evident in both online and point-of-sale contexts. According to Rubin et al. (2022), it is imperative to integrate the film attributes' significance from the analysis with the content while ensuring that the information presented is not misleading. At the point of sale, specifically in the cinema, it is crucial to appeal to the younger demographic. In this context, it is recommended to create visually engaging posters that cater to the interests of children and families. As previously outlined, it is imperative that the trailers be positioned appropriately to maximise Soliman's pre-release exposure and generate optimal audience engagement ahead of its theatrical debut. Generating a buzz is deemed essential for achieving a prominent position in discussions, as suggested by Liu (2006) and Kim et al. (2019). The most significant determinant is the

endorsement from acquaintances and relatives. The components will be incorporated into the communication plan strategy for the project.

Limitations and future research

Despite its valuable contribution, this study is also marked by a few constraints that could potentially offer opportunities for future research. The study was exclusively carried out among German participants, thereby constraining its scope to the perception of this particular market. In future research attempts, a cross-country comparison could be conducted to obtain insights into the introduction of the film to a new market. In addition, the statements and resulting analyses of the children should be viewed with caution. The extent to which parental influence impacted the responses of the children could not be definitively determined in the study. Subsequent investigations may benefit from the implementation of face-to-face interviews with both parents and their children, thereby enhancing the overall credibility of the research. Additionally, there is potential for expanding the sample size of the surveys. In this way, several small age groups of the participating children could be formed to show distinctions between the age groups of the children. The analysis of the promotional materials of the film Soliman also had to be omitted, as no advertising media are available yet. The investigation could be further extended through a further analysis conducted at this location.

6. Implementation

Applying the RABOSTIC planning Model

Audience

The core target group of "family entertainment" chosen by the two project directors Roland Junker and Gianluca Bellomo is a well-known and established target group definition in the film industry. The films are designed in such a way that the content is very interesting for children between the ages of 6-12, but at the same time also appeals to parents on a different level (Annexes A, Bellomo, 2023). The quantitative analysis shows that animated films like Soliman are very well received by the target group of family entertainment. In comparison, it could be shown that groups of people without children (control group) do not show such a high level of acceptance. For this reason, the communication plan uses this target group as a basis for the media plan and advertising. Furthermore, for the online communication, the target group should be consolidated in terms of opinion leaders. The analysis has shown that the opinion of others, online and above all interpersonally, is one of the greatest success factors of a cinema film.

Budget

A fixed advertising budget of €1.000.000 is available for the film Soliman (German market). The costs incurred for the creation of the advertising material do not correlate with the advertising budget and can be considered separately, according to managing director Roland Junker. The creation of the advertising material can be done internally at low cost, due to the availability of the advertising agency J-G & Partner. The time frame for the use of the advertising budget is limited to a relatively short window of two months. The recommendation was derived from the interview with Gianluca Bellomo and represents a classic approach for films with a low advertising budget.

Objectives

As derived in the theory, the objectives are defined using the smart formula.

Specific:

Our objective is to create awareness and generate interest among the Family Entertainment target audience for the film "Soliman" before to its debut in German cinemas during the first quarter of 2024.

Measurable

In the German market the population consists of 7.107.423 million children aged 6-14 and 14.214.846 parents. Of these households with a total target group potential of 21.322.269 people, 60% (=12.793.361) people are to be reached through advertising measures with a coverage rate of 5% to buy a Soliman ticket. Thus, a profit of €14.264.597,96 could be achieved with the scenario after revenue splitting (APPENDIX D, Finance Scenario - Cases). The production budget of €7.650.000 and the advertising budget of €1.000.000 must be deducted from this. This results in a planned profit of €5.614.597,96.

Achievable

To reach 60% of the target group potential through a broad marketing campaign for "Soliman". The marketing strategy addresses the individual sub-target groups of the family entertainment target group and reaches them via classic media, social media, cinema advertising, posters and online ads.

Relevant

The objective of this activity is to establish a favourable perception and optimistic expectation among the target audience for the film "Soliman" in order to attain an effective outcome. The utilisation of qualitative research methods is employed in this research effort to ensure the appropriate alignment of communication content with the respective channels.

Time-bound

The marketing campaign for "Soliman" will be implemented within a specified time frame of two months preceding the film's release in the initial quarter of 2024, with a designated budget of €1,000,000.

To accomplish the aforementioned goals, it is proposed that the dissemination of material and content be conducted three months in advance of the launch. Additionally, marketing efforts targeting the family entertainment demographic should be implemented during the two months preceding the film release, with a focus on optimising the allocation of budgetary resources for maximum effectiveness and efficiency.

Strategy and Tactic

Website

By analysing the competition and their approach to marketing the film, it was possible to identify characteristics of the film's presentation on their own website. The website should contain the following content to be comparable with the competition: Title of the film, film poster, story, film length, release date, genre, director, screenplay author, producer, cast/sync, music, images for the film, trailers for the film, additional trailers and teasers, Behind the Scene material, additional information on the characters, film poster of previous productions, link to social media channels, cinemas in the vicinity showing the film.

The website can be used to visualise the AIDA principle. In this case, attention is generated by a creative in the web search on the internet. The display of the creative is adapted to the target group through ad words (SEA). Through the initial attention and clicking on the website, the interest in the film arises directly on the website, where the individual can find all the important information about the film. Furthermore, the visitor learns about the story and can watch the trailer and pictures of the film. The right information content and presentation creates the desire to watch the film. By means of an interactive location feature on the website, or by specifying a location, the nearest cinema can be displayed in which the film is shown. In this way, further data on the target group can be collected and the call-to-action to the cinema enables Studio 88 to measure its performance and the user to go directly into the action phase, i.e. to buy a ticket on the cinema website.

Channels

As described in the analysis and conclusion of the survey, households/families predominantly decide together which cinema film they want to watch together in the cinema. It is important here that the subgroups of the target group, namely parents and children, are picked up by the

right channels and content. For this purpose, the media types are first divided into classic media, online media and point of sale in order to derive the best possible strategy.

Online media

Parents use WhatsApp a lot, but the analysis shows that this platform is not accepted as a marketing tool. Accordingly, nothing is done here. YouTube is consumed by parents as the second most frequently and serves excellently to reach a proactive seeker for a new cinema film at low cost. Furthermore, parents can be cost-effectively segmented based on their search behaviour, interest, etc. and reached with the trailer through paid advertising. In addition, an advance step can also be initiated in which an active Google search for cinema films, leisure attractions etc. is redirected to the trailer on YouTube. An additional way consists of directing parents to the film's own website in order to be able to present even more information about the film and the story at a glance. Through SEO, the film's own website can lead to optimal discoverability of the film and the trailer without having to actively pay for visibility or clicks with advertising money. The proactive search of parents is very conducive to this measure. Furthermore, an ad-word campaign will be set up and SEA will be purchased. Thus, through different search terms and the target group definition, we will inform the desired target group, such as parents, about a new cinema film. Social media is also very popular with parents. Here, a film's own Instagram and Facebook accounts are created and filled with content. As can be seen in the competitor analysis, the same content can be played on both platforms. The concept suits the film producer with his low advertising budget. For the parents, no great advertising pressure is necessary due to their own interest in new cinema films. Subsequently, they will inform themselves further on their preferred channels. It is important to be found online, as can be seen in the media usage behaviour. Only if the right information is available and the parents feel picked up, they will tell friends or family members about the film. The recommendation of friends and family is the most important attribute that makes them watch a film.

Classical Media

Parents are also very active in the classical media and give them high importance when it comes to finding out about a new film. Here, the analysis showed that the channels television, magazines, outdoor advertising and radio are among the most valuable communication assets. Three of the four channels are included in the communication plan. Television is not included due to the low advertising budget. Accordingly, there will be advertisements in magazines, in radios and in the out-of-home segment in the form of posters, which will serve the target group and point out the findability on the internet.

Point of Sale

As the release of the film is in the first quarter of 2024, we will start advertising in cinemas, the point of sale. The market analysis showed that the number of visitors in the cinemas is particularly high during the Christmas season. Accordingly, we will start playing the trailer to cinemagoers in the cinemas. Furthermore, attention-grabbing film posters will be displayed in the cinemas. In terms of content, parents will be picked up primarily through the valuable story of the film. Important things like intercultural cohesion and friendship are brought to the foreground. The film Soliman offers an exciting story that is sprinkled with humor and at the same time conveys important content that is crucial for the educational process of their children. The film genre is also seen as very important on the basis of the analysis and is therefore also given prominence. The action/adventure genre offers the perfect basis for an exciting family outing at the cinema.

Online media

In the analysis of the children's usage behaviour, it was particularly noticeable that online usage is mainly limited to the use of YouTube. Furthermore, it is evident that they do not actively inform themselves about cinema films, so more needs to be invested in advertising and reaching the target group of children. Since children need a lot more information than parents to watch a film in the cinema, a significant amount is shown here about the content and the likeability of the individual protagonists. YouTube advertising is tailored and played out according to the interests and search behaviour, just as it is with parents. Since children spend a lot of time on this platform, links are created that lead to the film's own YouTube channel. Thus, the first contact can lead to the channel through a trailer advertisement. Here, the children can then discover further videos in which the protagonists and scenarios are portrayed with humour. The aim is to give the children enough information to become interested in the film. With the interest gained, communication to friends and family should be stimulated. For children, it is very similar to parents in that the opinion of friends and family is very important in making the decision to see a film at the cinema.

Traditional media

In addition to the online measures, which are primarily limited to YouTube, the children can be reached well via the classic media. Accordingly, posters and advertising pillars should be placed at schools and bus stops. Here, a QR code is integrated that leads to the YouTube channel. In addition, the children's interest should be made accessible through a game via another QR code to the website. Through the playful interaction with the film, the interest is aroused and the desire to get to know the characters of the film even better. In addition to the advertising pillar, the children also watch television. Due to the limited budget, TV advertising is also dispensed with for this purpose.

Point of Sale

At the point of sale, i.e. in the cinema, the children's attention is drawn by appealing posters and the trailer in the opening credits. The analysis has shown that this can generate a lot of attention for a film. To round off the overall picture, popcorn mugs are also printed with motives of the characters in the film to create a buzz before the film even comes to the cinema.

Implementation

		November	Dezember	Januar	February
		Pre Comm	Teaser Phase	Pre Release Campaign	Pre Release Campaign
Channels					Start of Film 24.02
Traditional Media	Press Releases				
	Magazine Content				
	Newspaper Content				
	Magazines Ads				
	Newspaper Ads				
	Poster Ads				
Online	Website SEO optimization				
	SEA Ad Words Google Ads				
	Banners				
	YouTube postings				
	Instagram posting				
	Facebook postings				
	YouTube Ads				
	Intsagram Ads				
	Facebook Ads				
	Movie Ratings + Reviews				
Point Of Sale (Cinema)	Popcorn Cups				
	Posters				
	Trailer				
	Magazine				
	Website				

Figure 7: Schedule of the Communication Plan

As already described in the chapters on strategy and tactics, communication is divided into three main areas: traditional media, online and point of sale. The visualisation of the advertising material can be found in (Annexes E, Communication Material). There will be a "pre-communication" in November 2023, during which first of all the described website with all its components and trailer must be finalised. The film will be made available to critics so that, in the best case, good reviews can be obtained that can be used for press work. The main purpose of this phase is to establish the film in professional circles. Furthermore, interest in the film Soliman is generated and the first traffic is directed to the website. The data is saved and used for the later "pre-release" campaign. The website is optimally findable thanks to its SEO optimisation. In December, the second communication stage starts, which is described as the "teaser phase". Here, the editorial and content-related topics continue to be promoted. As shown in Figure 7, this phase takes place mainly in the cinema, in order to take advantage of the high cinema attendance in December and to generate a long-term pre-consumption

buzz. In addition to the cinemas, magazines and online channels are filled with content. The actual campaign is the third phase of communication, which begins two months before the film's release. Only in this phase will cross-channel advertising be launched. As a result of the communication of content that has already begun on the classic and especially the online channels in November, the social media channels are already well filled with content and will now gain in visibility through the advertising measures. All activities will be actively tracked and optimised. As described in the objectives, the campaign aims to reach many potential customers and convince them to see the film Soliman in the cinema.

Control

Website metrics such as the number of visits, bounce rate, session duration, pages per visit, organic search position, and click-through rate to the cinema website (including the theatre location) are important factors to consider in analysing website performance.

Social media platforms such as Instagram, Facebook, and YouTube can be utilised for various purposes. When evaluating the performance of these platforms, several key metrics are considered. These metrics include the number of followers, reach, impressions, engagement rate, and interactions such as ad clicks, comments, reactions, and shares.

The metrics considered for evaluating the performance of magazines in both print and print-online formats include page visits, time spent, bounce rate, social sharing, comments, feedback, and subscriptions.

Point of Sale (POS) refers to the system used by businesses to complete sales transactions. It encompasses various components, including the number of visits made by customers, the reach of the trailer, and the quantity of products sold. The study examines the distribution of Soliman-popcorn-cups and the quantity of cinema-magazines disseminated.

7. Conclusion

The thesis includes some important insights from the field of film marketing and contributes to the current literature, especially in the segment of the promotion of family entertainment films. The thesis focuses on the subject of integrated marketing communication within the film production company Studio 88, specifically in relation to the promotional campaign for their upcoming film, "The Journey of the Elephant Soliman". The present study gathered significant findings pertaining to the various marketing channels employed in film marketing, and subsequently established the significance of each channel based on the evidence provided by previous research. The integrated marketing approach was conceptualised based on theoretical foundations and subsequently implemented inside the operational framework of

Studio 88, a film production company. The paper provided an overview of the current market data pertaining to the German film and movie industry. The provided information holds significant value for organisations that are active in this particular market, as it can be utilised for their strategic planning purposes. To strengthen the objectives of the In Company initiative, a range of investigations and assessments were conducted. In the initial phase, the author conducted a comprehensive literature research utilising secondary sources such as scientific papers, books, and market studies. This was done to provide a foundational understanding and theoretical framework regarding the various dimensions of communication in the context of film marketing. The purpose of this effort was to ensure that the subsequent analysis and discussion would be grounded in established knowledge and academic insights. The initial step in the RABOSTIC planning methodology involved the External Analysis Phase, wherein market data was gathered and presented through the utilisation of PEST analysis and competition analysis techniques. The findings yielded significant insights into the prevailing situation within the German cinema and film sector. Several forms of communication employed by prominent production companies can be effectively elucidated. During the internal analysis, significant data was gathered pertaining to Studio 88, and its product, the film Soliman. In order to achieve the intended objective, two expert interviews were carried out with key individuals, namely the Managing Director, Roland Junker, and the Director and Art Director, Gianluca Bellomo. The analysis facilitated a more comprehensive comprehension of the organization's objectives, as well as the film's objectives, consequently aiding in the following development of the communication mix. Through the process of analysis, it was achievable to discern unresolved communication and marketing duties. Furthermore, this analysis facilitated the author in recognising and comprehending the advantageous attributes of the organisation, as well as the interrelationships and harmonise existing throughout the entirety of the corporation. However, this information was not sufficient to work out the final implementation strategy. To complete the qualitative data, the author collected additional quantitative data in the given target group. The online survey provided valuable data regarding the behavioural patterns of media usage, the communication channels employed, and the preferred topic of communication among the intended target demographic. The survey includes a total sample of 326 valid respondents. In the concluding section of this work, the author undertook the implementation phase, according to the processes and criteria outlined in the literature research, in order to develop the RABOSTIC communication strategy. Initially, the author determined the specific demographic to which the research would be directed. Subsequently, the allocated budget was included and delineated within the framework of the plan. Consequently, the communication plan's objectives were developed from this. The SMART formula was employed to establish the objectives to be attained through the implementation of communication strategies. The strategy and tactics were designed based on the

predetermined objectives to be attained. The execution of the project was visually depicted and explicated in a detailed action plan. The data that was acquired and assessed during the analysis was utilised for this objective. To effectively execute the integrated marketing communication strategy with a focus on the target audience, metrics were devised for the purpose of control. These metrics facilitate the measurement and adjustment of the implemented strategies across the various stages of communication.

Managerial Implications

The classification of communication can be categorised into three separate categories, including traditional media, online media, and point of sale, as expounded upon in the field of strategy and tactics. In line with the three advertising categories formed and the communication phases, the strategy must be directed towards the already defined sub-groups of the core target group parents as well as their children. Prior to the pre-communication event scheduled for November 2023, it is imperative that the website, trailer, and other components are prepared and finalised. The film will be screened for critics in order to obtain favourable press reviews. The objective of this phase is to strategically enhance the professional promotion of the film. The website first receives its initial stream of visitors from those who express interest in Soliman. Subsequent "pre-release" ads utilise the conserved data. Search engine optimisation (SEO) enhances the discoverability of a website. The commencement of the second phase of communication, commonly referred to as the "teaser phase," is scheduled to take place in the month of December. The present discourse pertains to the ongoing promotion of editorial and content topics. This phase primarily aims to leverage the high attendance rates in December within the cinema industry and generate sustained anticipation among consumers prior to their actual consumption. In addition to cinematic productions, various newspapers and online pathways are replete with substantial content. The campaign commences approximately two months before to the release of the film, as part of the third phase of communication. Cross-channel advertising can only commence during this specific period. Due to the dissemination of content across traditional and digital channels during the month of November, social media platforms have become saturated with a substantial volume of content, hence necessitating the use of advertising strategies to garner attention. All actions will be closely observed and enhanced for maximum efficiency. Based on the stated objectives, the campaign aims to engage a wide range of prospective customers and persuade them to attend theatrical screenings of Soliman.

Limitations

To reiterate and acknowledge the constraints, it is necessary to state that the external PEST analysis was conducted within the limitations of this study and the allocated page count. Moreover, the conducted quantitative analysis is centred on the examination of communication channels and the content of communication. The absence of pricing and distribution information is notable. In order to conduct a more comprehensive investigation in the field of cinema film marketing, the author suggests considering the following two components. The study was limited to German participants' market perceptions. In future research attempts, a cross-country comparison could be conducted to obtain insights into the introduction of the film to a new market. The children's statements and analyses should also be taken with caution. The study did not assess how much parental influence affected children's responses. Face-to-face interviews with parents and children may improve research credibility in future studies. Survey sample size can also be increased. Thus, numerous small age groups of participating children might be constructed to highlight age differences. The analysis of the promotional materials of the film Soliman also had to be omitted, as no advertising media are available yet. The investigation could be further extended through a further analysis conducted at this location.

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9. Annexes

Annexes A

Interview Roland Junker

Robin Swidersky:

Please briefly introduce yourself, describe your position in the company and your area of responsibility for the film Soliman.

Roland Junker:

So, a little bit where I came from, well with me it's like this, I came to Germany very early in the 70s. I was interested in television and the encounters back then in the early years were already connected with animation, we were very much in the field of entertainment programs, opening sequences for TV shows that required animation. Based on these activities, we received a request in 1988 from SÜDWEST-Rundfunk. We subsequently produced small fillers for the broadcasting company, which run between commercial breaks. I think we produced a total of 7000 small clips, and at some point, this brought us together with the children's program from SWR. Here we got our first orders for 20-minute films, for example "Uprising of the Animals", and in the process you also work on your network, i.e., you have more and more contacts with directors and co-producers, and you are invited and then the corresponding projects come along, which we will certainly talk about later. That was already an important part for Studio 88. Our company is also called that because it was founded in 1988 and still exists today and is well networked nationally as well as internationally.

Robin Swidersky:

And what is your position in Studio 88 and what is your role in the film Soliman?

Roland Junker:

I have a multi-function, so on the one hand I am more in the field for Studio 88 on the road. That means I am in talks with people who have written an interest children's book, in advertising need explanatory films, poetic productions, small clips, up to company portraits. So the whole range I cover in the initial meetings with the client. Furthermore, I have another function that makes me, because I also come from the creative track, a lot of fun. Here I like to be involved in the development of the visual basics, which can be characters, collaged image ideas, which can be solved in an abstract way. So, these are the creative processes, where I also bring people into the team to fill the individual positions correctly. That interests me, I like to accompany that very much. At Soliman, my function was also strongly influenced by the

management function, i.e., financing. I was on the road, I worked with the international and national partners on script development, and I accompanied it a bit, in a multifunction. I'm still doing that today; you could say that I'm performing the classic producer function here.

Robin Swidersky:

2. which film productions have you and Studio88 been involved in so far?

Roland Junker:

We have produced "Der kleine Rabe Socke ", we have produced "Der kleine König Macius" after Janusz Korczak. That was a very nice production that we did together with Saxonia-Media and with the children's channel of the Hessischer Rundfunk. This is a feature film of 75 minutes in length and 52 episodes of 15 minutes each. It was a project that ran for 7 years and in the end had a volume of almost 12 hours of programme. It was the first time we had a very intensive, international collaboration experience, with a studio in Poland. The studio is called Studio-Orange and mainly did the animation and production. We did the pre-production, the whole character development, in Germany. The post-production, the soundtrack and the music were made in France and the individual language variations were made according to the country. These were then implemented and taken responsibility for by the named companies in the respective countries such as Poland, France and by us for Germany. This also meant that we made the selection of the speakers. Then we produced the "Der kleine Rabe Socke". Here we were involved in the cinema film number 1. We were also involved in the production of the second film, and the third film we were only involved in directing. Actually, that was with another agency in Berlin, I have to say honestly, but we helped out.

Robin Swidersky:

If we now go into the corporate structure, could you please briefly outline how Medienhaus JG & Partner and Studio 88 are connected?

Roland Junker:

Yes, of course, I'd be happy to do that. The media house is the umbrella term, in a manner of speaking. Under this umbrella term, I'll explain why we called it that in a moment. Under this umbrella construct, there is a classic design agency, that is, an advertising agency that is primarily active in the field of visual communication. That is J-G & Partner. That is Hans Gützlauff and I Roland Junker and then our designers. We have Studio88, as I said, a classic animation production company. In the course of these activities in the two companies, we also took on a music publishing company in terms of distribution. It markets our music rights, which we have, especially for film productions. We actually founded the media house because many clients

have said that they would like to use the agency work and the studio for their media projects, i.e., everything from one partner. That means we have clients for whom we have produced spots and then placed these radio spots as advertisements. In other words, the classic agency business. Fiscally, it's also a bit of a different issue when several offer services, not just creation. That's why we founded the media house. Yes, that is basically the construct.

Robin Swidersky:

In the terms of creation for the advertising measures, I'll say for Soliman now, is it envisaged that J-G & Partner will then also design the advertising measures?

Roland Junker:

Basically, this is what I have found to be very successful in past projects. In other words, creative work done in-house, such as these character developments, the backgrounds, everything that goes with it, is part of the intellectual development in-house. This means that we are very familiar with these works, emotionally, and that they can be translated very well into advertising materials such as press kits, advertising flyers, everything that goes with it. This is then also prepared and implemented here in the house, and this creates such a spirit. Everyone who works here under this roof identifies with everything that is created here.

Robin Swidersky:

Thank you very much! One always talks about a vision, mission, and goals that one pursues with a company; how could you describe that with Studio 88 and the production Soliman?

Roland Junker:

Yes, I'm always very careful about that, because over the years you often don't fulfil the vision and then remain a bit disappointed. What I would like is if we could continue a bit with the Soliman what we have done in the past. We have always said that we want to define a certain, how shall I say, a certain quality with what we do. It has a bit to do with the fact that when you're in the creative business, you're measured by everything you've done over the years. That means you leave a footprint that remains, and that's how you recognize how a company thinks and feels. We have always taken this as a basis in all areas that we pursue here in the Medienhaus. This has also emerged in internal discussions with colleagues. One is not quickly satisfied with something. Of course, you are often driven by time pressure to produce something quickly, but even then, you are corrective to each other and help each other to try

to do the best possible within the guidelines. That's what we've always done at Studio 88. For example, when we produced small clips, five minutes, for "Die Sendung mit der Maus", they were always demanding scripts that we produced here. They were always demanding contents and productions that we made for SWR or WDR or whoever. You can say that right across the board! Whether it was the story "Die allertollsten", or the collaboration with Tomi Ungerer, at that time "die blaue Wolke". It all has a message. It all has a deeper message and that is also what I would like to see in Soliman. It is a gripping story set against a historical background and also has relevance in the present time through the encounter of these cultures. The Indian culture with Amal and, on the other hand, the royal, aristocratic life story of Katrina. This is about how the two of them experience this story together, this adventure story, a very long journey that also changes these characters. Amal, who suddenly wakes up, who comes from a family that deals with spices and nature, and Katrina, who actually has very little practical life experience, because she is carried around as a princess, so to speak, on a platter. The transformation of these characters, the approach to each other, the feeling of respect for each other, even if you come from different social classes. That is a message. That's what I wish would come through in Soliman. The first signs of this from feedback from critics show that this is the case.

Robin Swidersky:

Talking about production, how do you assess which companies are your main competitors, and which film productions are Soliman up against and could diminish its success here?

Roland Junker:

Well, I can't predict what's coming from the American side. At the moment, I haven't participated directly in a film festival for three years, a bit due to the pandemic. That's why we have decided to focus very strongly on our production and don't really want to look left and right at what others are producing. I'm relying a bit on the strategic considerations of our distributors, sales partners, and your analysis. They are ultimately responsible for when they release the film in German-speaking cinemas. Constantin Film is very vigilant and looks to see against which competitor they are bringing their own product to the theatres. It's a little different with world distribution. Global Screen has different running times. They simply want to sell the film internationally. At Constantin, they have to make sure that they place it in such a way that exactly what you mentioned happens, that you ask yourself where, in which competition, you can best assert yourself in a time frame.

Robin Swidersky:

While we're on the subject of the time frame, when are you planning to release the film Soliman in German cinemas?

Roland Junker:

Yes, that's a good question, a very important question, to which I can't give a concrete answer at the moment. Our wish is for the film Soliman to be released in German cinemas in the first quarter of 2024. That means the time window is also affected by the international circumstances, i.e., the pandemic, now with the war and so on. All of this is putting pressure on the market, although it has to be said that the cinema market seems to be able to free itself a little better from all these rough circumstances, to detach itself and find its way again. The Berlinale, which ended last week, shows that. So, I think if we can manage that, first quarter of 2024, that would be the wish I set myself.

Robin Swidersky:

Okay, thanks. I'd like to talk more about the financing of the film. What budget or financial scale of costs are we talking about for Soliman? Is there a budget that is available for communication?

Roland Junker:

Yes, the budget is clear, it is €7.650.000 for the production of the film. It's made up of funding from the minimum guarantees of the German distributors, our own funds, which are not insignificant, as the producer, and there are also private investors who believe in the project and co-finance it. There is a defined sum for the German market, which is just under €1.000.000, which is invested in order to bring the film to the cinemas. Here I'm thinking of things like posters in bigger cities, so the traditional advertising like radio spots, possibly short TV spots. All this with a certain lead time before the cinema release. Furthermore, we will probably also go to the cinemas in the summer of this year and make the first advance announcements. So, the classic, you're up to a million euros very, very quickly. With Global Screen it's like that, they also have a budget that's below that. It's between €300.000 and €400,000. What they need when you are at international fairs, in France in Cannes, or AFM in Los Angeles in November. They have a stand there to present their projects. We ourselves also make advance payments; we supply them with all the advertising material. We've also made that part of the contract. So, we go into a project like this with a lot of our own funds. You need a lot of idealism to do something like this. Plus, the risk that the thing will flop at the box office. That's just the way it is. The box office is where the money comes back, but we don't

hold out much hope for that, because in the first instance the cinema distributor deducts its own investments, for example its own advertising, and what goes beyond that is then distributed again with a defined split. The situation is a little different with the world distributor, who have already sold the film for €900.000 on the basis of an advertising trailer that we produced. This cost us around €40.000 and is about 50 seconds long. Now we are producing a new trailer in May for the next fairs, such as Cannes. We can expect returns through merchandising, through a clever licensing business. We will try to produce a large part of that ourselves. Of course, you can also go to agencies, but they take 30-40% per contract. We approach the same companies, which we know quite well by now, and then you have to think about what makes sense in merchandising. But merchandising is secondary for now and once we have produced all the material, we can tackle it concretely.

Robin Swidersky:

You had already mentioned that the film has already received awards and prizes for the screenplay. Could you briefly mention these and give an outlook on whether more prizes can be won and whether these should be included in the communication strategy?

Roland Junker:

Yes, for sure. With the Animation Screenplay Award, which we received in 2018, at the International Festival of Animated Film in Stuttgart. We won what is now by far the most important animation festival prize in Germany. The festival, which is also co-organised by the Academy, by the funding in Stuttgart, coupled with the FMX, which is a major centre for the FMX field internationally with its location in Ludwigsburg. A huge educational institution. The international elite meets there every year in May. We won there; I don't remember who we pitched against. So, you shouldn't overrate it, but it's still a nice award. Apart from that, we haven't finished the film yet, so it can't win any more awards at the moment. For me, it's an honour to receive such a response through world distribution on the basis of what's been available about the film so far. It's very motivating. I think when the film is finished, it will certainly go further. But you have to actively promote it and submit it everywhere you can get such prizes. I hope that the film is so strong that it also speaks for the quality on its own, and not that I need the surrounding prizes to promote it accordingly.

Robin Swidersky:

Thank you for the assessment and if we're on the term, promote. With your experience, which media channels are important for you to consider?

Roland Junker:

That is a very crucial question! The channels are increasing massively. I think you have to promote this project intensively in the social media, you need many different actors for that. I'm thinking of how we did it in the past, with the "Der kleine König Macius". That was also somewhat due to the fact that we have and maintain good contacts with the public broadcasters through our media house and the Baden-Baden location. We are very, very well networked with them and had a very interesting idea at the time. The actor Otto Sander, who has since passed away, played a title role as the narrator for Macius. He had such a sonorous, very memorable voice. We managed to invite Otto Sander to a morning programme on SWR1 as a celebrity guest. He talked about himself, about his work as an actor, and we were able to win him over by saying that we would of course also talk a lot about him and his role in Macius. That had quite an effect. That's a story that I could also imagine at the Soliman, that you also play on such channels. We have two very prominent people at SWR3. They are both very popular with the radio station and the younger listeners. They are both authors who also have an early morning programme and are on the road as authors. This is Michael Wirbitzky and Sascha Zeus. They both played a major role in writing the script, and we are going to work with them because they are so predestined for the role they play, i.e. the Soliman, the cinema film. We're trying to build that as its own format. They play Sancho and Bancho in Soliman. They are the two humorists in the film who cause a lot of hilarity. It's tailor-made for Michael and Sascha. We thought with the two of them that we would develop a small format where they could perform through the streaming channels as well as live on stage. The two have a great acceptance, they have a fan base who also visit their programme. They were spontaneously very taken with the idea. That was just an example of how you have to think beyond the classic promotion of such a product, and I would also like to develop a theatre show for children with the theatre in Baden-Baden.

We want family entertainment. Our aim is that the children who go to the theatre have their own pocket money, but they are not allowed to go to the cinema on their own. They need adult accompaniment and the best cinema film, or the best family entertainment film, is the one that puts red cheeks on the child's face, but also takes the adult with it. That's what we're trying to achieve.

Robin Swidersky:

Gianluca Bellomo has also mentioned family entertainment. Is that a firmly defined target group?

Roland Junker:

Right! Family Entertainment is a fixed target group, the Americans have predefined that, in that very often, satirized characters that they have appear in children's films, but definitely have a certain relevance to adult actors and roles. The child doesn't even have to be able to comprehend that for itself in that form. If the parents can do that, that's perfectly sufficient. It's also the case that the people who are interested in animation are just as many adults as children. So there are many. The nice thing is that every seven years a new target group grows. A great example is the Jungle book in its original version from 60 years ago is still making money today and is still popular to watch.

Robin Swidersky:

If we now go back to it in conclusion, what goals can we hold on to for us that are to be achieved with the communication plan?

Roland

Junker:

I would like to go back to what I said earlier. In Germany, the FSK is a group that determines the age at which children are allowed to go to the cinema and see films. They make a recommendation. That the film takes into account certain criteria, of an ethical nature, in whatever form. I'll expand very briefly. That's why we had the editing done by several people. So we asked for several editors. Barbara Hübner provided us with an essential proofreading service. She has set up a children's channel in Melbourne, Australia. She was with the children's channel in Erfurt for a long time, then head of children's programming at Hessischer Rundfunk, and was then poached and set up in Australia. This is a woman who can assess exactly what is politically correct in America, in Europe, in Asia. What has to be taken into account for a film like this to be sold in all these markets? Violence, sexuality, nudity and so on. She went through these points with us in an intensive process very, very carefully and analyzed them and that was a very important process. That means that the conditions are created to be able to inspire the widest possible audience. We can't win the technical Oscar with this film, but what is much more important is that the core of the story and the message that is in the film is received as widely and internationally as possible. I think we have one of the most sympathetic animals in the world, the elephant as the main protagonist. That's almost a hundred points. We have the European royal history with the Habsburgs in there, Maximilian. We have pirates, we have different ethnic groups, so basically, we have so many themes that you rarely have in a film. Every producer warns against this, because you simply have to create a world for a few seconds, and in the next scene you're already in a completely different world. The effort to research that and, above all, to be correct in everything, figuratively. That's a huge

effort. We have been making this effort for many years now with the aim of reaching as broad a target group as possible and children, who at this time are flooded with sometimes very poor content. That you give this again bit, what with on the way, where they think a few minutes longer about it, not like when they scroll through TikTok. But at the same time, you can't get past those mediums if you want to reach somebody.

We haven't defined all the voice actors for the German version yet. We still want to see if we can get a main speaker in there who also has a radius of action through which you can reach people. You just have to do that. It's the same in music. We are considering doing something with a world star. Let's see if that works. It used to be quite hotly discussed and yes, now in the last few months again a bit less, but we are fighting for it. If you have these followers there that you can then also play on, what that can trigger.

For example, "Zoomania," they had the theme song by Shakira, what that did. How alone also Shakira convinced by the song. I have rarely experienced that the spectators have looked at the end all credits, which run through there boring minutes, only because they wanted to hear the song to end. Because that is so great. We must succeed!

But we also need people like you, who research everything, I am very grateful to you! That you stand here so advisory to the side.

Interview Gianluca Bellomo

Robin Swidersky:

Please introduce yourself briefly, describe your position in the company and your responsibilities for the film Soliman.

Gianluca Bellomo:

„I started my career in 1992 as producer and art director of interactive CD-ROM, including animation side with my own company ComputerKing. From 1995 until 2003 with MONDO TV SPA I had diversified experience covering almost all aspects of the animation industry. In 2004 I was a marketing manager and content manager at The Animation Band. In February 2005 I cofounded Cartoon One to become a producer and offer analysis, animation 2D&3D, marketing, pre-production, and post-production services in this field. In May 2009, after sold my shares of Cartoon One, I have set up ConnecToon to work deeply in the philosophy of coproduction and distribution with worldwide studios. To be deeply in Southeast Asia market, in the end of 2013 I set up AnCartoon animation studio in China.

From summer 2015 until May 2018, I had personal collaboration with Henan York Animation (Zhengzhou, China). From July 2017 until end 2018 I had personal collaboration as Executive Producer and co-director with Ocon (Seoul, South Korea). Since 2019 fulltime collaboration with Studio88/MedienHaus“ (from the Curriculum Vita of Gianluca Bellomo)

My main position in Soliman is, that I am the Director and the Art Director of Soliman. That means I'm checking all the graphic style, from the characters, the props, the background, and everything, until the colour and even the dressing. As a Director I'm checking the movie script many times. Also, as a director as all other Directors I'm following the story, I mean the story must be telling in a certain timing, not too fast and not too slow, and the camera views are also very important, even for the adults. Adults and kids, they have a different perception of the view. The camera view and the techniques of the animation and if it is doing well. And I'm also there to follow all the story of the artists, because sometimes there are a few seconds like four seconds or five seconds where is no joke or not much going on, and then it's getting boring very fast, and I'm trying to make something happening. Just for an example, we have in the script, that Amal is sitting on a big boat, just sitting, and trying to hide that nobody can see him on the boat. We really had 4 seconds; we need time to understand everything but it's just getting boring. So, we just let the big boat in the water just crash so you see there is no big laugh or special, but we are letting something happen and we are keeping the focus from the kids, we are keeping the focus from the audience. For me four seconds in that way, too much, boring. It's no sense. We need to understand that Amal is hiding from some of the soldiers. And other soldiers are looking for Soliman on the other side of the ship, so I just have to adjust, and, in this way, I use some inspiration from live action movies, not only Italian but in general.

Robin Swidersky:

Which film productions have you been involved in so far?

Gianluca Bellomo:

Main animation produced 2005 to 2010:

The Lampaclima and the Mysterious Island, TV Special 47 minutes, The Skatenini and the golden dunes, TV Special 30 minutes, School for Vampires 52X13' (First and second season) Red Caps 26X26', School for Vampires 26X13' Third season, Stone Age 52X13', TeenDays 26X26'

Animation since 2011:

Santa Magic Crystal, Movie 75', SAVVA, Movie 85' (Personal collaboration main production with Moovent in Hong Kong), Invention Story, Tv Series 52X11' (Personal collaboration with Henan York Animation), SuperZach, TV Series 52X11', (Personal collaboration with Ocon, eps

27-52), Dibo the Gift Dragon 2, TV Series 52X11', second season (Personal collaboration with Ocon)".

Robin Swidersky

What characteristics does the film have and makes it worth watching?

Gianluca Bellomo:

Okay, the special about Soliman is the Journey. What does it mean, the journey. The Journey means, that we have different locations on the trip. For that we needed different characters and people. This is very special, because in terms of animation it means a lot of work. So usually the movies, there are two or three main places. They don't have 35 or 40 places. We have a location, and we have to work everything out for the different locations. And then we use them for 20 seconds. You will never see another game or animation like this. It's so rich, very rich of details of the characters and Locations, for example the ship, the port, the countries. We will see several countries. That is very special for Soliman. Of course, the story is good like many other good stories, but as you seen the other movies you can count. You will not see Places very crowded. We are not finished yet but in terms of modelling the characters, we can count more then 250 different characters. Of course, not the Main Characters. There are 12 and second main are around 10. So, we see some characters more and some less. But let me give you an example. If you are at the church, the church is full of people. When you are in Vienna, the people are different from the people we see for example at the location of India. So, this means a lot of work because we need to follow the journey. When we talk about different cities, must be different location. Inside, outside, on the street. It's the same for the characters. They are for example not the same. Not only just because of the skin, but also the faces and the different dressing of the people. It's a lot of work for the fashion and the different dressing. So, people dressing in Vienna is different from people dressing in India. That is something that we have to say is very special for the movie.

Robin Swidersky:

What is also maybe worth to mention is, that the animals for example, they are not talking, right? Compared to the people. They are not talking, so they have to show what then want to "say" with their facial expressions and body language.

Gianluca Bellomo:

Yes, well when in an animation movie they usually don't use the animals inside animals as a main character. Soliman is an Elephant and Franz the dog as main characters. We see them

for the entire movie as we see Katrina and Amal. Ah, this is special because it's rare, but it's not only Soliman that is doing that. There are other movies, that are doing that as well, but it's rare. Yes, we don't want the real animals can speak. Because it's something completely different. We want the animals in the animals with the real mood they have in real. For example, intelligence, means being smart, they can have a very good communication with them, with the human being. For example, with Katrina, just with some attitude, facial expression, so it's easy to understand them.

We see even Soliman as an Elephant, how to be very polite, as a gentleman with Katrina. So, we also using this way of, being a big elephant but we can see a real gentleman that take care of Katrina, as we see in the middle of the movie, there are two or three situations, where Soliman helps Katrina. That is good, that's the animal. They do love without needing something back. Not like, I give you something I want it back. They just love you and want to do the best for you.

Robin Swidersky:

And Animals are a very appealing character to children in my eyes. Elephants as well as the small dog, can be very sympathy carrier for children and parents as well, so maybe we can now build the bridge and come to my question about the target group. What can we, what should be addressed to our target group, that haven't seen the movie so far to make them want to watch the movie?

Which target group do you want to address with the film Soliman?

Gianluca Bellomo:

The target group, ah it is called Family Entertainment. The Target group means that the movie is for almost of everyone, of all age. Because The adults they can easily recognise many of things inside the movie, with the animals, the story, with the love, and the kids, they have a lot of stories. Nothing to repeat, everything is new, and everything is a surprise. Movies becoming boring when there is nothing going on. What we do, what we think when our brain is thinking about what is happening, just one second in front of us. If we see something that we could imagine, it's no surprise. Then everything becomes boring. It's a lot of work, but thanks to the journey because we can change the location, and everything is a surprise, and everything is new, it's good for the kids. That's something special for the kids. We don't repeat, nothing is on repeat. And, the view, we have lot of different views, like the camera ankle, changing. It's not always the same. And you can imagine, we can play with the camera view all the time. The dog can stay just under the legs of the elephant, or up the elephant and so on. That is special. I mean that the Trailer is very easy. In 30 seconds, you can see the message, how the different

cultures, with the totally different animals. Because elephant and a dog, and we are not talking about a big dog. The Journey and two seconds one locations, two seconds another location, then two seconds other location and then there is the love, fighting for love, fighting of a man to become a prince. In 30 seconds, you can get the focus, the attention of everybody. The kids and the adults. The Adults have a different mood then the kids, but it's a good combination.

Robin Swidersky:

What would you say, what could be communicated to kids that's makes them want to go to the cinema and watch the movie? Is there something that comes directly to your mind?

Gianluca Bellomo:

The Kids, they need to watch something. And the kids they want to watch something very short. They want to consume something in a very short time. You want to communicate with the kids? Okay, Elephant and one second you zoom on the dog, in the 2nd second, there is a joke. You need to do something about a joke.

Amal and Katrina, it doesn't matter if they are in a special location or what they are doing. They are just curious. They will say, Oh. And plus, that there must be a joke. Not big laugh but a smile for the kids. First 10 seconds you keep the attention because it's important. The kids are curious. Very curious. So, the curiosity is the key how to keep the focus, how to keep the attention from the kids. This is for me the only way. After you get it, you can joke, you can explain, and everything must be easy. What they are usually like to watch in the real life.

Robin Swidersky:

When we are talking about short videos, as you said, would it be possible to communicate more online or how do you compare it to traditional media?

Gianluca Bellomo:

Yes, I mean, that the traditional distribution is still good. Why is it still good?! Ah, let's say the grandmother and the grandfather, with their nephew, they have the time to stay with the nephew, and of course they like to go with them one or two times a month to the theatre. Not Everybody is in the social network. Some Grandmothers or Grandfathers are smart and so on using a smartphone, but they don't use the social network. When you advertise the trailer on TV the chance is higher for them to recognise and then they will say, maybe for our nephew, or maybe for this person or that, we can suggest. So, the traditional way is a different target but still important. Even Family Entertainment, a seven-year-old or six-year-old or five-year-

old can be interested. And we still need the TV promotional classic way, because six or seven-year-old, are just use... I just can relate to the data I have from the internet, what says, that they normally don't have a Mobil phone. Normally from 9 to 10 years old, that's the beginning. So mobile can be very good for the parents or from 10 years up. But the kids, like six years old they don't have access to the social network. They need to watch somewhere else. Where to watch? Maybe they watch more the TV-commercial, or maybe because the parents say okay, they use YouTube. They know channels with animation, they love to play, but we know that the pre roll 5-10 seconds or sometimes 30 seconds pre roll could be just the presentation of Soliman. And then there is the classic or the traditional ways are still good in terms of animation. So, when we talk about animation, because the range is all the age, is correct. When we talk about movies for teenagers, like live action. Live action trailers in TV are dead. Ah, now it is 90% it is happening on social networks. Even me, I'm 51 getting 52. I don't watch the TV. It's not because I don't have one but I'm, as everybody. I have Netflix or amazon prime video. So, I don't like commercials on my videos, but that's just for live action. Animation is still in terms of promotion completely different. Promotion of animation is still good in the place where the target, the young kids are from like four to ten they use to go. So, let's say for example theme parks. So, they like to play in the small theme parks, you know in the big cities, you can make commercial there, you can make a poster there. And it's much more useful, then if you put a poster of live action in a small theme park, nobody take care. It's something completely different. Animation distribution is still used a lot in the classic way, and in events. It's good to create events, for examples for t-shirt for free, but its everything for the kids. Christmas markets also work. Because kids go there for several reasons, and inside those areas you can pay for your spots for like Soliman and other animation. In general, that's woks pretty good. That works a lot. Different to the adults the spread-out communication, for the kids, they are way faster than the one for the adults. In live action I saw movies in live action that I love, and I can't communicate them with three or four or five or even ten friends. The kids starting from the school, the sports, they talk a lot, and in, I don't know, maybe in one hour, five other kids from the school know that there is this movie. They talk outside of the class, and inside, in the ten-minute break there is so much said. You know kids in that age, without a phone there is a lot more normal conversation then with adults.

Robin Swidersky:

So, you mean it's very important to get in the Word of Mouth (WOM) of these kids. So maybe that could be a strategic point that we can manifest? What do you Think about

reaching out to opinion leaders, someone to exactly adapt the message and spread it with their friends?

Gianluca Bellomo:

That is not the right way for the animation. Yes, better there is an Influencer with like one million, or two million followers. You need the promotion videos. Like the big Company's like Sony, they are using Influencers. More Followers, more costs. They don't do normal TV commercials anymore. But Influencers they have the target of teenager. But I don't think it will work for the animation. It's not good for that, because the target group of our movie is too young, its different.

Robin Swidersky:

But maybe there are Influencers that are personally interested in animation movies, don't you think they could advertise the movie for example?

Gianluca Bellomo:

More or less, yes, you are correct, but normally its then animation movies more for teenagers or adults. Not for smaller children. If it's a pre-schooler or if they are six to 10 years old, or in general in family entertainment usually influencers are not the right choice. But we come back to the question, how to inform the parents or even the grandparents, it's important that Soliman or any other animation movie must be visible. So, in some way you must know for the first time there is a new movie. Of course, parents and grandparents are very important. And in that case, yes not influencers, but Instagram and other social networks could be good.

You should not only promote the movie in one way. In any case you must be visible on many platforms: TV, Posters, Ads, as much as possible. An unlimited budget used for promotion of course you are everywhere even a place that is probably not important, but you have to show the muscles. You show that you are strong, that you are a big company with big information's. But it's also depending on the period, I mean a summer movie, the big company's they start even a year before the release to promote the movie, or at least 6 months before. If you only work for the movie of Soliman it's enough to start one month before. For example, one month before you at a theatre, its enough. What is the reason for that. Everything, google, social network, in any case for anything's... everybody likes to be informed. From the news, we receive a lot of information, every day. What's happening in the movie and so on. They will not only receive information about your movie but about 4-6 other movies, or even animated movies so all the information is too much. It's important to reach the parents as well because even if the kids they don't get all the information the parents and grandparents will. And then the parents can decide, because maybe one movie has too much violence or the other movie is to flat, that don't teach anything to the children. So, they also decide and it's important that

they know about the movie. Maybe during the evening with the grandparents, they talk about, and maybe next Sunday we want to go to the cinema, what movie is in the cinema. So, they see Soliman, and they see other movies. And in the conversation, it is important that the parents having all the information in their hand, so it's important to have all the information's over several platforms so they can find all the Information about the movie and can show with the mobile to the kids. Because the kids have the final words and decide. But to know all the communication is one month before the start in the cinema is enough, because otherwise the parents will forget. If they got the information one year before, they would completely forget. But there is another way, that we decide. The idea is decided but we haven't started anything by now. The Idea for Soliman is to have 30 seconds to 1 minute clip, but not in animation. We want it in live action. We are talking here about a Michael and Sascha, famous German guys that is doing radio shows, something like this. He is well known for people following the radio. But they are also actors, and the Idea is using the German actors to do a little clip, with them doing jokes and something funny. And then we would like to promote this clip 1-2 month before the cinema start on all the social network, TikTok, YouTube, maybe Facebook, if someone survived on this platform. This is not my job, it's just the idea that I give. Michael and Sascha write the funny story and it would be a different approach to promote the movie. Using the well-known people, I mean not for the kids but for the adults, the parents, with a gag. We will see. 2-3 Moth before.

Robin Swidersky:

Thank you very much for your time Gianluca. Not only for the Interview but all the explanation. Again, thank you very much, it was a pleasure to talk with you.

Gianluca Bellomo:

My pleasure Robin. For any reason you have more question please reach out to me.

In general production movies and animation movies whatever it is, need to keep up with the actual time. The distribution 10 years ago is different to nowadays, techniques are different today. Generations are changing and changing, so there is no fixed rule that could be good. Robin thank you very much.

Annexes B

Research Questions

Table 8: Research Questions - Survey

Demographics	Here the socio-demographic data are analysed. In general, it can be said that the survey could be answered by anyone, but the focus was primarily on the core target group of German families. The information is used to select the core target group in order to be able to carry out research in this group, but also in comparison with a control group such as people without children.	
Variable name:	Meaning:	Sources:
Gender	To be able to distinguish between groups such as men, women and children	(Polit & Hungler, 1999).
Age	To be able to form and analyse age groups	(Polit & Hungler, 1999).
Country	To be able to filter out exclusively German recipients because the communication plan refers to the German market and opinions and attitudes may differ in other countries.	(Polit & Hungler, 1999).
Civil_status	To be able to identify the families and circumstances in Germany	(Polit & Hungler, 1999).
Education	To know the respondents and their educational backgrounds	(Polit & Hungler, 1999).
Children	The most important category to filter out the core target group of families with children between 6-12 years.	(Polit & Hungler, 1999).
Measurement by:	Frequency	(Polit & Hungler, 1999).

Attitude towards cinema and film	Here, the respondent's general attitude towards cinema and film is asked. Things like the frequency of cinema visits can distinguish cinema fans from cinema avoiders. Furthermore, it is also investigated which people actively inform themselves about films and cinema programmes and whether they like or dislike the type of film being promoted, namely animated films. finally, this category looks at whether	
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	people actively decide against a film if they have little information about it.	
Variable name:	Meaning:	Sources:
Going_Cinema	Measurement of how often the respondent goes to the cinema per year	(a, Kinder Medien Monitor (KiMMo), 2022), (b, Kinder Medien Monitor (KiMMo), 2022), (c, Kinder Medien Monitor (KiMMo), 2021)
Get_Informed_Cinema_Films	A high value means that the recipients actively inform themselves about films and cinema.	(GfK, 2023), (FFA, 2023)
Liking_Animation_Films	A high value means a high affinity towards animated films	(Appendix, Interview Bellomo, 2023), (Appendix, Interview Junker, 2023)
Little_Information_Film_no_Watching	A high score means a dislike of films, for which the respondent has little or no information	(Hennig-Thurau et al., 2004)
Measurement by Frequency / Likert-Scale	Strongly Disagree / Disagree / Undecided / Agree / Strongly Agree	(Joshi et al., 2015)

Product - Film Attributes	Here the importance of product features is considered and how they can influence the preference for movies watched in the cinema.	
Variable name:	Meaning:	Sources:
Filmgenre	A high value means a high importance of the genre in the selection of a cinema film.	(Kerrigan 2010), (Marich, 2013), (FFA, 2023), (FSK, 2022)
Production_Costs	A high value means a high importance of the production budget for the selection of a film.	(Squire, 2016)
Stars	A high value indicates an affection for films in which celebrities are involved.	(Squire, 2016), (Karniouchina, 2011), (Peng et al., 2019), (De Vany & Walls, 1999), (Peng et al., 2019)
Awards	A high value means a high importance of awards and awards for the selection of a film.	(Deuchert et al., 2005), (De Vany & Walls, 1999)
Story	A high value means a high importance towards the story of the film.	(Appendix, Interview Bellomo, 2023), (Appendix, Interview Junker, 2023)
Measurement by Likert-Scale	Unimportant / Rather unimportant / Rather important / Important	(Joshi et al., 2015)

Distribution - Source of Awareness	To find out which of the communication channels generally generates the best awareness for a film. This can then be used to	
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	compare different groups and determine their preferences. An example of this is the comparison between parents and children as well as the comparison with people who do not have children.	
Variable name:	Meaning:	Sources:
Cinema_Website	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Kotler & Armstrong, 2018), (Kreutzer, 2016)
YouTube_Trailer	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Kernan, 2009), (Houston et al., 2018), (Rubin et al., 2022)
Recommendation_Friends	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Liu, 2006), (Kim et al., 2019), (Aichner et al., 2020)
Recommendation_Online	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Hennig-Thurau et al., 2004), (Aichner et al., 2020)
Cinema_Trailer	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Kernan, 2009), (Houston et al., 2018), (Rubin et al., 2022)
Online_Cinema_Charts	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Barnwell & Cagnan, 2019)

Cinema_Posters_Advertising	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Barnwell & Cagnan, 2019) (Kotler & Armstrong, 2018), (Sel & Aktas, 2019), (Stokmans, 2009)
Television_Broadcasts	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Marich, 2013), (Aichner et al., 2020), (King, 2007)
Magazine_Reports	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Barnwell & Cagnan, 2019)
Online_Advertising	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Kreutzer, 2016), (Lammenett, 2017), (Hixson, 2006)
Cinema_Magazine	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Barnwell & Cagnan, 2019)
Websites_Film	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Appendix, Interview Bellomo, 2023), (Appendix, Interview Junker, 2023), (Kotler & Armstrong, 2018), (Kreutzer, 2016)

Social_media	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Fiegen et al., 2011), (Tejada, 2015), (Mohr, 2007), (Castillo et al. 2021)
Magazine_Advertising	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Barnwell & Cagnan, 2019)
Outdoor_Advertising	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Kotler & Armstrong, 2018), (Sel & Aktas, 2019), (Stokmans, 2009)
Radio_Content	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Haeber, 2018), (b, Kinder Medien Monitor (KiMMo), 2022)
Cinema_Special_Advertising	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Yi, 2017), (Barnwell & Cagnan, 2019)
Newsletter_Advertising	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Yi, 2017), (Barnwell & Cagnan, 2019)
WhatsApp_SMS_Advertising	A high value means a high importance of the channel for creating awareness for a cinema film.	(GfK, 2023), (Barnwell & Cagnan, 2019)
Measurement by Likert-Scale	Strongly Disagree / Disagree / Undecided / Agree / Strongly Agree	(Joshi et al., 2015)

Media usage behaviour	When you think of an average week, where an analysis is made of which media channels are used more often	
------------------------------	--	--

	than others. The use can then be broken down into groups, such as which channels the parents use compared to the children. The information is used to find the right channels for the communication plan.	
Variable name:	Meaning:	Sources:
YouTube_use	A high value indicates higher use of media channel	(a, Kinder Medien Monitor (KiMMo), 2022), (b, Kinder Medien Monitor (KiMMo), 2022), (c, Kinder Medien Monitor (KiMMo), 2021)
Radio_listening	A high value indicates higher use of media channel	(a, Kinder Medien Monitor (KiMMo), 2022), (b, Kinder Medien Monitor (KiMMo), 2022), (c, Kinder Medien Monitor (KiMMo), 2021)
Blogs_writing_reading	A high value indicates higher use of media channel	(a, Kinder Medien Monitor (KiMMo), 2022), (b, Kinder Medien Monitor (KiMMo), 2022), (c, Kinder Medien Monitor (KiMMo), 2021)

Magazine_reading	A high value indicates higher use of media channel	(a, Kinder Medien Monitor (KiMMo), 2022), (b, Kinder Medien Monitor (KiMMo), 2022), (c, Kinder Medien Monitor (KiMMo), 2021)
TV_watching	A high value indicates higher use of media channel	(a, Kinder Medien Monitor (KiMMo), 2022), (b, Kinder Medien Monitor (KiMMo), 2022), (c, Kinder Medien Monitor (KiMMo), 2021)
WhatsApp_use	A high value indicates higher use of media channel	(a, Kinder Medien Monitor (KiMMo), 2022), (b, Kinder Medien Monitor (KiMMo), 2022), (c, Kinder Medien Monitor (KiMMo), 2021)
Social_Media_visit	A high value indicates higher use of media channel	(a, Kinder Medien Monitor (KiMMo), 2022), (b, Kinder Medien Monitor (KiMMo), 2022), (c, Kinder Medien Monitor (KiMMo), 2021)

Measurement by frequency	Never / Rarely / Several times a week / Daily	(a, Kinder Medien Monitor (KiMMo), 2022)
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Survey

Introduction paragraph

Dear participants,

my name is Robin Swidersky and I am currently doing my Master's thesis in Marketing at ISCTE Business School in Lisbon, Portugal. I would like to invite you to participate in the survey on "Cinema Communication in Family Entertainment". The aim of this survey is to understand more about how families and individuals hear about new cinema films and which communication channels play a role in this. Your opinion is of great value to me in understanding what factors are relevant to successful communication of cinema films and how the film industry can better serve the needs of family audiences.

The survey consists of a short series of questions and will take approximately 5-7 minutes of your time. All your responses will be kept anonymous and confidential and will only be used for research purposes as part of my master's thesis.

Thank you in advance for your help and I look forward to your responses.

Soziodemographische Fragen

Gender:		
Male	Female	Diverse (open)

Age:
6-12
13-20
21-30
31-40
41-50
>50

Nationality:
German
Austria
Switzerland
Other

Are you currently married, widowed, divorced, separated or single?
Single
In a relationship
Married
Divorced
widowed

What is your highest school or university degree?
Lower secondary school
High school diploma or equivalent
Studies without a degree
Bachelor's degree
Master's degree
Doctoral degree

Do you have children?
Yes, child/children younger than 6 years
Yes, child/children between 6-12 years
Yes, child/children older than 12 years
No children

How often do you go to the cinema?
Never
Up to 3 times a year
Up to 6 times a year
Up to 12 times a year
More than 12 times a year

When you go to the cinema, who usually decides which film you watch?
I usually decide
I usually go according to others
About equally either me or others
I agree on a compromise with my companions
I decide according to my child
I usually go according to my child

I regularly inform myself about new cinema films.					
"- -" means total rejection of the statement, "o" means that you are neutral towards the statement and	- -	-	0	+	++

"++" means that the statement fully corresponds to your attitude.					
You					

I like to watch animated films (e.g. Disney).					
"- -" means total rejection of the statement, "o" means that you are neutral towards the statement and "++" means that the statement fully corresponds to your attitude.	- -	-	0	+	++
You					

If I have no or very little information about a film, I don't go to see it in the cinema.					
"- -" means total rejection of the statement, "o" means that you are neutral towards the statement and "++" means that the statement fully corresponds to your attitude.	- -	-	0	+	++

Please map your personal setting as accurately as possible:				
How important are the following characteristics for you when choosing a film?				
Questions:	unimportant	rather unimportant	rather important	important
Film genre				
Production cost				
People involved in the film (actors, directors, producers, musicians, etc.)				
Prizes and awards (e.g., Oscars, Gold Globes, festival awards)				
Theme and story of the film				

Source of Awareness and important of the following factors when you are choosing a cinema film?					
<i>"- -" means total rejection of the statement, "o" means that you are neutral towards the statement and "++" means that the statement fully corresponds to your attitude.</i>	- -	-	0	+	++
Website of a cinema					
Film trailers on the Internet (e.g., YouTube)					
Recommendation from friends, acquaintances, colleagues					
Online Recommendation on websites about movies and cinema (e.g., Kino.de, Filmstarts.de, etc.)					
Film trailers in the cinema					
Cinema charts (Film seen in the cinema charts)					
Posters, advertising decoration, in the cinema					
Television broadcast (reports, interviews, shows, reviews, etc.)					
Newspapers / Magazines / Journals (reports, articles, reviews etc.)					

Advertising on the Internet (banners, ads, etc.)					
Free cinema program booklet					
Official Website of the film					
Social Networks (Instagram, Facebook, TikTok)					
Advertising in journals / magazines / newspapers					
Outdoor advertising (billboards, etc.)					
Advertising, reports, reviews on the radio					
Special advertising / promotion actions in the cinema					
Newsletter / e-mail advertising					
WhatsApp advertising / SMS advertising					

Entertainment activities:

When you think about an average week, what do you do?				
Questions	<i>daily</i>	<i>several times a week</i>	<i>rarely</i>	<i>never</i>
Visit YouTube and watch various short videos				
Listen to the radio (SWR3, bigFM, etc.)				
Writing / reading in blogs or forums				
Reading in newspapers / magazines / journals				
Watching TV (ARD, ZDF, RTL, Sat 1, Pro 7, etc.)				
Use WhatsApp				
Use social networks like Facebook, Snapchat, or Instagram				

Annexes C

Competitor Analysis

Table 9: Competitor Analysis

Distributor	Disney	Warner Bros
Website	German	German
URL	https://www.disney.de/filme/indiana-jones-und-das-rad-des-schicksals	https://www.warnerbros.de/de-de/filme/the-flash
You can choose between	Movies in Cinemas Movies on Disney+	Movies in Cinemas Home Video
Distributur Social Media	Facebook / Instagram / Twitter / YouTube	Facebook / Pinterest / Instagram / YouTube

Movie Pages / Information		
Movie	Indianer Jones:	The Flash
Information	no	Cinema / Timeline / Format (2D /3D)
Release Date	29.06.23	15.06.23
Information	Story of the Movie available	
Genre	no	Action, Adventure, Fantasy
Regie	yes	yes
Producer	yes	yes
Cast	yes	yes
Trailer	2 Trailer	1 Trailer
Picture Galerie	no	yes
Page language	German	German
Tonality	Nothing special	Modern
More	other films that could interest you	no
Movie Social Media Channels	Not special for the Movie	Not special for the Movie
Distributur Social Media	Facebook / Instagram / Twitter / YouTube	Facebook / Pinterest / Instagram / YouTube

Facebook	German Page	German Page
URL	https://www.facebook.com/disneydeutschland	https://www.facebook.com/WarnerBrosDE
Follower	52.945.868	35.524.925
Merchandise Shop	yes	yes
Trailer	yes	yes
Trailer cuts	no	no
Cast Videos (different character)	no	no
Raffles	yes	yes
Filmposter	yes	yes
Funny Content (Memes)	yes	yes
Pictures	yes	yes

Instagram	German Page	German Page
URL	https://www.instagram.com/disneydeutschland/	https://www.instagram.com/warnerbrosde/
Follower	621.000	121.000
Highlight Story Content	Kalender, Raffles, Wallpaper (Phone), Impressum	Coming soon, Home Cinema, Wizarding World, Red Carpet, Games, All time favorites
Content	Same Content as on Facebook	Same Content as on Facebook

Twitter	German page	English page
URL	https://twitter.com/DisneyChannelDE	https://twitter.com/warnerbros
Follower:	43.090	2.600.000
Last Post	22.05.20	Daily
Content	Disney Channel Content	New Movies / Premiere content

Youtube	German Page	German Page
URL	https://www.youtube.com/user/WaltDisneyStudiosDE	https://www.youtube.com/user/WarnerBrosEnt
Follower:	575.000	315.000
Playlists	Trailer / Disney+ / Film Songs	Trailer / Teaser / Clips / Heros
Trailer	yes	yes
Teaser	yes	yes
Behind the Scenes	no	yes
Previews	yes	yes
Games	no	yes
Premiers	yes	no
Shorts / Reels	yes	yes
Buy + watch the Movie on YouTube	no	no

Pinterest		
URL		https://www.pinterest.de/WarnerBrosDE/
Follower		981
Activity		not really active
Content		Game of Thrones Content (almost only)

Distributor	20 Century Fox	Constantin Film
Website	English	German
URL	https://www.20thcenturystudios.com	https://constantin.film
You can choose between	Movies in Cinema Movies to Buy (Blu-ray, DVD, Digital)	Movies in Cinema Movies in TV / Streaming (e.g. Netflix)
Distributur Social Media	Facebook / Instagram / Twitter / YouTube	Facebook / Instagram / Twitter / YouTube

Movie Pages / Information		
Movie	Avatar - The way of water	GET UP
Information	no	no
Release Date	16..12.2022	29.06.23
Information	Story of the Movie available	Story of the Movie available
Genre	Action	Live
Regie	yes	no
Producer	yes	no
Cast	yes	no
Trailer	several Trailer, other video content	no
Picture Galerie	yes	yes
Page language	English	German
Tonality	Modern but nothig special	Plane
More	other films that could interest you	other films that could interest you
Movie Social Media Channels	Facebook / Instagram / Twitter	no

Facebook	German Page	German Page
URL	https://www.facebook.com/20thCenturyStudiosDE/	https://www.facebook.com/constantinfilm
Follower	30.137.549	107.223
Merchandise Shop	no	no
Trailer	yes	no
Trailer cuts	yes	yes
Cast Videos (diffrent character)	no	yes
Raffles	no	no
Filmposter	no	yes
Funny Content (Memes)	yes	no
Pictures	yes	yes

Instagram	English page	German Page
URL	https://www.instagram.com/20thcenturystudios/?hl=de	https://www.instagram.com/constantinfilm/
Follower	5.100.000	96.000
Highlight Story Content	Coming soon, Premiere content, Movies	Berlinale, Coming Soon, premiere, 2022, 2021, Datasecurity, Impressum
Content	Trailer / Teaser / Clips	Same Content as on Facebook

Twitter	English Page	German page
URL	https://twitter.com/20thcentury?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor	https://twitter.com/ConstantinFilm
Follwer:	4.700.000	12.286
Last Post	Daily	28.04.23
Content	New Movies / Premiere content	Awards / New Movies / Press work

Youtube	German Page	German Page
URL	https://www.youtube.com/@20thCenturyStudiosDE	https://www.youtube.com/@constantinfilm
Follower:	203.000	248.000
Playlists	Film Playlists	Genre Playlists
Trailer	yes	Trailer /
Teaser	yes	yes
Behind the Scenes	no	yes
Previews	yes	yes
Games	no	no
Premiere content	yes	yes
Shorts / Reels	no	yes
Buy + watch the Movie on YouTube	no	yes

Finance Scenario - Cases

Table 10: Finance Scenario - Cases

[illegible]

Annexes E

Communication Material

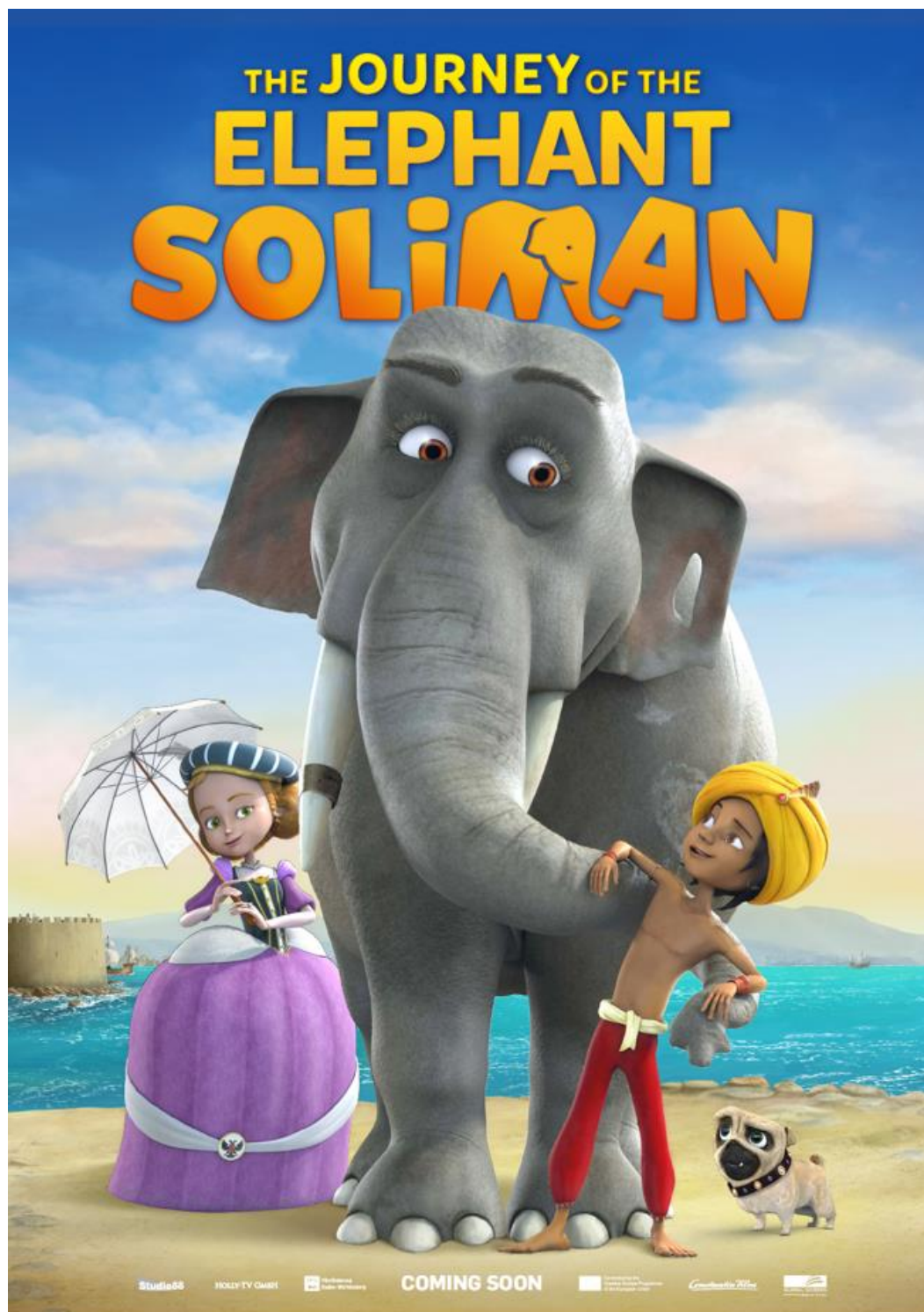


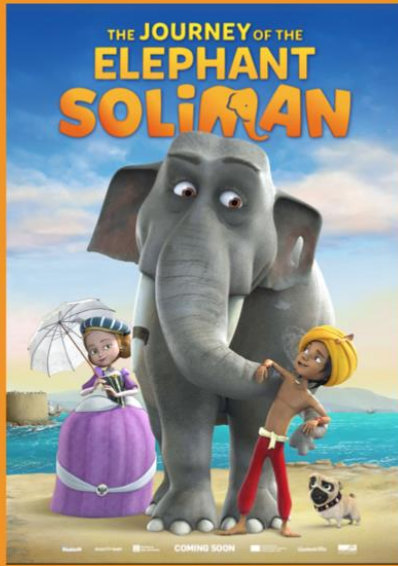
Figure 8: The film poster for the international market (English version)



Figure 9: Communication channel / out of home / bus stop



Figure 10: Communication channel / out of home / screen



FILM SCRIPT:
ROLAND JUNKER

ART DIRECTOR:
GIANLUCA BELLOMO

GENRE:
ACTION, ADVENTURE

FSK:
6 YEARS

AWARDS:
ANIMATION SCREENPLAY
AWARD 2018

RELEASE DATE:
Q1 2024

STORY

It is 1548 and our story begins in faraway India. In the port city of Calicut, with its colourful streets full of bustle and intense scents, AMAL leads the sheltered life of a 12-year-old boy. But then Amal and his friend, the elephant SOLIMAN, are kidnapped by Portuguese traders and shipped to Portugal. When the two manage to escape, they begin an adventurous journey across Europe that puts their friendship to the test and requires all their courage.

TRAILER



PHOTOS

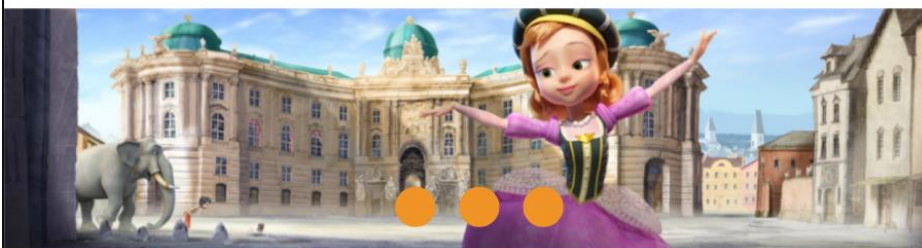


Figure 11: Communication channel / website / smartphone detail

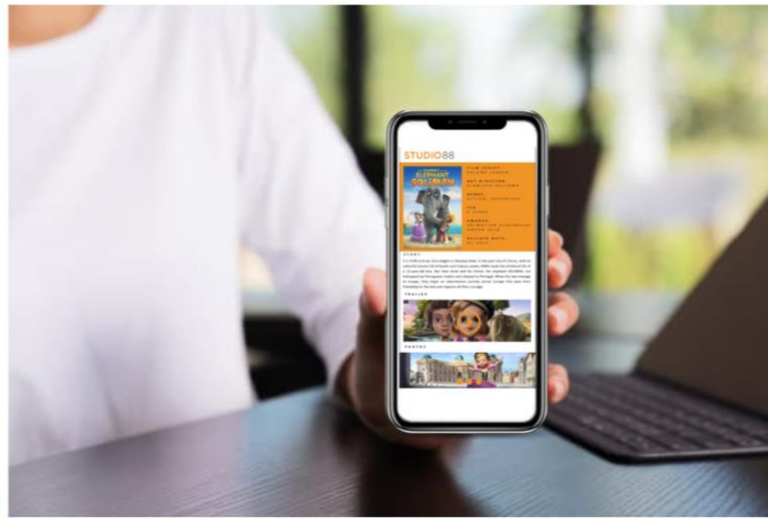


Figure 12: Communication channel / website / smartphone



Figure 13: Communication channel / YouTube / trailer



Figure 14: Communication channel / point of sale / popcorn cups



Figure 15: Communication channel / print / magazine/newspaper



Figure 16: Communication channel / online / advertising banner 1



Figure 17: Communication channel / online / advertising banner 2



Figure 18: Communication channel / online / advertising banner 3



Figure 19: Communication channel / online / advertising banner 4

THE JOURNEY OF THE
ELEPHANT
SOLIMAN

Figure 20: Logo for the international market (English version)