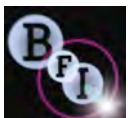


16+  
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# 16+ MEDIA STUDIES

## INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

# BFI National Library

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

[www.bfi.org.uk/filmtvinfo/library](http://www.bfi.org.uk/filmtvinfo/library)

BFI National Library Reading Room Opening Hours:

**Monday**

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10.30am - 8.00pm

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1.00pm - 8.00pm

**Thursday**

10.30am - 8.00pm

**Friday**

10.30am - 5.30pm

If you are visiting the library from a distance or are planning to visit as a group, it is advisable to contact the Reading Room librarian in advance (tel. 020 7957 4824, or email [library@bfi.org.uk](mailto:library@bfi.org.uk)).

BFI National Library  
British Film Institute  
21 Stephen Street  
London  
W1T 1LN  
Tel. 020 7255 1444

[www.bfi.org.uk/filmtvinfo/library](http://www.bfi.org.uk/filmtvinfo/library)

The library's nearest underground stations are Tottenham Court Road and Goodge Street. For a map of the area please see:

[www.bfi.org.uk/filmtvinfo/library/visiting](http://www.bfi.org.uk/filmtvinfo/library/visiting)

# Accessing Research Materials

## Copies of articles

If you are unable to visit the library or would like materials referred to in this guide sent to you, the BFI Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at:

[www.bfi.org.uk/filmtvinfo/services/research.html](http://www.bfi.org.uk/filmtvinfo/services/research.html)

For queries about article copying or other research, please contact Information Services at the above address or telephone number, or post your enquiry online at:

[www.bfi.org.uk/filmtvinfo/services/ask](http://www.bfi.org.uk/filmtvinfo/services/ask)

## Other Sources

### Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

### Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The BFI Film and Television Handbook lists libraries with significant media collections.

### Your school library

### Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

### The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

### The British Library Newspaper Library

Colindale Avenue

London

NW9 5HE

Tel. 020 7412 7353

Email: [news@bl.uk](mailto:news@bl.uk)

[www.bl.uk/collections/collect.html#newsBL](http://www.bl.uk/collections/collect.html#newsBL)

# Approaches to Research

by Samantha Bakhurst

## Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

A broad overview of the area you are researching: This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences that have shaped it.

An awareness of different debates which may exist around the area of study: There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, will be extremely shallow if you have no knowledge of these different perspectives.

Some knowledge of the work of theorists in the area: You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

Information relevant to all key concept areas: You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

## Types Of Research

**Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

**Secondary - printed sources:** This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.

**Secondary - online sources:** Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

**Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

**History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

**Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

## Using Research

**Organising your research:** Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

**Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

**Listing your research:** It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

# introduction

Film marketing is undoubtedly a topic of increasing interest to students of film, the media and business, as well as to their syllabus-setters. Particularly with relation to Hollywood cinema of the past decade, it is an area that has seen its significance, and hence its budgets, inflate greatly. It is, however, also a topic that is difficult to get to grips with, and tougher still to find hard facts or primary research materials on. It must be remembered, too, that some of the desired information will be considered commercially sensitive and will not be available in published sources.

Unfortunately students of film marketing will have to accept that they will not necessarily find statistics detailing production or advertising budgets for just any film title they chose to look at, nor will they be able to lay their hands on first-hand information of a Hollywood studio's marketing strategies or intentions. Generally speaking, the more recent a film, the more likely it is that there will be relevant material available to the researcher and the easier it will be to trace box office information. To this end, this guide will focus largely on recent examples of British and American cinema for which materials and case studies are more readily available.

The materials we have selected for inclusion within this guide were all published in English and date from the mid-1990s onwards (fortunately, most book titles we have listed were still in print as of May 2000). Alongside a section of references covering the topic of film marketing in general, we have also looked in detail at a selection of films that seem to exemplify a particular segment of the market or represent the implementation of a particular marketing approach. TITANIC and STAR WARS EPISODE 1 THE PHANTOM MENACE are included as examples of big budget Hollywood blockbusters whose releases are trailed by a lengthy stream of media attention and whose marketing is carefully managed by a major studio. TRAINSPOTTING and FOUR WEDDINGS AND A FUNERAL are both comparatively low budget British productions employing differing marketing approaches, but both finding great success at the box office. THE BLAIR WITCH PROJECT, on a tiny production budget, also found large audiences around the world, raising its profile through ingenious use of the internet. Included at the end of the guide is a glossary of terms used in connection with film marketing and details of useful websites.

In addition to the published materials we focus on here, new technology is now offering researchers and students increasing access to promotional material and can grant the opportunity to witness the marketing process in action. For example, film releases on DVD will sometimes carry useful additional footage, trailers, interviews, and so on, and, as a promotional tool, most major film releases will now have an accompanying website.

All items marked thus “ \* “ are particularly recommended. If your time, or access to resources is limited we suggest you at least look at this material.

# general references

## books

BART, Peter

**The gross: the hits, the flops – the summer that ate Hollywood.**

New York: St Martin's Press, 1999.

The editor-in-chief of Variety gives a brisk week-by-week, blow-by-blow account of the summer of 1998. It follows the fortunes of blockbusters like GODZILLA, LETHAL WEAPON IV and ARMAGEDDON in the all important summer season for US releases. If the reader is prepared to read through each un-indexed chapter, they will be rewarded by ample facts and figures. The interviews and reported conversations give an insight into the perceptions and dealings of Hollywood.

DALE, Martin

**The movie game: the film business in Britain, Europe and America.**

London: Cassell, 1997.

Very useful reference work on the film industry in America and Europe. The author argues that Europe plays an important role in American cinema and industry and this informs his analyses of the workings of the American majors and their European counterparts. The book contains many tables and diagrams to highlight points and is full of brief but dense passages on the production and marketing of independent successes such as FOUR WEDDINGS AND A FUNERAL.

The author studies cinema audiences, how the major players operate, 'commercial' and 'art-house' sectors, and how the European and American film industries have a symbiotic relationship. Author warns of the cultural ghetto that results from a "subsidy trap" mentality from which Europe might not be able to escape. The media interests of the majors are also examined and many tables, diagrams and statistics are provided.

\* DURIE, John (ed) (written by Annika Pham and Neil Watson)  
**The film marketing handbook: a practical guide to marketing strategies for independent films.**  
Madrid: Media Business School, 1993.

Packed with easily digested and relevant sections on all aspects of marketing. The book is aimed at students of the European film industry. It identifies 5 key elements of marketing (stars; director; genre; awards; box office). It examines the nature of cinema-going in Europe and the importance of when and how a film is released (e.g. "day & date" release vs. platform release). A sample P & A budget is provided and it notes the great difficulties in obtaining accurate marketing data which due to spiralling costs is treated as commercially sensitive.

ILOTT, Terry

**Budgets and markets: a study of the budgeting of European film.**

London: Routledge, 1996.

Study of the budgeting and marketing of European film in the early 1990s aimed at industry insiders. Part One looks at investment, markets, audiences, output, television, subsidies and the decision making processes. Part Two contains case studies of 13 films. These contain varying amounts of data on budgets, P & A costs, box office figures and ancilliary sales as well as some brief commentary and concluding remarks. Part Three lists the conclusions, containing some cautionary advice for the budding film producer.

LITMAN, Barry R.

**The motion picture mega-industry.**

Boston; London: Allyn & Bacon, 1998.

Dense work about the economics of the US film industry and looks at recent developments as well as the history of the industry. Chapter 9 by Indre de Silva examines how consumers choose what films to see. Barry Litman and Ahn Hoekyn look at how the majors attempt to predict commercial success. Chapter 12 includes a section on current marketing practices and looks at STAR

WARS in some depth.

\* LUKK, Tiitu

**Movie marketing: opening the picture and giving it legs.**

Los Angeles: Silman-James Press, 1997.

Very useful and most recent work available on the art and science of movie marketing. Aimed at industry insiders it is very readable and packed with figures. Chapters focus upon the marketing of particular genres and contain vital breakdowns of P & A budgets. Marketing styles discussed range from the corporate efforts of the studios to the DIY efforts of the independents. Genres covered include action-adventure, romantic comedy, documentary, suspense, African-American features and 'foreign'/UK films. These include FOUR WEDDINGS, PULP FICTION, THE BROTHERS McMULLEN, GOLDENEYE, HOOP DREAMS, WELCOME TO THE DOLLHOUSE, HOWARDS END, CRUMB, CARNOSAUR, MALICE, BROTHER'S KEEPER, MENACE II SOCIETY, HOUSE PARTY and WAITING TO EXHALE. There are also other chapters on the making of trailers and the lucrative business of merchandising.

MURPHY, Robert (ed)

**British cinema of the 90s.**

London: BFI Publishing, 2000.

Recent and wide-ranging study of contemporary British cinema.

In Chapter 2, The British film industry in the 1990s, the bfi National Library's own Peter Todd reviews the current trends including the poster campaigns for TRAINSPOTTING and LOCK, STOCK AND TWO SMOKING BARRELS. It also contains tables on admissions and budgets

In chapter 8, Hollywood UK, Neil Watson notes the increasing importance of marketing film. The modest distribution and release strategies of HEAR MY SONG are contrasted with a major Hollywood film.

In Chapter 10, Here and then: space, place and nostalgia in British youth cinema of the 1990s,

Karen Lunny analyses how TRAINSPOTTING was marketed and explores the importance of the posters, logos, soundtrack and an aesthetic that contributed to a 'brand' sparking wide appeal and intense interest.

PETRIE, Duncan J.  
**Creativity and constraint in the British film industry.**  
Houndmills; London: Macmillan, 1991.

Reading list classic on the British film industry. In Chapter 5, the author explores sales, distribution and marketing. Even in the 1980s companies needed to look more closely at the marketing end of the production process. The chapter contains interesting comments by interviewees on poster design, marketing strategy and the increasing importance of pop music in promoting films.

POSNER, Michael  
**Canadian dreams; the making and marketing of independent films.**  
Vancouver; Toronto: Douglas & McIntyre, 1993.

Case studies of 10 Canadian films from conception to release. Author examines how audiences were targeted and commercial tie-ins arranged. Distribution is also discussed and how well the films performed at the box office in North America.

REID, Mary Anne  
**Long shots to favourites: Australian cinema successes in the 90s.**  
Australian Film Commission, 1993.

Detailed case studies of PROOF, ROMPER STOMPER and STRICTLY BALLROOM. Includes data on P & A budgets, box office figures and how the films were marketed in Australia and abroad.

ROSEN, David (with Peter Hamilton)  
**Off-Hollywood: the making and marketing of independent films.**  
New York: Grove Weidenfeld, 1990.

Contains 13 case studies dealing with the development, production, distribution, marketing and ancillary sales of such films as EL NORTE, MY DINNER WITH ANDRE and STAND AND DELIVER. Costs and box office are quoted where known and it is remarkable to note how much needs to be spent on promoting an independent film in the US.

SQUIRE, Jason E. (ed)  
**The movie business book (2<sup>nd</sup> ed).**  
New York; Fireside/Simon & Schuster, 1992.

Contains sections written by US film industry insiders on all aspects of the business including marketing by the majors and the independents as well as the lucrative world of merchandising.

TAYLOR, Thom  
**The big deal: Hollywood's million dollar spec script market.**  
New York: William Morrow, 1999.

This "behind the scenes" look at Hollywood contains a section 'Making the final cut' (pp.179-182), which reveals the successes and failures of test screenings by the majors as well as the 'textbook' platform releases used by 'art-house' independents, most notably PLATOON. Word of mouth is as vital to the majors as it is to the independents.

\* WYATT, Justin  
**High Concept: movies and marketing in Hollywood.**  
Austin, TX : University of Texas Press, 1994.

Seminal text. The author analyses why the high concept movie dominates Hollywood. 'High concept' is defined and how it is constructed and adapted for the market through the increasing use of market research. Author argues that contemporary Hollywood films are fully integrated with their marketing and that a single image, phrase or theme song is the quintessence of its product appeal. Author states that the most important ingredients of a "high concept" film are: 'mass appeal'; star; soundtrack; pre-sold property (i.e. well known book or play) and the all important one word/image/symbol which is focus for marketing e.g. JAWS, GREASE, BATMAN. The only slight flaw is with this work for contemporary research is that it is based on 1980s Hollywood cinema.

## journal articles

CINEMA JOURNAL  
Vol. 29.no.3. Spring 1990, pp.3-31

Announcing Wares, Winning Patrons, Voicing Ideals: Thinking about the History and Theory of Film Advertising, by Janet Staiger

Examines the history of the economic practices of producing film advertising in the United States and how the film industry used advertising practices for their own ends. In six sections, Staiger traces the development of film advertising from before the begin-



ning of the 20<sup>th</sup> century, how it appealed and communicated to consumers and learnt to target specific audiences after 1950.

#### CREATION

December 1999, pp.28-31

**Trailer for Sale or Rent. If there is a profession within the production world that requires a psychologist's skills, it is that of the trailer director,** by Brant Drewery

Article discusses the skills required of a trailer director to capture the attention of an audience as quickly as possible and sell the film. Drewery refers to the editing skills required and the different techniques employed by a good trailer. Also compares and contrasts TV and cinema trailers within the marketing process.

#### FILMMAKER

Vol.7. No.4. Summer 1999, pp.18-22, 68-69, 92

**Cars, Soap and Celluloid. Marketing Independent Film in a Studio Film Age,** by David Geffner

Geffner points out that though a film may receive good reviews at festivals, many independent films are considered unmarketable and are not picked up by distributors. Since promoting stars and directors will not always create demand, independent films are using other tactics such as the internet, developing corporate partners or targeting niche audiences to sell a film. Using THE BLAIR WITCH PROJECT as an example of creating interest independently of film reviews, Geffner also shows how some films are sold via the film company's name and that targeting niche audiences may be the marketing style of the future.

#### FILMMAKER

Vol.5 No.3. Spring 1997, pp.31-34

**Clip Art. The Art of Trailer Production,** by David Geffner

Geffner discusses how trailers can be crucial to a film's success and the importance of the relationship between the trailer and the prospective audience. Using WELCOME TO THE DOLLHOUSE as an example, the article examines the

interaction between the trailer-producers, the distributors and the exhibitors and how independent film need to use trailers to demonstrate an originality missing in mainstream films.

#### HOLLYWOOD REPORTER

Vol.347. No.32. 27 May 1997

**Movies and the Media. Special Issue.** s1-s35.

1. s4, s26.

**Launch Pads: Sneak peaks, teasers and savvy skewing of what might appeal to audiences marked the past year's film campaigns,** by Jerry Robert

Overview of the most successfully marketed US films of 1996, identifying why certain campaigns worked and providing table of top 20 US films comparing box office and media budget spent.

2. s7-s9, s30

**Where the money went. Network TV spending zooms as movie distributors invest \$1.7 billion in media buys in 1996,** by Michael Burgi

Article provides statistics on advertising spending by major distributors, and discusses how money was divided using different forms of media, eg: radio and TV networks.

3. s15 - s 16, s33

**Scratching a Niche. Carefully tailoring film marketing to special audiences can add big dollars to a film's box office take,** by Alan Waldman

Discusses the marketing of films at specific audiences, eg: ethnic, female, youth, gay etc. Focusing on films targeted at African-American audiences, the article outlines companies' strategies via radio, cinema theatres and magazines. Waldman argues that the Latino market is underdeveloped and discusses alternative media campaigns.

4. s18-s20.

**Net Results. Baby-boomer hits draw the biggest movie ad dollars, but the MTV generation is moving in,** by Michael Burgi

Burgi discusses how film marketing uses TV to promote film titles, analysing the TV shows used and alternatives, such as cable and the internet. Contains tables of top TV programmes targeted for film advertising in 1996.

4.s22, s35.

**Setting Sail. Charting foreign territories, movie marketers find it often pays to raise different colors,** by Jerry Roberts

Discusses how advertising campaigns for films are altered for different countries in order to appeal to different audiences. As international returns for Hollywood films can produce more than half its box office take, suiting the promotion of films to different cultures makes sense.

#### JOURNAL OF POPULAR BRITISH CINEMA

No.2. 1999, pp.83-99

**Promotional activities and showmanship in British film exhibition,** by Alan Burton and Steve Chibnall

Aware of a gap in British scholarship in relation to the study of British film publicity and marketing, the authors provide an overview of British film promotional activities. Focusing on different tactics from the 1940s. The article examines the development of 'showmanship,' trailers, product placement, business co-operation, stunts and the influence of Hollywood's publicity tactics.

#### PREMIERE

Vol.13. No.4. Dec 1999, pp.39-40

**Don't Believe the Anti-Hype,** by Raphael Simon

Discusses the new marketing methods, conventional and unconventional, behind recent advertising campaigns. Refers to how the internet was used to promote THE BLAIR WITCH PROJECT and how new forms of marketing need to be used for a public distrustful of advertising campaigns.



**PACT MAGAZINE**  
No.8. Sept 1999, pp.12-14

**Marketing Movies Matters.** Identifying your key audience is of paramount importance in making any movie successful, by Louise Bateman

Article discusses the importance of knowing the audience targeted in film marketing and uses HUMAN TRAFFIC, THE BLAIR WITCH PROJECT and THE FULL MONTY as examples of successful campaigns. Understanding the audience and using various marketing strategies are shown as imperative in promoting low budget films.

**SCREEN INTERNATIONAL**  
No. 1067. 19 July, 1996, pp.10-11

**For a Few Dollars More.** In a climate of extravagant marketing spends, some UK majors are searching for new advertising opportunities and looking to curb unnecessary spending, John Hazelton reports  
Hazelton discusses the various forms of film advertising, including TV ads, trailers, newspaper coverage and merchandising and how they operate to create audiences. Discussing how different strategies are used for different

films, the author shows how films like INDEPENDENCE DAY, SE7EN and THE CABLE GUY are promoted to capture new consumers.

**SCREEN INTERNATIONAL**  
No. 1067. 19 July, 1996, p.12

**Multiplicity.** As film marketing in various territories become more sophisticated and idiosyncratic, studios' international departments are no longer just being fed US campaigns, John Hazelton reports

As US produced films are exceeding local box office takings on the inter-

national stage, marketing chiefs are finding it profitable to alter a film's promotion to suit different audiences. Films such as GOLDENEYE and SPECIES used new advertising material to relate to European markets. In addition, titles are often launched differently, using alternative aspects of a film to those used in the US promotion.

**SIGHT AND SOUND**  
Vol.9. Supplement. No.3.  
Mediawatch 99, March 1999, pp.10-13

**Shotguns and Weddings.** How PolyGram sold its two big hits of 1998, 'Elizabeth' and 'Lock, Stock and Two Smoking Barrels', by Nick Roddick

After providing a profile of the company PolyGram, Roddick contrasts the marketing campaigns of ELIZABETH and LOCK, STOCK AND TWO SMOKING BARRELS. Using different marketing strategies and aiming at different audiences, both films did well at the box office. The article shows the different ways the media is used to target audiences and provides statistical tables on box office takings for both titles.

**SIGHT AND SOUND**  
Vol.8. No.7. July 1998, pp.24-26

**The Big Tease.** Trailers often out-class the movies they promote, but is there a perfect formula? asks Andy Medhurst

Commenting on how trailers have to work to get audiences back into the cinema, Medhurst shows how editing, genre, use of stars and storylines are used to create audience demand. Trailers can also alienate potential audiences and alter their political message depending on which audience is being targeted. Lastly, Medhurst points out that the voice-overs for trailers are always male.

**SIGHT AND SOUND**  
Vol.8. No.7. July 1998, p.26

**Coming Attractions.** Sight and Sound sees how trailers are tailored for the UK

Discusses the recent rise in popularity of trailers and how American campaigns are altered to suit the UK market. Article analyses trailers used for LAND GIRLS and TRAINSPOTTING and how the government is funding a project which will collate information about former advertising campaigns for companies to access. Notes that trailers are being used in new venues apart from cinemas to gain specific audiences.

**SIGHT AND SOUND**  
Vol.7. No.6. June 1997, pp.38-41

**Marketing,** by Justin Wyatt

Wyatt analyses the different areas in which a film can be marketed via stars, genre, the technology involved in the film or the attitude of the film. Also discusses how films are sold in relation to their marketability versus playability (popularity) factor and the various necessary promotional strategies used.

**VARIETY**  
19 December 1999, pp. 9, 22

**U.S. pics ride o'seas seesaw; studios still searching for keys to int'l success,** by Don Groves

Article discusses the success of US films abroad and how various fac-

tors, such as genre, awards, stars and subject matter contribute to a film's box office potential. Considers why some films do well internationally and why some fail and how both films and markets have to be approached individually if campaigns are going to be successful.

**VARIETY**

8 November 1999, pp. 9-10

**The preshow must go on... and on; lengthier ads, trailers push product and auds' patience**, by Dade Hayes

Discussion on the recent increase of time spent on the preshow to films shown in cinemas, how trailers have increased in numbers and how more advertisements are being screened. Article considers both the arguments for and against this development, citing audience approval for trailers and adverts, but also audiences' short attention span and dislike of 'burnout' before the showing of the main film.

**VARIETY**

18 October 1999, pp. 1, 57

**Geek gab freaks film biz; sprouting webs heighten din of disinformation**, by Marc Graser and Chris Petrikin

Graser and Petrikin discuss the influence of various web sites on the success of films at the box office. The article outlines how various web sites dedicated to film also spread rumours concerning films. Such information plus feedback from filmgoers can have a detrimental effect on a film. Article also includes examples of how web information affected film production and how film studios have developed their own sites for viewers' personal opinions.

press articles

**\* INDEPENDENT ON SUNDAY**

('CULTURE' SECTION)

26 December 1999, p. 7

**May your release be merciful; who decides what comes out when – and why?** by Matthew Sweet

Warts 'n' all break down of the methods employed by distributors to entice a paying audience to their films. The ten secret rules by which they are alleged to operate include "if your film is rubbish, try to stop people finding out" and "you can sell the same thing twice to the same people."

**GUARDIAN (SECTION 2)**

14 December 1999, pp. 6-7

**Out of the picture; TV and books pitch at the 'modern woman' market. So why aren't we up on the big screen?** by Hettie Judah

Brief piece suggesting that the world of mainstream film criticism is male-dominated and that female audiences will often place more faith in word-of-mouth opinions when choosing a film to see. FANNY & ELVIS is cited as an example of a film with potential appeal to the female market that sank without trace at the box office.

**DAILY TELEGRAPH**

('ARTS AND BOOKS' SECTION)

11 December 1999, p. A7

**The dubbing down of foreign film**, by S. F. Said

Report on the decline of the market in Britain for foreign language film that has led to a reluctance on the part of distributors to release even award-winning non-English language titles. Dubbing into English is quoted as one approach to attract a mainstream audience.

**GUARDIAN (SECTION 2)**

10 December 1999, p.13

Home to roost; when East is East was released in cinemas, it was virtually ignored by the popular press. And it isn't the first time a hit British film has been given the cold shoulder. Exactly what is the

media's problem? by Danny Leigh

On the decision by Film Four to spend heavily on marketing the low-budget EAST IS EAST as a mainstream comedy and the antipathy of the tabloid press towards British film releases.

**EVENING STANDARD**

2 December 1999, pp. 58-59

**East is East: how the BBC lost the plot**, by Neil Norman

Detailed history charting the film's conception and financing, including an account of a successful test screening which indicated that the film would have broad appeal.

**\* OBSERVER ('SCREEN' SECTION)**

28 November 1999, pp. 8-9

**'That can't be my film they are talking about'; debutant British director Julian Farino got a shock when he delivered his film, and saw its trailer. Those selling The Last Yellow wanted to play up its similarities to a host of other British films**, by Julian Farino

Interesting account - from the director's point of view as a frustrated outsider - of the marketing process of a film that did not fit easily into the well-used stereotypes of the British film industry. Also brief notes on the disingenuous trailers for EAST IS EAST and VELVET GOLDMINE.

**FINANCIAL TIMES**

('WEEKEND FT' SECTION)

9 October 1999, p. VI

**Armageddon for the art film**, by Nigel Andrews

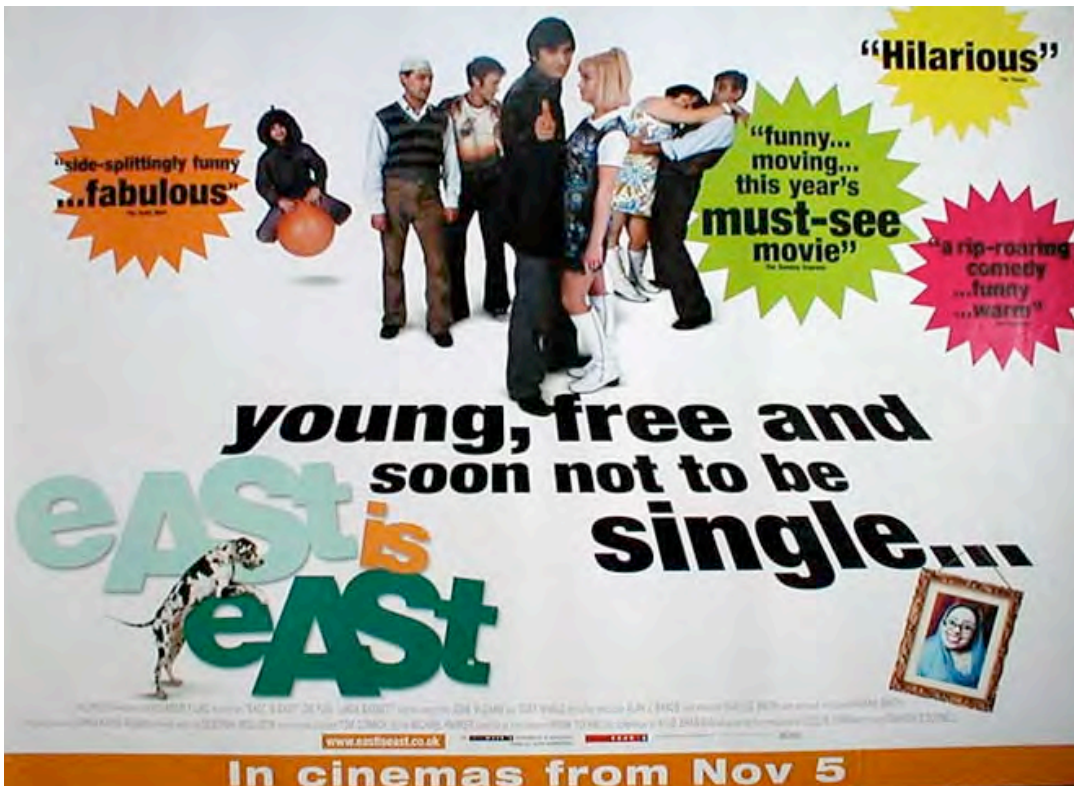
How the changing demands of audiences have led to a decline in the arthouse culture and the market for foreign language film.

**TIMES**

9 August 1999, p. 43

**Everyone's wild about Harry**, by Lesley O'Toole

Brief profile of Harry Knowles "the man Hollywood fears the most" and his Ain't It Cool News website. The site has acquired an increasing role in influencing the pre-



detailed breakdown of the layout of the ARMAGEDDON poster, which includes contractual requirements regarding billing and lettering sizes, etc.

VILLAGE VOICE (FILM SPECIAL)  
21 May 1996, pp. 18, 20

The birth of a market; who says it's so hard to sell Black films abroad? by Craig Barboza

Analyses the reasons why successful US Black films have often not found

release publicity for Hollywood movies through its unauthorised reviews of test screenings and pre-release tapes.

TIMES  
16 April 1999, p. 35

**Forget the steak, we're sold on the sizzle**, by Richard Morrison

On the growing spend on advertising by Hollywood studios - quoted as \$25.3 million per movie in the US alone - which, more than the size of production budgets, means that British films are unable to compete in the market place.

GUARDIAN (SECTION 2)  
9 April 1999, pp. 2-3

**To the Max; ten years ago, two small-time independent directors had their first hit. Today their company, Miramax, is to the Oscars what Disneyland is to theme park rides**, by Brian Pendreigh

The history of US distribution and production company Miramax - a subsidiary of Disney since 1993 - and the commercial business methods they brought to the independent film world. Includes details of their successful handling of THE CRYING GAME, PULP FICTION and SHAKESPEARE IN LOVE in the US.

INDEPENDENT  
(‘REVIEW’ SECTION)  
30 March 1999, p. 12

**Taking a leaf out of Hollywood's book; British film-makers need to learn that great quality doesn't guarantee box-office success**, by Darius Sanai

Peter Buckingham of distributor Film Four is quoted to identify the marketing considerations essential for the success of a British film at the box office.

GUARDIAN  
(‘THE GUIDE’ SUPPLEMENT)  
15 August 1998, pp. 4-6

**Restricted view**, by Danny Leigh

On the raw deal dealt to British audiences who only get to see the big Hollywood blockbusters many months after their US release, and the opportunity this gap in the schedules gives studios to generate revised marketing strategies.

\* GUARDIAN  
(‘THE GUIDE’ SUPPLEMENT)  
1 August 1998, pp. 16-19

**The Awful Truth**, articles by Danny Leigh and Andrew Pulver

Humorous unravelling of the art of the poster campaign. Features a

a market overseas, even when featuring globally-known names.

TIMES  
4 November 1995, p. 17

**Hollywood is just toying with us**, by Richard Morrison

The primary importance of merchandising in the kid's movie industry, with release dates scheduled to tie-in with the Christmas shopping calendar, viewed from the position of the beleaguered parent.

DAILY TELEGRAPH  
10 July 1995, p. 19

**Holy merchandising!** by David Gritten

The style and content of BATMAN FOREVER (the third film of the Batman franchise) are seen to have been driven by merchandising considerations, following the previous failure of the nihilistic BATMAN RETURNS to generate toy sales.

# case studies

## Trainspotting

(dir. Danny Boyle, 1996)

### books

CARTMELL, Deborah and Whelehan, Imelda (eds)  
**Adaptations: from text to screen, screen to text.**  
London: Routledge: 1999.

Collection of essays exploring the current debates and approaches in adaptation. In Chapter 10, 'Speaking Out: the transformations of Trainspotting', Derek Paget looks at the relationship between the book, play and film and why TRAINSPOTTING became such a hit.

\* FINNEY, Angus  
**The state of European cinema: a new dose of reality.**  
London: Cassell, 1996.

Important study of the European film industry. Author examines its structure and financing and the training required for the future. As well as tackling Europe's declining star system, the author also examines the corporate players with a case study of PolyGram.

TRAINSPOTTING is one of ten excellent film case studies which examines funding, distribution, production, the importance of editing and casting, and not least how to market and release the product.

### journal articles

**EMPIRE**  
No.91. January 1997, pp. 108-109

**Runaway Train. Trainspotting; the movie, the money, the marketing campaign...** by Caroline Westbrook

Westbrook traces the progress of the marketing campaign of TRAINSPOTTING from its inception in July 1995, outlines the tactics devised by the publicists and concludes that both timing and control were essential to the success of the campaign.

**EMPIRE**  
No.83. May 1996, p.20

**Just The Ticket**

Short article discussing how the TRAINSPOTTING poster was so successful that it was copied by other companies in their advertising campaigns, eg Feature Film Company and London Underground.

**EMPIRE**  
No.81. March 1996, p.99

**The Writing On The Wall,** by Caroline Westbrook

Article follows the development of the unique poster that helped make TRAINSPOTTING so successful, pointing out the early scheduling in the campaign, how the idea developed and how posters can

reach a core audience.

**EMPIRE**  
No.81. March 1996, p.100

**'From the Makers of Shallow Grave...' Making a movie trailer is an art in itself. Trainspotting's is the work of The Creative Partnership,** by Caroline Westbrook

Westbrook outlines how the trailer for TRAINSPOTTING was made and the decisions involved which included showing the film was a 'socio-realistic comedy' and not just about a group of drug takers. The producers tried to both make the trailer accessible and also true to the quality of the film.

**SIGHT AND SOUND**  
Vol.9. Supplement. No.3.  
Mediawatch. September 1999,  
pp.10-11

**Well Hyped. With a great soundtrack and a big, cheeky campaign, an unlikely movie does well**

Article traces the successful promotion of TRAINSPOTTING through an effective and much imitated poster campaign, creating a cult status for the film and producing a great soundtrack. As a follow up to the film SHALLOW GRAVE, produced by the same film-makers, the film was exhibited as a commercial movie, not a small British art film, and consequently reached a wider audience.

### press articles

**INDEPENDENT ON SUNDAY**  
26 May 1996, p. 8

**'Trainspotting' made easy – for Americans,** by Milly Jenkins

US distributors Miramax have asked the film's producers to cut sections of dialogue to make the film more comprehensible to the American audience.



**EVENING STANDARD**  
23 April 1996, p. 19

**Movie-maker gets tough over poster parody**, by Jane Flanagan

Brief article on PolyGram's response to the wave of advertisements parodying their iconic TRAINSPOTTING poster campaign.

\* **FINANCIAL TIMES**  
27 January 1996, p. 5

**Small budget movie with big ambitions: PolyGram is marketing Trainspotting as the next cult hit with crossover appeal**, by Alice Rawsthorn

Outlining PolyGram's approach to marketing the film, which is seen as more akin to that of a blockbuster than a low budget release.

## Four Weddings And A Funeral

(dir. Mike Newell, 1994)

### journal articles

**MOVING PICTURES INTERNATIONAL**  
No.185. 12 May 1994, p.17

**Wedding bliss**

Concentrating on the marketing campaigns for FOUR WEDDINGS AND A FUNERAL, the article shows how the premiere in London, the interviews by the stars, local and national promotional tie-ins and television coverage helped create the film's success. In addition, an early marketing campaign in Paris, focusing on posters and radio ads

to generate word of mouth, resulted in far greater box office admissions than for any other release at the same time.

### press articles

\* **MAIL ON SUNDAY**  
(‘NIGHT AND DAY’ SUPPLEMENT)  
1 January 1995, pp. 27, 29

by David Thomas

Covers the film's success from its humble beginnings and initial unexpected popularity at a US test screening. Also details how its takings were subsequently divided between the parties involved.

**EVENING STANDARD**  
1 November 1994, p. 12

**Four Weddings and a Fortune**, by Alison Roberts

Article on the financial repercussions of the film's success, including some figures.

**GUARDIAN (SECTION 2)**  
16 May 1994, p. 16

**Hyping for a hit**, by Anna Blundy

On the successful press and publicity campaign engineered prior to the film's UK release.

**DAILY TELEGRAPH**  
22 April 1994, p. 19

**Bells ring for a British marriage**, Hugh Davies

On the unique success, being a British film without major studio

backing, of FOUR WEDDINGS AND A FUNERAL in the US.

## The Blair Witch Project

(dir. Daniel Myrick, 1999)

### books

**POTTON, Ed and COWAN, Amber**  
**Into the woods: the definitive story of the Blair Witch Project.**  
Southwold: ScreenPress Books, 2000.

Slim paperback but must-read for a concise and packed history of the making and innovative marketing of THE BLAIR WITCH PROJECT (published as a promotional paperback to accompany its release in DVD/VHS?).

It details the involvement of the distributor Artisan and how through the use of the filmmakers' own website with other willing internet and cable television "accomplices" they created a 'legend' and 'buzz' around the film. The release strategy and dates, which augmented the word of mouth wave of interest in the film, are also examined. (Initially a narrow release on 27 screens then broadened to 1,100). The importance of the stick man logo is also discussed as well as the merchandising phenomenon it caused. The film's impact on the flat-footed majors is also explored.

**STERN, D.A.**  
**The Blair Witch Project: a dossier.**  
London: Boxtree, 1999.

Paperback containing the "complete story" of the events of the 'Project' and its aftermath, and the legend of the Blair Witch.

### journal articles

**IF**  
No.20. Dec.1999, pp.28-30

**The Blair Witch Project**, by Megan Spencer

Analysing the unprecedented success of THE BLAIR WITCH PROJECT for a low budget film, Spencer shows how the use of various marketing strategies contributed





to its status as the most profitable film of all time. By using the Internet, their web site and poster campaigns at colleges to produce fictional folklore stories on the film, the directors exploited both new and traditional media to promote their film. Their success has forced Hollywood to reassess its own advertising and marketing campaigns.

**SCREEN INTERNATIONAL**  
No.1228. 1 October 1999, p.11-12

**Blair Witch: The International Project**, by Mike Goodridge

Goodridge discusses how the original marketing strategy of THE BLAIR WITCH PROJECT, which used documentary style trailers and mixed fact and fiction, affected the promotion of the film internationally. Aware that the film appealed mainly to the youth market, and using merchandising and licensing deals, the film was generally marketed by distributors as a specialised title. The article includes profiles of the campaigns used in different countries internationally and shows how the internet and new promotional techniques made the film successful.

**VARIETY (SUPPLEMENT)**  
21 February 2000, p. 26

**'Blair Witch' wins in Britain**, by Julie Richard

Richard analyses the UK marketing campaign for THE BLAIR WITCH PROJECT. The film had been widely seen in the US and the element of surprise had been diffused. As a result the marketing strategy involved taking the film 'underground' again. The website was redesigned with new footage and closely connected to the campaign; and prints of the film were restricted in the first week of release. The result was huge interest and a strong second week at the box office.

**VARIETY**  
9 August 1999, pp. 7-8

**Spooked by 'Witch'; low-budget pic turns studio mind-set upside down**, by Charles Lyons

Article examines the phenomenal success of THE BLAIR WITCH PROJECT and questions whether its use of the internet and clever marketing strategies will revolutionise the ways films are promoted and distributed. Although studios have commissioned studies to understand its success, Lyons argues that the film needed an independent company to create interest via the internet and limited theatrical release.

## press articles

**GUARDIAN (SECTION 2)**  
29 October 1999, p. 10

**Sense and Sensibility: The Blair Witch Project made it big with no budget but big hype. Was it intentional that The Sixth Sense did the opposite, asks a spooked-out Stuart Husband?** by Stuart Husband

Contrasts the marketing approaches of the two releases in the US, detailing Buena Vista's 'anti-marketing' strategy that did not present THE SIXTH SENSE as a Bruce

Willis film.

**DAILY TELEGRAPH**  
(‘WEEKEND’ MAGAZINE)  
18 September 1999, pp. 58, 60, 62

**Black Magic**, by Quentin Curtis

Charts the film's history from its purchase at the Sundance Film Festival by Artisan Entertainment for \$1million to the creation of its infamous website and the marketing success that created a 'synergy' between the film itself and its surrounding materials.

**OBSERVER ('SCREEN' SECTION)**  
1 August 1999, pp. 6-7

**Season of the Witch**, by Akin Ojumu

THE BLAIR WITCH PROJECT is seen as opposing the way independent cinema is usually marketed, relying on public interest generated via its website and word-of-mouth rather than critical acclaim.

## Star Wars Episode 1 The Phantom Menace

(dir. George Lucas, 1999)

## journal articles

**EMPIRE**  
No.116. February 1999, pp. 44-45

**Force Red. The most anticipated two minutes of film ever finally hits the big screen**, by Lizo Mzimba, and **The Phantom Meaning**, by William Thomas

Mzimbo discusses the huge appeal of the trailer for STAR WARS EPISODE 1 THE PHANTOM MENACE, shows how demand was increased via the Internet and how fans in an unprecedented move, paid full ticket prices to see a two-minute trailer. Thomas analyses the trailer shot by shot, outlining the narrative and themes included in order to create maximum interest.

**ENTERTAINMENT WEEKLY**  
No.493. 9 July 1999, pp.6-7

**Toy Crazy**, by Jeff Jensen

Jensen reports on the lack of sales of merchandising in connection with STAR WARS EPISODE 1 THE PHANTOM MENACE. He also puts the figures in context in relation to sales expectations and previous figures for film merchandise tie-ins.

**VARIETY**  
22 March 1999, pp. 3, 54

**Distributors' 'Menace': Playtimes**, by Andrew Hindes

Article discusses the relationship between Fox, the studio of STAR WARS EPISODE 1 THE PHANTOM MENACE, and the theatres showing the film. The director George Lucas stipulated how the film should be shown and Fox initially demanded that the film remain on the same screen for its entire run, rather than moving to smaller screens. The theatre exhibitors argued that size of audience would dictate on which screen the film would be shown and Fox could not make such demands of cinemas.

## press articles

**GUARDIAN**  
('THE GUIDE' SUPPLEMENT)  
3 March 2000, p. 13

**On the money**, by Mark Morris

Highlights the young George Lucas' canny decision to insist on retaining merchandising rights to the STAR WARS franchise before the subsequent explosion in scale of the merchandising industry.

**INDEPENDENT**  
25 January 2000, p. 5

**'Star Wars' failure leaves black hole where publisher's profits used to be**, by JoJo Moyes

Brief article on the over-optimistic move by publisher Dorling Kindersley to print 13 million Star Wars books, their loss of an estimated £18m on merchandising for STAR WARS EPISODE 1 THE PHANTOM MENACE leading to financial difficulties.

BFI National Library

**DAILY TELEGRAPH**  
16 July 1999, p. 23

**Farce that led to the press turning on the Star Wars studio**, by Jessica Callan

An account of the bad publicity 20<sup>th</sup> Century Fox generated by their strong-armed dealings with the UK press covering the release of the film.

**INDEPENDENT**  
15 July 1999, p. 3

**Is the phantom menace of hype overshadowing the art of cinema?** by Steve Boggan and Paul McCann

Brief article on the increasing importance studios place on hyping a film prior to release. Includes word counts of the press coverage of STAR WARS EPISODE 1 THE PHANTOM MENACE and EYES WIDE SHUT in the UK and short notes on "Hollywood's Most Hyped Movies".

**TIME OUT**  
12-19 May 1999, pp. 12-13

**Hyperspace**, by Andrew Johnston

Documents the anticipation building up prior to STAR WARS EPISODE 1 THE PHANTOM MENACE's release and George Lucas' skill at managing hype.



**SUNDAY TELEGRAPH**  
2 May 1999, p. 29

**The marketing force is with us to launch Star Wars toys**, by James Langton

Notes that licensing deals for merchandising are expected to bring in £2.5 billion, at least twice the film's projected box office takings worldwide.

**GUARDIAN**  
('THE GUIDE' SUPPLEMENT)  
24 April 1999, pp. 8-10

**Buyer beware**, by Jon Wilde

Sardonic piece on the machinations and secrecy surrounding the licensing of STAR WARS EPISODE 1 THE PHANTOM MENACE merchandise, also touching on other recent Hollywood merchandising drives.

**OBSERVER**  
28 March 1999, p. 7

**Billion-dollar market force will be with us**, by Melinda Wittstock

On the ubiquity of STAR WARS EPISODE 1 THE PHANTOM MENACE products and imagery, and the strict control of their use by George Lucas.

**SUNDAY TIMES (SECTION 11)**  
10 January 1999, p. 14

**Feel the force**, by Christopher Goodwin

The success of the Star Wars films and their money-making merchandising is seen as having altered the course of Hollywood filmmaking, with the release of STAR WARS EPISODE 1 THE PHANTOM MENACE described as "the biggest marketing event in the history of the world."

**TIMES**  
14 December 1998, p. 13

**Two minutes and the force was with me: the latest US box-office hit is a trailer**, by Giles Whittell

Fans queue to see the two minute trailer for STAR

WARS EPISODE 1 THE PHANTOM MENACE, described as the first ever "must see" film trailer.

**EVENING STANDARD**  
8 September 1997

**Toy giants in battle for Star Wars rights**, by Michael Shanahan

The competition for, and heavy prices attached to, licenses to produce STAR WARS EPISODE 1 THE PHANTOM MENACE toys are expected to bring about knock-on price rises in toy shops world-wide. Figures quoted.

**GUARDIAN**  
26 August 1997

**Toy soldiers vie for Star Wars**, by Mark Tran

Brief item on the bidding for the rights to produce STAR WARS EPISODE 1 THE PHANTOM MENACE toys.

## Titanic

(dir. James Cameron, 1997)

## books

SANDLER, Kevin and STUDLAR, Gaylyn (eds)  
**Titanic: anatomy of a blockbuster.**  
New Brunswick, NJ; London: Rutgers University Press, 1999.

Collection of thirteen essays on TITANIC. It examines the critical reaction, the film's wide appeal, its cult status, the blockbuster as genre and the perennial feature of TITANIC films, the representation of class. TITANIC as a mass media event is also explored as is the importance of its soundtrack.

MARSH, Ed W.  
**James Cameron's Titanic.**  
New York: HarperPerennial, 1997.

Glossy coffee table book on the making of the film.

## journal articles

**SCREEN INTERNATIONAL**  
No.1164. 26 June, 1998, p.9

**Big Boat, small screen**, by Nick Jamgocyan

The US video release of TITANIC was accompanied by the most expensive marketing campaign in video history. Article includes details of the advertising campaign, how the female audience was targeted and how the cross promotions with Max Factor and the telecommunications company Sprint operated.

**SCREEN INTERNATIONAL**  
No.1164. 26 June, 1998, p.9

**Face Value**, by Nick Jamgocyan

Includes details of how Max Factor has created the largest promotional tie-in to date in relation to the release of the video of TITANIC. Campaign involves giving away free copies of the bestselling novelisation of Titanic and copies of the video to anyone who buys \$10 worth of Max Factor cosmetics.

## press articles

**GUARDIAN (SECTION 2)**  
16 December 1998

**And the franchise plays on**

Short article on the Titanic Official Movie Tour – a touring exhibition of props and displays relating to the film - arriving in the UK.

\* **NEWSWEEK**  
23 February 1998, pp. 45-50

**Our Titanic Love Affair**, by David Ansen

Substantial US article on the reception of TITANIC by audiences, including some demographic and financial information.

**GUARDIAN (SECTION 2)**  
5 February 1998, p. 7

**Money peculiar**, by Derek Malcolm

With reference to TITANIC, Malcolm suggests that "the films that make money are either very expensive or very cheap," also citing THE FULL MONTY as an example.



**FINANCIAL TIMES**  
2 February 1998, p. 5

**Titanic album sets new records**, by Alice Rawsthorn

Brief item on the growth of the film soundtrack industry, with TITANIC becoming the fastest-selling soundtrack album of all time.

**TIMES**  
30 May 1997, p. 17

**Titanic adrift in battle of blockbusters**, by Giles Whittell

Short piece on the US release of TITANIC being pulled from the key summer blockbuster slot it had been scheduled for due to costly production delays.

## Websites

**Independent Film & Television Alliance**  
(formerly the American Film Market Association)

[www.ifta-online.org](http://www.ifta-online.org)

IFTA is a trade association providing the independent motion picture and television industry with marketing support services such as the American Film Market (AFM), government relations, international affairs advocacy, an arbitration programme, statistical data, and information services. Based in Los Angeles with a satellite office in London, IFTA was founded in 1980 - as the American Film Market Association - by independent distributors who sought to build and protect their businesses through the creation of a world-class motion picture trade show.

**Entertainment Resources and Marketing Association**

[www.erma.org](http://www.erma.org)

The Entertainment Resources and Marketing Association site provides information on the profession of product placement. It has profiles of production companies who are members of the association and helps to represent companies and find them product/service brand names for promotion.

**British Film Office**

[www.britainusa.com](http://www.britainusa.com)

Site of the British Film Office in Los Angeles to encourage the shooting of films in the UK. Also provides assistance in marketing UK's film and television products within the US. Lists recent films shot in the UK such as STAR WARS EPISODE 1 THE PHANTOM MENACE, THE MUMMY, NOTTING HILL and ENTRAPMENT, and has information on filming in Britain, studios, locations and the financial advantages and financial infrastructure.

**Ain't-It-Cool-News**

[www.aintitcool.com](http://www.aintitcool.com)

Film critic site, run by Harry Knowles, credited by some studios with the ability to make or break a film. Visited by more than 400,000 movie fans a day. Contains gossip and unofficial previews of films about to be released.

**Variety**

[www.variety.com](http://www.variety.com)

Daily Variety and Weekly Variety. Holds box office information on current top 6 US films, and current news and reviews. Also provides a subscription service (Variety Extra) which provides a unique box office database for more than five years of weekly box office charts, plus a Reviews and Credits database which contains more than 11,000 original Variety film reviews. The site also has a section called

'Slanguage' - a dictionary of terms used in Variety articles and reviews.

## Glossary of terms

**ancillary markets**

distribution markets supplementary to theatrical release, eg. home video, television (terrestrial TV, pay TV, overseas, etc).

**arthouse**

term used to describe films seen to appeal to a specialised rather than mainstream audience, generally produced outside of the Hollywood studio system. Also used to describe cinemas at which such product is exhibited.

**back-end**

deal struck, usually by lead actor, whereby earnings are based on a percentage of the gross box office takings for a film rather than a fixed payment.

**block-booking**

practice under which large distribution companies negotiate guaranteed exhibition for their less desirable titles through the supply of their more marketable releases to cinema chains. Can also lead to independent cinemas being unable to book major releases in their opening weeks.

**box office**

literally, the place where tickets are sold in a cinema or theatre. Generally used to refer to the total takings through ticket sales (before any deductions) for a film.

**budget**

term used to describe both the amount of money the production of a film is scheduled to cost and the amount it subsequently does cost (also known as the negative cost). Production budget figures do not usually include the P & A (prints and advertising) budget.

**cross over film**

a film originally thought to appeal only to a specialised audience (see also arthouse) which succeeds in attracting a broader audience.

**distribution**

the link between the production and exhibition of a film. The distributor buys the rights to exploit the product in particular markets (eg. theatrical, home video, etc).



The distributor is usually responsible for the marketing and promotion of the film as well as handling the physical distribution of the film prints.

**exhibition**

the screening of a film; relating to the cinema industry.

**feature film**

full-length film, for contemporary releases this means a running time of approximately 72 minutes or above.

**focus group**

representative group of members of the public questioned to assess their reactions to a film prior to its release. The feedback received may subsequently be used to re-edit a film or to guide its marketing strategy (see also test screening below).

**franchise**

the exclusive right to sell a particular product, used in the context of the film industry to refer to an ongoing series of films (eg. the DIE HARD or STAR WARS films) and their intellectual copyright.

**Hollywood majors**

the US studios MGM/United Artists, Paramount, Sony (Columbia Tri-Star), 20th Century Fox, Disney and Warner Bros. The newcomer Dreamworks SKG is now often added to this list.

**independent**

film, or company working in the industry, not financially connected to a studio (see Hollywood majors above) or large corporation.

**international sales agent**

company selling or licensing distribution rights on behalf of producers to distributors in particular territories around the world.

**limited release**

film opening on only a few selected screens (see also platform release below)

**mainstream**

term describing a film seen as having wide commercial appeal.

**merchandising**

consumer items (toys, CDs, clothing, etc) exploiting the licensed image of a film or character.

**Platform release**

film opening on a small number of screens with the hope that a positive audience reaction will lead to a wider interest and hence wider distribution.

**press kit**

publicity material supplied to the media to assist in the coverage of a film's release, usually including cast and credit details, as well as biographies and filmographies of cast, director and producer. This information is now often supplied in an electronic format, when it is known as an EPK (electronic press kit).

**prints & advertising (P & A)**

the P & A budget covers the cost of releasing a film: producing the multiple prints required for distribution, advertising, publicity, promotion, etc.

**prints**

positive copies of a film distributed for screening at cinemas. Most theatrical releases will be of prints in 35mm format.

**public relations (PR)**

the practice of presenting an image or product to the public in a desired light. Distributors will usually handle the publicity for a film's release, but may sometimes also hire a PR company to raise the profile of the release in the media, and to organise promotions, premieres, etc.

**sell-through**

referring to the domestic purchasing of video and DVD.

**tagline**

key phrase or wording featured on a film's posters or other publicity material used to project a memorable idea of the film to the potential audience.

**test screening**

pre-release screening arranged to gauge audience reactions to a film. Audiences are requested to rate the film within a number of categories and the feedback received may subsequently be used to re-edit a film or to guide its marketing strategy (see also focus group above).

**theatrical**

relating to film exhibition in cinemas.

**tie-in**

promotional campaign surrounding the release of a film arranged in conjunction with the media or commercial partners (eg. consumer products, publications, competitions, fast food chain promotions, etc).

**trade papers**

magazines devoted to business coverage of the film and media industries, for example Screen International and Variety.

**trailer**

short promotional film used to advertise a feature film release (theatrical or video) or broadcast.