



DIGITAL INNOVATION IN DISTRIBUTION

Case study

The Girl Who Played With Fire

Distributor: **Momentum Pictures** Release Date: **27th August 2010**



The Girl Who Played With Fire was the second film to be released of the three films based on Stieg Larsson's global sensation – the Millennium Trilogy.

Nearly one million copies of the second book had been sold by the time of the film's UK theatrical release on 27th August 2010, and with the first

film of the trilogy, *The Girl With the Dragon Tattoo*, grossing over £2million at the box office, Momentum Pictures had an in-built audience attached to the property, which they could work on enticing into cinemas.

Any digital campaign which Momentum created for this second film needed to continue talking to the 6000 Facebook fans they had gathered from the digital campaign for the first release, as well as incorporating a way to ensure that this digital audience could easily talk to their friends about the film. Momentum knew that fans of this trilogy wanted to publicise their enjoyment of it, and in both film releases they wanted to give them the easiest way of doing just that.

Momentum were able to use the learnings from this first campaign when they planned their digital activity for the second film.

Key lessons were:

- Keep the interaction process simple
- Find a broadcast method which automatically alerts someone's friends once an individual connects with the film
- Use existing Facebook fans to encourage passive advocacy - ensure that sharing is at minimum effort for the user
- Give people an incentive to keep returning to the activity & continue broadcasting the film to their friends

The digital campaign for *The Girl Who Played With Fire* would involve:

- The first ever mobile trailer
- An interactive game, using Facebook to encouraging social sharing.

Partners

Momentum worked with Orange to exclusively release the mobile and online trailers. This partnership gave them homepage coverage on Orange Mobile and Orange Online (mainstream audience of 4.8million unique users per month), as well as SMS access to 15,000 subscribers. Metro were again a key offline partner, providing wide access to an urban audience and driving trailer activity.

The interactive game was developed with the digital agency Blue Barracuda, and was hosted on on FindanyFilm - which also provided links to cinema times and bookings. The game itself worked using individual's

ACTIVITY	Cost
Site build by Blue Barracuda	£17500
FindAnyFilm hosting, traffic drivers and media space (inc. page takeovers etc)	£2500
Trailer launch inc. Metro ad., Orange placement, subsequent online push	£8000
Prize fund	£1000
Facebook set-up	£1000
TOTAL	£30000

Facebook accounts (with their permission). The Facebook connection provided easy engagement and recommendations to friends. Facebook also brought all of the separate fan groups of the books and films together to talk in one central and easily accessible place.

Elements of the Campaign

Throughout the release period

There were continuous Facebook postings and announcements to all fans on the Facebook page from the previous film, ensuring they were still being talked to and involved as the trilogy progressed, as well as notifying them of the 'Play With Fire' game and trailer launch.

11 weeks before release

The mobile trailer was exclusively launched on Orange Mobile on Thursday 10 June - the first ever mobile trailer launch, with extensive support, homepage coverage and an SMS to 15,000 subscribers.

The trailer was then launched online on Orange Online on Friday 11 June, again with homepage coverage – unusual for a trailer launch. A Metro advert ran that day to support the trailer launch

5 weeks before release

The interactive game "Play with Fire" was launched at <http://playwithfire.findanyfilm.com/>

'Play With Fire' game

This interactive game asks users, playing the role of film's lead character Salander, to investigate their Facebook friends by answering questions about them.

The tasks are personalised and based on information from player's own Facebook account e.g. "which of your friends are single?"

Prizes were awarded daily throughout the campaign and posted on the Facebook walls of players (DVDs, tickets to regional preview screenings, their own private screening and grand prize holiday to Sweden), thus encouraging passive advocacy through social sharing.

The average person on Facebook has 130 friends. Each time someone interacts, all their friends see this, giving great reach and coverage to a wider Facebook audience.



As you go to the page you are asked to connect with Facebook by pressing one simple button

You are given instructions on how to play

You have a certain amount of time to answer the question by clicking on the correct friend. There are 8 questions in each round, you have to get a certain amount right to move on to the next level.

The higher the level the shorter the answer time and the better prizes you can win..

Learnings from the campaign

Momentum found that the game worked very well as it was an easy and addictive way for people to interact with the film and compete against friends on Facebook. It was a good way to engage with fans, who returned to the game and so continued to advocate it on their Facebook walls.

Whilst Facebook was an ideal platform from which to run the game, however, challenges were raised by the continual changes they made to their API (application programming interface).

In terms of timings, the game was launched five weeks before release, a week later than planned due to building issues. Momentum would have preferred to have launched six weeks pre-release but overall they were ultimately happy with this campaign length.

Conclusion

The Girl Who Played With Fire played in 120 sites and made over £1.6million at the box office over a run of more than 10 weeks. It had a good audience and critical reaction, outperforming expectations, and the book tie-in went back up to Number 1 in the charts

As a digital campaign, this second campaign was more successful compared to the one created for *The Girl With the Dragon Tattoo*. Momentum used what they learnt from that earlier campaign to create something simpler, more relevant and easier to engage with, and this helped them to create a better campaign in terms of interactions and users. Regular engagement was much easier when there was an addictive way of bringing fans back

This campaign has also shown that passive advocacy is a good way to encourage word of mouth online, as the Facebook fan base grew more during the Fire campaign, where there was stronger passive advocacy compared with the fan and advocacy levels during the first digital campaign.

As well as continuing to gain in-depth experience in this area of marketing, as a result of these two campaigns building on each other, Momentum now have 13,000 online Facebook fans who they can continue to talk to throughout the release of this film, the release of the next and final film in the trilogy (*The Girl Who Kicked The Hornets' Nest*) and for the home entertainment releases.

Statistics (22/07/10 - 01/11/10)

Game plays	40,000
Bespoke emails sent	420,000
Publicly visible friends' posts on Facebook	5m
Fans of 'The Girl' Facebook page	9,200
Volume of traffic coming from playwithfire (playwithfire.findanyfilmcom)	332 visits
Number of cinema searches for 'The Girl Who Played With Fire'	2432
Number of 'alert me' clicks for 'The Girl Who Played With Fire'	167