People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Higher school of management
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Marketing Major

MASTER THESIS

THEME

The Role of digital platforms in developing cinema marketing

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Academic year: 2021/2022

Acknowledgment

First, I would like to thank my partner for giving me the strength to complete this simple work and supporting me no matter what

The realization of this study could not have been possible without the expertise of Dr. Chib Djazia, my thesis advisor. I would like to express my sincere gratitude to her, for her continuous support, motivation, patience, pieces of advices.

Furthermore, I would like to thank all my teachers who helped me achieve this goal for their inspiration, and the valuable information and comments.

My sincere thanks also goes to my powerpuff girls and Soundous for the help they offered to me during this work, to the people who participated and answered the survey.

Finally yet importantly, I would love to thank me for believing in me, for fighting Demantors and for lighting candles in the darkest of times, I want to thank me for doing all the hard work, for having no days off, for never quitting, and for being me at all times.

Dedication

This thesis is wholeheartedly dedicated to my partner, my everything in this life, who has been always there for me, who encouraged me, supported me. There are no enough words I can say to describe how important he is to me.

To my father,

To my mother,

To my sisters,

To my friends,

To my supervisor,

To every beautiful soul that once helped me and to every person who shared their words of advice and encouragement to finish this thesis.

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List of abbreviations.

GDP: gross domestic product.

EB: exabytes.

ZB: zetabytes.

Tb/s: terabits per second.

AI: artificial intelligence.

DV: digital video.

API: application-programming interface.

ERP: enterprise resource planning.

PAAS: platform as a service

TV: television.

PC: personal computer.

IAAS: infrastructure as a service.

AWS: amazon web service.

DDOS: distributed denial of service.

CEO: chief executive officer.

WOM: word of mouth.

SMS: short message service.

DVD: digital video disc.

VOD: video on demand.

VIP: very important person.

2D: second dimension.

3D: third dimension.

ATL: above the line.

BTL: below the line.

DTH: direct to home.

CD: core disc.

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General introduction

1. General introduction.

The world today is more connected than ever. The dramatic changes in our environment have had a major impact on our lives. People connect with each other every day through digital platforms to check news updates, share information, learn, shop online, and do many other activities. This is the main reason for the dramatic change in our way of life.
Over the past few decades, the entire world has undergone its own digital transformation as technology has advanced by leaps and bounds. Embracing the digital world is mandatory for businesses of all shapes and sizes.
The pace of technological progress shows no signs of slowing down, and we certainly will not return to simpler times unless something catastrophic happens. Digitization is the only way to keep up with the rapid pace of the modern world. To achieve the speed and agility required to compete in today's business environment, organizations must undergo digital transformation.

With all the huge digital tools available today, online marketing will enter the organizational shooting range. With the penetration of online marketing, the old traditional marketing we used to know is disappearing in the darkness.

Consequently, the art of film marketing is evolving faster than ever today, with hundreds of films, digital series, online videos competing for attention, filmmakers and distributors need to find creative ways to make their content stand out, so they resorted a combination of digital platforms and marketing to sell films to the widest possible audience. As production costs began to increase, marketing became a key component of film distribution and has never stopped since.

As such, film is a complex cultural industry, and the challenges marketers face when it comes to film are quite daunting. People may need the occasional movie to enjoy themselves or to forget their troubles, but the average moviegoer rarely needs to watch a specific movie. As a result, marketers need to create a new digital experience, the urge to see a product's ephemeral value — or lack of it — known only after viewing it. Marketers have to deliver to the right crowd in the right way and in a short time span using the facilities digital platforms give.

The given study in this master dissertation focus on understanding the digital platforms and cinema marketing, emphasizes the way firms can utilize the synergies across different digital platforms to achieve development in the movie industry. The role of the digital tools from a moviemaker's point of view, which lead us to propose the following problem: **what is the role of digital platforms in developing cinema marketing?**

2. Scope of the Study.

2.1. Geographical Scope

The study encompassed all cinemagoers found in Algeria. This made the research more manageable due to the lack of information and other circumstances.

2.2. Time Scope

The study was expected to last two months in total. This was expected to be enough time to carry out all the specific tasks and satisfy the study objectives.

2.3. Content Scope

This study was restricted to cinema making in general and digital platforms in specific. Most aspects of movie entertainment that include cinema theaters, video halls and mobile cinemas were introduced into the study.

3. related previous studies.

1) The research article "independent cinema in the digital age: is digital transformation the only way to survival?" published in 2019 aim to understand the way for a successful independent cinema producing, and overcoming the challenges of the digital era while the costumers are becoming more demanding.

According to Karolina Maria Sadlowska, Paula Sonja Karlsson, and Steven Caldwell Brown, independent cinema have had to transform their delivery methods faced with the challenges of

digital disruption. However, the transformation does not have to be 100% digital, and it is not even recommended to go this route, as it would seriously undermine the character of independent films, and instead should use digital transformation as a complement to existing campaigns and the use of other cinema marketing techniques.

2) The research article “social media technologies and their impact on film making for students of digital media specialization in college of applied sciences, nizwa” published by … in 13 November 2017 aim to makes a case for a renewed approach in investing more resources in the cinema marketing sector, for students specializing in digital media courses in universities.
According to Khalid Sultan, Khamis Ambusidi & Zahid Waheed there is An overall urge to resource the cinema production/digital media sphere through both international and local film festivals, also a need to market the use of digital platforms especially social media in the process of filmmaking.

3) The PhD article “The Utilization of Digital Platforms for Marketing in the Nigerian Entertainment and Media (E&M) Industry: Prospects and Challenges” published by Nelson Omenugha in June 02, 2018. Aim to investigate the obstacles that have hampered the full implementation of the Nigerian E&M industry's e-marketing tools, including, among other things, low power supply and unreliable network infrastructure.
Digital platforms and new media technologies, he believes, have immense promise as development instruments for the sector. These internet-enabled platforms and technologies, on the other hand, have not yet been properly adapted and optimized to provide enhanced services to important industry participants and users, or to provide the required vehicle to drive a vibrant economy.

4) The research article “Role of Digital Marketing Data Analytics in Film Industry” published in 2021 aim at focusing on the fact that box office data mostly reflect the psychological impact on the audience who has chosen to see movies in their spare time. The film's large box office numbers encourage audiences to rush to theaters within a few weeks of its release.

According to Janardhan Juvvigunta, Gondi Surender Dhanunjay, Adesh Kumar, Manoj Kumar Padhy, Abhishek Kumar and Pranjal Singh, all of the country's film industries have adapted to digital platform innovation ways to market films in a unique way that allows them to reach millions of potential target audiences. The outcomes of the telecommunication revolution have become an additional factor in the film industry's ability to engage with people 24 hours a day, seven days a week, 365 days a year.

5) The research article “Modeling the Relational Marketing of Iranian Films in the Digital Age” published by International Journal of Digital Content Management (IJDCM) in 15 march 2022 aimed at better understanding of the modeling of the relational marketing of films in the digital age.

According to Ahmad Afrooz, Ehtesham Rashidi and Abolfazl Danaei The primary goal of film marketing is to get people to watch movies. Many filmmakers have attempted to achieve various levels of long-term audiences. Electronic word of mouth marketing is very crucial to numerous businesses and the film industry. Other strategies, such as raising sales, decreasing costs, and producing new films using digital platforms, must be implemented. In future studies, the relationship between film spectator feedback and social media activity should be investigated.

6) The dissertation "film marketing in Ghana: an integrated promoting communications approach" submitted to the school of graduate studies and research in October 2019 aimed at improving the use of digital communication marketing in cinema productions.

According to Faustina Painstil there is a steady change from traditional marketing mechanisms to an integrated digital approach in marketing Ghanaian films, utilizing the IMC in film marketing helps at better reaching targets and segments of film lovers, filmmakers can make profit and reduce the production costs by using communication tools including social media.

7) The research article “the cinema value chain in the digital age” published by the international journal of arts management in 30 September 2019 aimed at portraying the new kind of interaction between technology, technology players, and content creation and production.
According to Salvador, Jean-Paul Simon, Pierre-Jean Benghozi's, the cinema industry is witnessing the emergence of a new digital ecosystem and a new allocation of tasks. One consequence of competing distribution models of movies on digital platforms and in theaters is that the traditional media chronology (successive release according to channels) is questioned. Netflix films, for example, should be expected to be available online only after 30 months, rather than being released simultaneously in theaters and on Internet platforms; this is why the industry successfully lobbied the Cannes Film Festival to prevent their selection and presentation at the 2018 festival.

8) The research article “New Digital Cinema: How Platforms Are Changing the Audiovisual Industry” published by university of Modena and Reggio Emilia in 2021 aim to analyze how platforms are changing the identity of the audiovisual industry and how they represent themselves online.
According to Antonella CAPALBI, Tommaso FABBRI and Vittorio IERVESE, We can see how the platform model's impact on the audiovisual supply chain might be helpful from a variety of perspectives. As a result, we must consider the potentially serious consequences of the non-neutral participation of a third party, the platform, in the production, distribution, and consumption of audiovisual content and filmmaking. This inclusion, as it has in other domains such as communication (Boccia Artieri–Marinelli, 2018), has the potential to have significant economic, social, and cultural consequences.

9) The master thesis “Role of Digital Marketing Data Analytics in Film Industry: Telugu Cinema into Pan India Magnum Opus” published by online with Open Access by IOS Press in 2021 aim to study the film audience pulling marketing strategies that applied particularly in all three stages (pre, post & production stages) of film production in Telugu Cinema.

According to Janardhan Juvvigunta, Gondi Surender Dhanunjay, Adesh Kumar, Manoj Kumar Padhy, Abhishek Kumar and Pranjal Singh, during pre-production, by announcing pan-India castings, during production, by updating the shooting dates and revealing the first look of its casting, and during post-production, by running online competitions and involving the audience as part of promotions.
Because the twenty-first century is the digital era, and marketing has become increasingly important, all of the country's film industries have adapted to digital ways to promote films in a unique way that allows their products to reach millions of prospective targeted consumers. The outcomes of the telecommunication revolution have become an additional aspect in the film industry's ability to interact with people.

10) The PhD research article "service marketing analysis of movies as unique service-products" published in Hungary 2020 aim to present movies as unique service that can be approached by using the marketing mix strategy (7P).

According to Horváth Ádám and his associate professor Gyenge Balázs there are various major issues that arise for each element: product, pricing, communication exploration, and film distribution; the filmmakers must have a certain standpoint to adopt the digital approach in innovating their strategies. They discussed the basic possibilities for watching movies at home and away from home, as well as numerous alternate forms of watching movies that frequently arise as a transition between the two (since in the digital world, film consumers are no longer tied to physical space).

11) The research article "Social media activities impact on the decision of watching films in cinema" published by Cogent Business & Management in May, 4 2021 aim to examine the social media activities of film promoters and the factors that have an impact on public decision-making and to watch film in the cinema.

According to Montajula Suvattanadilok The primary goal of film marketing is to encourage people to go to the movies. Many movie theaters have attempted to reach various levels of long-term attendance. In addition, many businesses and the film industry believe it is critical

to promote electronic word of mouth. However, social media advertising has expanded to the film industry in a different way. Following that, a marketing strategy was implemented that allowed audiences to be aware of and watch movies in theaters. In addition, a number of things must come together to entice moviegoers to see movies. To make film viewing more sustainable, a strategy to match market demand is required.

4. Hypothesis

- Using specific digital platforms tools can be more efficient in developing cinema marketing. The questionnaire is the main research method, select relevant personnel information. Views of different authors, literature and other valid sources such as articles & books supplements the selected research methods.

The analysis shows the advantages and disadvantages of digital platform's influence on cinema marketing. Through our research, we have highlighted some important issues and put forward some ideas on how to solve and improve this situation.

The hypotheses has been formulated as below:

H01: Digital platforms influence an individual's willingness and motivation to Watch movies. Moreover, the filmmakers to better produce and market their films.

H02: There is a strong relationship between digital platforms and a films product, price, place, promotion, people, process, and physical evidence, also known as cinema marketing mix.

I. digital platforms.

Introduction.

You will hit an organization undergoing "digital transformation" nine times out of ten these days if you throw a rock. This is correct for a reason. As technology has grown in leaps and bounds over the last few decades, the entire world has been through its own digital change. For businesses of all shapes and sizes, embracing the digital world is almost a requirement.

Digital Platforms are an important part of a company's digital transformation since they provide an online area for transactions and engagement between the company and its customers. Platforms come in a variety of forms, such as social media platforms, service platforms, and media sharing platforms. The sort of platform employed is determined by the digital business's ultimate objective.

The competitive advantage of integrated analytics and customized solutions is what gives platforms their power. Each digital platform improves user interactions by establishing its own set of rules, such as how much advertising money is allowed, how content and suppliers are managed, and how user connections are managed. Extensive vendor management workflows, labor-intensive metadata publishing processes, a lack of distribution platforms, extended product launch times, legacy platforms without self-service capabilities, poor customer experiences due to complex front-end systems, and rising operational costs due to manual back-end operations can all be addressed with digital platforms.

1. A brief history of digital technology/digital transformation.

1.1. What is technology?

The word "technology" comes from the Greek words "Techne," which means "art" or "artisanship," and "-logia," which means "study of a subject." The term "technology" is associated with the word "episteme," which means "knowledge." Technology is thus the skill of studying and learning.

Technology has always had a significant impact on society; it is used to automate, improve, and inform, and these factors have pushed technological advancement from the past to the present.

The digital revolution, with its ubiquitous connectivity and powerful artificial intelligence, is the most recent phase of human socioeconomic development. The first technological revolutions date back to the ages of stone, bronze, and iron, when material transformation was the driving force behind Schumpeter's destructive process. The second meta-paradigm of social modernization concerns energy transitions (sometimes known as "industrial revolutions"), which include hydroelectricity, vapor, electricity, and combustion. The current meta-paradigm is focused on information transformation. At the end of the 1980s, less than 1% of the world's technologically stored information was in digital format; by 2012, that figure had risen to 99 percent. Every 2.5 to 3 years, humans can store more data than they

have since the dawn of civilization. This section examines the theoretical framework that precedes it as well as some related data.

1.2. New digital wine into the old wineskins of innovation theory.

The debate over digital technology and social change is part of a larger body of work in the field of innovation theory. The most widely accepted foundation of innovation theory is Schumpeter's concept of socioeconomic evolution through technological progress. It was given the evocative name "creative destruction" by the supposed "prophet of innovation." Product cycles, fashion and investment lifecycles (including the so-called Kitchin and Juglar cycles), and so-called business cycles are all affected by creative destruction. "An endless number of wavelike fluctuations will roll on simultaneously and interfere with one another in the process... of varying span and intensity... overlaid on each other," says the author. High-level economic cycles (also known as large waves or long waves) are new phenomena linked to technological paradigms that modernize the way society operates, including its economic, social, cultural, and political structures.

The work of Soviet economist Nikolai Kondratieff, who had already established two cycles of expansion, stagnation, and recession, was expanded, theorized, and generalized by Schumpeter. It designated hydraulic mechanization as the keystone technology of its first industrial revolution (which included moulins and irrigation systems, as seen in Figure 1). (1770-1850). The next long wave has been made possible using vapor technology (1850-1900). (This includes railroads and industrial machinery). According to Kondratieff, a new cycle began in 1900, which Schumpeter dubbed the "Third Kondratieff." The electrification of social and productive organizations, particularly manufacturing firms, is a significant trend (1900-1940). Later, Schumpeter economists added the lengthy wave of motorization (1940-

1970) and the era of information and telecommunications that followed.

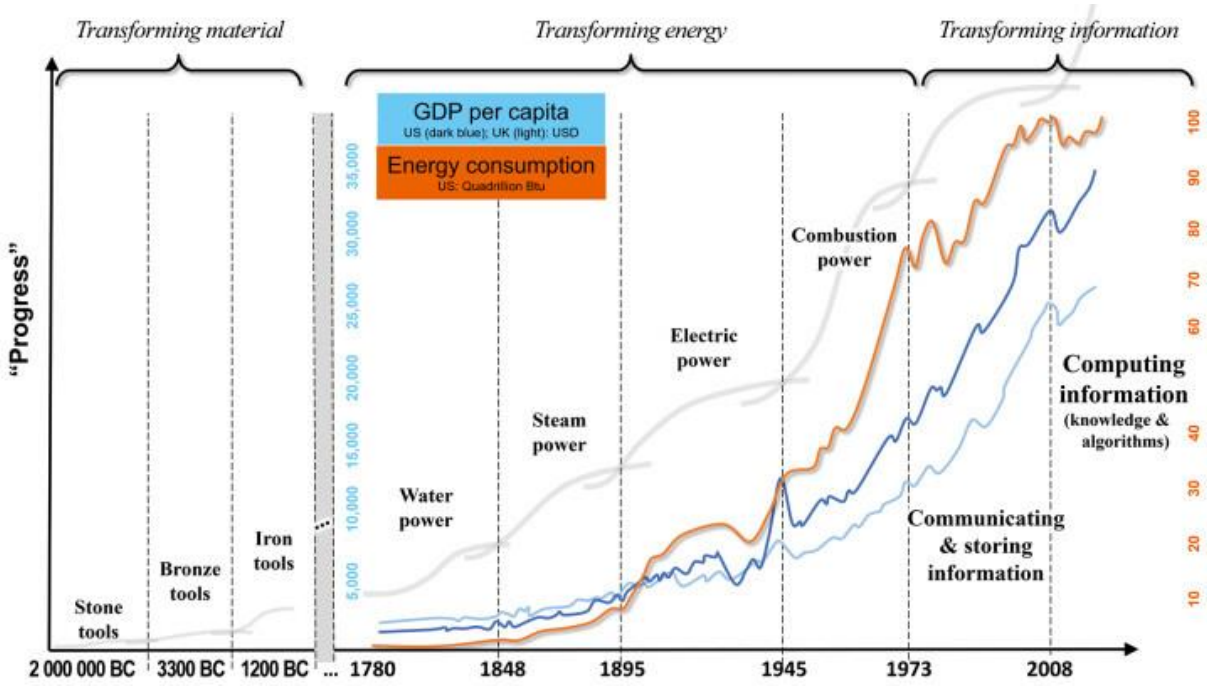


Figure 1: Schematic presentation of Schumpeterian long waves. GDP, gross domestic product
Source: Martin Hilbert, digital technology and social change, 05/11/2010

Other viewpoints, such as historical medical advances, military technology, institutional or cultural development, or the nature of communication itself, can help to round out this particular historical classification scheme, which is mostly driven by industrial economists. In the field of innovation theory, it is common to name long-term paradigms of human history after the dominating technological tools. This practice is credited to historians, who divide the archeological periods of the first civilizations into three categories: stone age, bronze age, and iron age, in that order (figure 1). "Civilization progresses by increasing the number of significant operations that we can perform without thinking," says the general principle. The automation must be fueled by what is known as universal technology in order to create a large cloud in the form of long waves.

Those fulfill *"the following conditions: (i) clearly perceived low-and descending- relative cost; (ii) unlimited supply for all practical purposes; (iii) potential all-pervasiveness; (iv) a*

capacity to reduce the costs of capital, labor and products as well as to change them qualitatively." [1]

The logical combination of technological creation (Schumpeter called it "realization of New Combinations") explains why long successive waves have a tendency to converge over time (remember that the age of stone is 2 000 000 years and the age of Bronze is 2000 years). Exponential progress is the result of a growing menu of alternatives.

Because financial crises, recessions, and social crises are all linked to the recession, the process of societal development is both destructive and constructive.

Each technological revolution is initially viewed as a promising new opportunity, but it quickly becomes clear that it poses a challenge to the established ways of doing things in businesses, organizations, and society as a whole. The new technological-economic paradigm is gradually emerging as a new "common sense" for effective action across all endeavor domains. Nonetheless, while competing forces, profit seeking, and survival pressures help to disseminate economic change, a substantial inertia arising from habit, ideology, and acquired interests stifles change in larger social and institutional domains. The chaotic period could be explained by the disparity of change rates in the technical-economic and socio-institutional domains.

To put it another way, in each cycle, the initial excitement about prospects (often economic) is followed by a wake-up call that prompts consideration of drawbacks (often societal). It is well known that the industrial revolution brought with it a great deal of prosperity, but also a great deal of inequity and economic difficulties. The current era of digital technology and societal development is not an exception.

1.3. The diffusion of the digital paradigm.

Between 1970 and 2000, a slew of terms were coined to describe the most recent phase of this long-running and ever-increasing societal transformation, including "postindustrial society,"

[1] https://www.tandfonline.com/doi/full/10.31887/DCNS.2020.22.2/mhilbert google scholar

"information economy," "information society," "fifth Kondratieff," "information revolution," "information era," "digital era," and "information era" (in chronological order). Despite the fact that only time can provide the empirical evidence required to categorize the current epoch, recent developments show that we live in a perpetual state of flux inside the information age.

The Kuhnian process for solving scientific puzzles began in 1948 with Shannon's concept of "digital" in the field of telecommunications (also known as "bit"), and is focused on the communication challenge. Engineers have been working for more than a century to find the Shannon limit on maximum communication capacity, which was finally discovered in the early 1990s (for all practical purposes). Since then, large-band communication has been transmitting entropy-based information at the speed of light via radio waves and optical fiber cables, which appears to be the fundamental limit of information transmission in our universe.

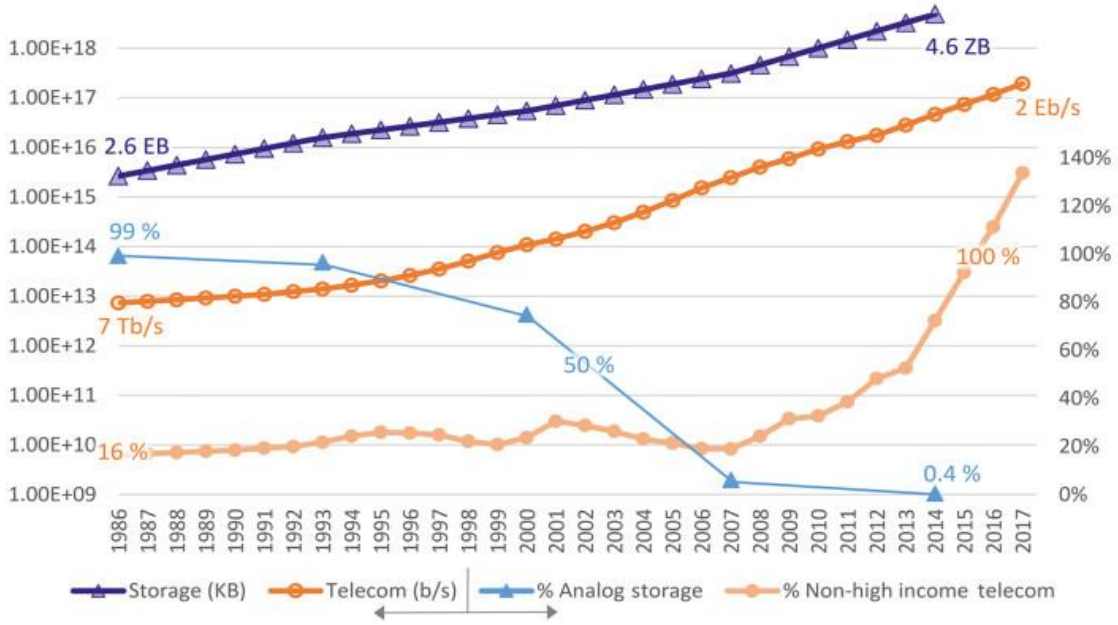


Figure 2: The world's technological capacity to store and telecommunicate information. Non-high-income telecom refers to the ratio of installed bandwidth capacity between non-high-income countries and high-income countries. EB, exabytes; ZB, zetabytes; Tb/s, terabits per second.

Source: Martin Hilbert, digital technology and social change, 05/11/2010

As has always been the case in technological paradigms, a successful technological innovation process was closely followed by a technological diffusion phase. The world was devoid of Internet connections and mobile phones in an unprecedented amount of time. As a result, the global communication's spatiotemporal limits have been resolved, and large amounts of data have been accumulated, which has been dubbed "big data" afterwards. We date the start of the "digital era" to 2002, when global technological tools were capable of storing more digital data than analog data for the first time (Figure 2). At the end of the 1980s, just about 1% of all information stored around the world was digital, however in 2012, 99 percent of all information stored around the world was digital. Over the last two decades, the world's technological capacity to communicate and store information has increased by 25 to 35 percent per year (doubling every 2.5 to 3 years — see the left-hand logarithmic axis of Figure 2).

As is customary, the spread of a new paradigm is never instantaneous, but rather takes place over time via social media, inevitably resulting in a divide between the wealthy and the poor. Figure 2 also shows how the resulting digital fracture diminishes with time in the real world. At the end of the 1980s, low-income countries provided 16 percent of installed bandwidth capacity, but by 2015, they had more bandwidth than high-income countries (China in the lead). The fact that the gap between countries is narrowing is a good thing.

At the same time, the capacity of the bandwidth inside countries and among people all over the world, regardless of nationality, continues to be strongly correlated with income. With persistent income inequality, the fracture of the digital bandwidth should become a systemic and persistent feature of modern societies, especially when their attention shifts from a minimum level of connectivity to the bandwidth.

The quantification of information and communication has resulted in an unwelcome increase in information overload for humans, whose mental faculties have been put to the test by the goals of information economy. Simultaneously, this has resulted in a highly mediatized "unreasonable effectiveness of data" in order to obtain usable knowledge via artificially intelligent machines. Our global processing capacity has grown three times faster than our

capacity for data storage and communication (at an annual rate of about 80%), allowing us to evaluate data in an automated manner. For many practitioners, artificial intelligence (AI) has become synonymous with automatic data-driven learning, particularly neural networks and deep learning architectures.

The artificial intelligence field has advanced at a breakneck speed. IA has not only surpassed humans in a number of cognitive tasks, such as cancer diagnosis and speech recognition (the IA's rate of verbal errors fell from 26% to 4% between 2012 and 2016), but it has also become an essential component of society's most fundamental structure. Blocks. Today, most people trust the IA not just for their daily lives, such as anti-lock brakes in cars and automatic pilots in planes, but also for the filtering of their cultural, economic, social, and political beliefs. AI manages the electrical grid and executes three stock exchange transactions for four people in the United States, as well as a three-person marriage in the United States. If we were to study other species that have outsourced nearly all energy allocation decisions, three-quarters of resource allocation decisions, and one-fourth of reproduction decisions to intelligent and active systems, we would be less likely to treat them as two, and self-contained systems. We see it as an indivisible sociotechnical and organizationally intertwined system. From the historical perspective of social change, the union of biology and artificial intelligence has reached a tipping point, at least from the perspective of the social sciences as a whole. The disadvantages of this integration are becoming more obvious, including the loss of private life, political polarization, psychological manipulation, addictive behaviors, social anxiety and distraction, disinformation, and mass narcissism.

1.4. Amid the third metaparadigm.

To summarize, there are three unique long-term metaparadigms, each with its own set of long-term waves (Figure 1). The first is concerned with material transformations, such as those involving stone, bronze, and iron. The second, often known as industrial revolutions, focuses on energy transformations such as water, vapor, electricity, and combustion power. Finally, the most recent metaparadigm is concerned with information transformation. This began with the expansion of transmission and storage of data, and has now progressed to the age of algorithms, which aims to automate the conversion of existing data into usable knowledge.

2. Cinema and new technologies.

The digital revolution, with its ubiquitous connectivity and powerful artificial intelligence, is the most recent phase of human socioeconomic development. The first technological revolutions date back to the ages of stone, bronze, and iron, when material transformation was the driving force behind Schumpeter's destructive process. The second meta-paradigm of social modernization is energy transition (also known as "industrial revolution"), which includes hydroelectricity, vapor, electricity, and combustion. The current meta-paradigm is focused on information transformation. At the end of the 1980s, less than 1% of the world's technologically stored information was in the form of a digital file; This percentage was higher than 99 percent in 2012. Humans can store more information every 2,5 to 3 years than they have ever been able to since the dawn of civilization. Scenes that were originally filmed at 16 frames per second due to insufficient technology can now be enlarged to 18 frames or more. As a result, they can be classified as fast movements. As a result, there is no way to see reality because the pictures in these films have created a reality that is quite different from real life. Tele-spectators who watch fast-paced events using accelerated images realize that the scenes shown do not create a realistic impression of life, and the accelerated images they see in these films attract more attention as fiction or entertainment.

After the 1929 era, the people of the voice knew that technology had not stopped progressing, thanks to challenges and attempts to display several images per second in order to achieve the most realistic perception without tiring the human eye. 24 pictures is a small sweet spot where sound and image blend well. As a result, "24" is widely regarded as the industry standard for movie theaters. The number 24 is also used as a standard in modern cinematographic technology. "The film is real-time at 24 frames per second," said French director Jean-Luc Godard. With only 24 images per second, the illusion created for the public at the cinema is now put to the test. Even if the images of the films are broadcast at real-time values of diffusion, the cinema broadcasts at "24 images per second."

In the modern era, all of the digital era's innovations have influenced cinema; the perception of "reality" by professional and amateur filmmakers is no longer limited to 24 images, but this perception persists and gives rise to a slew of reality initiatives aimed at utilizing the new cinematic possibilities. The new possibilities for filmmaking using digital technology, as well as the distribution of films created with this technology via digital media, have given cinemas a whole new level of production and presentation. Since the year 2000, digital platform advancements have ushered in a shift in traditional cinematic language ideas for film productions. Professional and amateur filmmakers with access to digital cinema technology have begun to shape the future of the medium by utilizing these advancements and improvements. Among these changes, the two innovations introduced in the 1990s and 2000s, in particular, resulted in a significant shift in the public's view of cinematic language. The first of these inventions is the "DV" (Digital Video) technology. The second is the website www.youtube.com. Thanks to Digital Video (DV) technology, the process of making a film has become more accessible and practical for all those interested in cinema, while the website "YouTube" has offered a sharing platform.

As a result, the stages of cinematographic production (dramatization/writing a story for an event/subject, visualization, montage, etc.) as well as the phases of delivery to/sharing with the public of these films, made possible by digital cinema technology have undergone significant changes. The main reason for this is that, thanks to DV (Digital Video) technology, amateurs may now participate in filmmaking, which was previously only available to professionals until the introduction of DV technology (Digital Video). As a result, amateur filmmakers have been able to produce films on a shoestring budget and distribute them to viewers via online platforms such as YouTube and Vimeo. This independence, which digital platforms have provided to the film industry, has allowed amateurs to produce films and, more importantly, has encouraged the public to watch them. The ability for amateurs to make low-budget films and share them on the Internet thanks to digital video (DV) technology, as well as the "new cinematographic language" used in these productions, which is both numerous and speaks a different language than the traditional cinematographic language, are

of such a nature that they can break the rules that have been well accepted in the cinematographic language until now.[2]

3. Conceptualizations of digital Platforms.

3.1. Non-digital platforms.

The experts in industrial innovation management (Baldwin and Woodard, 2009) regard platforms as a stable, a steady core, and a changing periphery. This concept of modularization specifies distributed development and recombinant creativity opportunities (Henderson et Clark, 1990; Baldwin et Clark, 2000).

In terms of manufacturing process perimeter, a plate-form can be classified as follows:

(1) Internal platforms, which allow for the recombination of sub-units within the cabinet.

(2) Supply Chain Platforms, which coordinate external suppliers around a single manufacturer.

(3) Industrial Platforms, which pool the external capabilities of complementary products (Gawer, 2014).

The plates-forms of the two last categories provide not only a reliable core, but also act as a mediator between various user groups.

By bringing together multiple groups of users, platforms create network effects or network externalities.

Externalities of network (Katz et Shapiro, 1985) are usually direct if the value of the platform is determined by the number of users in the same group, i.e., the value of the product rises as more people buy, connect to, or use the platform or the services it provides. Direct network effects can be seen in social media platforms, which become more useful as more people join the site. When the number of users in a specific group determines the value of a platform, the externalities are indirect. For example, if there are more developers creating games for this

[2] The effects of digital communication in cinema: 'a new film language' H. Hale künüçen∗

system, it becomes more appealing to buyers. In other cases, network indirect effects can be negative, such as in the case of advertising, where the presence of a larger number of advertisers on a search engine platform reduces the value of the platform for independent advice seekers. Once a product or technology has been adopted, these network externalities provide new and existing users with benefits such as lower prices, less uncertainty about future versions of platforms and complementary services, user communities, higher-quality products, and new market opportunities. (2007, Dew and Read).

3.2. Digital platforms.

Despite the fact that the majority of publications on industrial innovation management on plates-forms assume that modularization is controlled by a global hierarchy of conception (Clark, 1985), this is not always the case with digital plates-forms. The homogenization, editability, reprogrammability, distributivity, and self-referentiality of data are all impacted by digital technology (Yoo et al., 2010 ; Kallinikos et al., 2013).

There are a variety of ways to think about digital platforms. Digital platforms are fully technical artifacts in which the platform is an extendable base of code and the ecosystem is made up of third-party modules that complete the base of code (Tiwana et al., 2010 ; Boudreau, 2012). A digital platform, on the other hand, can be thought of as a sociotechnical assemblage that includes technical elements (such as software and hardware) as well as organizational processes and standards (Tilson et al., 2012).

While a linear value chain refers to businesses that use step-by-step processes to manufacture, distribute, and sell goods (Parker et al., 2016), digital platforms have altered this process by incorporating networked relationships between consumers, producers, and consumers (Hermes et al. 2020c) as well as the platform itself (Hein et al. 2020). There are four different perspectives on the investigation of digital platforms.

(1) The first is a market perspective, which dates back to Rochet and Tirole (2003), who investigated the marketability of platforms in the face of network external effects. Evans (2012) defines exchange platforms as "the creation of value by assisting two or more categories of users in gathering, finding, and connecting, and exchanging value."

(2) Second, digital platforms are viewed as software platforms that contain a variety of service modules from a technical standpoint (Tiwana et al. 2010). Each modular service is a software subsystem that can be used to enhance the platform's functionality (Baldwin et Woodard 2009).

(3) In terms of the socio-technical standpoint, it is concerned with how the owners of digital platforms integrate and manage their ecosystem (de Reuver et al. 2018). These innovation platforms provide technological tools such as APIs to orchestrate industry innovation while collaborating with third-party partners to create value (Hermes et al. 2019 ; Schreieck et al. 2016).

(4) In general, digital platforms rely heavily on autonomous agents who provide value to the platform's value proposition from the ecosystem's perspective (Riasanow et al. 2020). Teece (Teece, 2018). As a result, digital platforms provide digital capabilities for utilizing the ecosystem's generative capacity (Hein et al. 2019b). This fundamental principle emphasizes the need for digital platforms to provide and coordinate autonomous agents while managing the independencies that result (Adner 2017 ; Kapoor 2018). All view points are taken into account.[3]

4. The emergence of the platform economy and its link to public interests.

Electronic communication has long been a hot topic among legislators. Because technology allows people, businesses, and governments to interact in real time, it is vital for economic progress. Simultaneously, economies of scale and network effects characterize the delivery of electronic communication services, which can lead to natural monopolies and all of the negative consequences that come with them, such as exorbitant price, poor quality, and a lack of innovation. Other public concerns, such as privacy, are inextricably tied to the use of electronic communication services.

The story is more or less the same in the media industry. For a country's economic prosperity, democracy, and press freedom, an independent and pluralistic media landscape is essential.

[3] Digital Platforms and Market Dominance: Insights from a Systematic Literature Review and Avenues for Future Research Conference Paper, May 2020

The media industry, like the telecommunications industry, is characterized by a significant trend toward consolidation, but for different reasons. This could compromise the public's interest in journalistic independence and broadcast diversity. In order to control dangers and encourage full economic growth, both electronic communication services and media have always been subject to policymaking and regulatory regulation. The development of the Internet shook the media and electronic communication businesses, putting established government policies to the test. Because of the Internet, markets have evolved, giving businesses and governments tremendous opportunities to develop new and improve existing services for accessing and disseminating information, as well as serving their consumers. Simultaneously, the Internet increased economies of scale and network effects significantly. Furthermore, a flood of new (legal and illegal) business models centered on gathering and exploiting personal user data on a scale previously unfathomable in the 'real world' have emerged.

The Internet also facilitated the establishment of the so-called "platform economy." End-users rely on digital platforms to supply or gather services and content from a variety of service and content suppliers. Some of these platforms appear to be merging into larger conglomerates of interconnected platforms, with several quickly establishing themselves as dominant market players. Platform owners act as gatekeepers or bridge builders, bridging the gap between parties on different sides of the platform. Their platforms bring new and low-cost services to consumers, but they also limit the ability of new businesses to enter the market. They also have an impact on how other market sectors function and operate, such as consumer electronics and services. [4]

4.1. Digital transformation.

The use of technology to significantly improve an organization's performance or reach is known as digital transformation, and it is a popular topic among businesses all over the world. Leaders from all industries use digital tools like analytics, mobility, social media, and integrated smart devices to improve customer relationships, internal processes, and value propositions, as well as to improve their use of older technology like ERP. Given the speed

[4] Digital platforms: an analytical framework for identifying and evaluating policy options, 2015, google scholar

with which digital technology has had an impact on the media industry over the last decade, other executives recognize the importance of paying attention to their industries' progress right now. The study also includes three elements that change for each location.

This new digital environment fundamentally challenges established social science research approaches, allowing for an incredible rate of innovation (the Internet changes at a fast pace) and remarkable data accessibility (Karpf, 2012). A new wave of study is developing from a number of domains, ranging from computer science to behavioral science, to solve these concerns.

5. Digital Platform layers.

Many Silicon Valley companies are working to develop the next generation of digital platforms, such as Uber, Facebook, and LinkedIn. However, there is sometimes a lot of misunderstanding about what a platform is. We have seen it happen in a number of businesses, where even industry specialists do not understand what the term "platform" means.

During a recent high-level architecture examination, there were numerous differences on this topic. The discrepancies between the "platform as a service" PAAS and the "platform services" itself were the topic of debate at this conference. However, there are only three plain couches towards the end. Oftentimes, the most basic models are the most effective. In the context of a digital platform architecture, there are three layers to put into consideration.

5.1. Product & Services Layer.

This is the couch that your clients and partners will see. This layer provides a consumer experience (through mobile, Smart TV, PC, Tablet, etc.) or an API that another machine can use in the digital world. The product and service delivery sofa is the location where the goods and services are delivered.

5.2. Core Platform Services Layer.

This couch may be found under your products and services. Identity, authorization, command creation, and service execution are examples of critical services that make up the platform. In

the vast majority of cases, the layer of products and services has an orchestration function that refers to these foundational services in the context of a specific "service product" experience.

5.3. Infrastructure Services Layer.

This is the world of PAAS (platform-as-a-service) and IAAS (infrastructure-as-a-service) (infrastructure as a service). It is here that the "Amazon Web Services" of AWS and Azure come into play. The infrastructure layers provide the hardware and platform services you will need to build, host, and run your digital platform solutions. Databases, virtual machines, waiting list products, and other useful items are all included.

The use of a straightforward approach is a good place to start when developing a friendly digital platform strategy for businesses.[5]



Figure 03: digital platform layers

Source: three key components of digital platforms, linkedin

[5] https://www.linkedin.com/pulse/three-key-components-digital-platform-eamonn-mccormick/

6. Components of digital platforms.

In terms of technical capabilities, the platform must provide a single source of truth, synchronize in real time with other recording systems, and provide a clear picture of what is going on in the company to everyone, from the project manager to the upper management. Individuals should be able to focus on strategic, high-value-added work by automating repetitive processes. Individual collaboration should be made easier as well, but with the type of explicit responsibility, that promotes a culture of ownership.

"There are a wide number of tools that these platforms should offer. As the main working environment, though, security has to be high on the list of needs. Mike Frane, vice president of network, security and digital experience at Windstream Enterprise, said digital transformation is an expensive undertaking; Gartner predicts businesses worldwide will spend $3.85 trillion on IT in 2019."

Here are nine things enterprises should consider when picking a platform.

6.1. Software-Defined Wide Area Network.

Infrastructures and services for software-defined wide-area networks (SD-WAN) are more adaptable and evolving than traditional wide-area network options. They provide a cloud-based network management model that is usually active, as well as a platform for the deployment of new intelligent user-centric services that combine automatic learning and artificial intelligence.

6.2. A Unified Digital Experience.

Reports and analyses are improved by a centralized multiplatform interface that provides visibility and network management, allowing businesses to access a complete board of directors at any time, from any location, on any device.

6.3. Security.

As network traffic and data volumes grow, businesses must invest in multifactor authentication, on-premises and in the cloud, distributed denial of service (DDOS) mitigation, and end-to-end encryption to protect their network infrastructures.

6.4. Cloud Access.

Christian Lund, co-founder of Templafy, has highlighted the importance of providing enterprise cloud access with multi-device compatibility and third-party software interfaces to enable the development of superior and secure digital experiences. He claims that cloud-based software allows employees to work from anywhere without the need for remote office sessions. If your company has multiple physical locations, a cloud-based software can help you manage your work and access information no matter where you are.

Employees on the move must be able to access the same documents from a variety of devices, making it easier to manage and distribute their work. Integration of third-party software is accomplished by a model management system that integrates with third-party applications, which can be inconvenient if you work from multiple programs on your desk. "If businesses implement these three changes in their digital work platforms, they will provide employees with a more consistent experience and will make it easier for remote workers to align with the company's messaging system," he said.

6.5. Structured Processes.

Given that a digital workplace is widely regarded as a virtual equivalent of a physical workplace, it is logical to assume that careful planning and structured management processes are essential elements of digital workplaces, according to Khiv Singh, senior vice president of Sapience Analytics sales and marketing. It's pointless to say that Singh is a proponent of using handwriting analysis on the job site to better understand what's going on. Three crucial measures must be provided in order for the Digital Workplace to continue to function.

6.6. Measuring Productivity.

Managers must keep track of the resources (time, effort, and collaboration) required to achieve a certain result in order to obtain a true measure of knowledge workers' productivity. Obtaining these entry data, on the other hand, can be difficult at times. The key to solving this problem is to automatically record employee entry data, which can be done by incorporating automated effort surveillance technology into workflow processes.

6.7. Keeping Workers Engaged.

The use of manual labor is more of a descendent approach, with the company as the starting point, as well as the company's mission, values, vision, culture, and goals. The goal is to determine how employees are connected or emotionally engaged in relation to these goals and values, as well as how the work environment fits into the corporate structure that is formed and transmitted from the top.

6.8. Employee Experience.

In terms of employee experience, it is a proactive and ascending approach that seeks to understand from the perspective of employees: what challenges do employees face on a daily basis in order to do their jobs, and do companies provide them with the right tools, a sufficient amount of collaboration, and a conducive and distraction-free work environment in which to do their jobs.

6.9. Adaptable Platforms.

Finally, LumApps CEO, Sébastien Ricard, believes that businesses should seek out platforms that are multipurpose and capable of interacting with existing technology, allowing the platform to grow and adapt to the needs of the business.

According to him, decision-makers should give priority to platforms that allow them to control what information is shared and how it is shared while also encouraging collaboration and participation. Finally, decision-makers should consider systems that include analyses that provide a snapshot of user activity so that they can track results and determine their impact on employee engagement.

Finally, leadership involvement is critical to the success of a digital work platform in terms of employee engagement. The more business leaders participate in a platform's social media channels, the more likely their partners will do the same. [6]

[6] https://www.cmswire.com/digital-workplace/9-components-your-digital-workplace-platform-should-have/

7. Digital platforms used by cinematographers.

Professionals, students, communities, and organizations can leverage web and mobile technologies to trade, co-create, and discuss user-generated content on highly dynamic platforms. They have a tremendous impact on communication between enterprises, organizations, communities, and individuals.

To promote future films, production companies and advertising organizations have recently began to employ social media and other media sharing sites. In addition to addressing their current audience, these studios and agencies will have the option of expanding their market by reaching out to social media users who may become new audience members.

According to Chong Oh's research, "the more a movie studio is ready to connect with its followers via social media, the more probable it is to have a greater WOM [Word—Of—Mouth] volume." As a result, the chances of a stronger opening weekend box office performance" increase (as cited in Science 2.0). By connecting with followers on social media, production studios will be able to home down on personal interests while enhancing product visibility. By raising brand recognition, it also allows studios to be more active and complex with their film advertising. The overall cost is reduced when compared to traditional print or digital media marketing. To promote their films.

Production studios have employed two social media networks to advertise their films, Facebook and Twitter, and one media-sharing platform, which is YouTube.

7.1. Social media platforms.

In 2005, O'Reilly's described social media by its technical aspects: "*Social media is a broad term that describes software tools that create user-generated content that can be shared*".

In addition, there was Social media marketing which Chi defined as "*a connection between brands and consumers while offering a personal channel and currency for user-centered networking and social interaction*" (2011).[7]

[7] Evaluating the impact of social media on driving sales through movie theatre for independent movies in France, Clara Joecklé. August 2016.

According to Merriam-Webster, "Social Media" are "modes of electronic communication (as Web sites for social networking and microblogging) via which users create online communities to share information, ideas, personal messages, and other content (as videos)" ("Social media," n.d.). Social media refers to websites and mobile applications that bring people together. The majority of people who use social media are between the ages of 18 and 29, accounting for 83 percent of Internet networking users (Brenner & Duggan, 2013).[8]

Social media can be viewed in many different ways. It's a collection of software-based digital technologies—most commonly portrayed as apps and websites—that give users digital environments in which they can send and receive digital content or information across some type of online social network. In this context, the term "social media" refers to popular platforms and services like Facebook, Instagram, and Twitter. In practice, we can consider social media to be another type of digital marketing channel that companies can utilize to communicate with customers through advertising. However, rather than merely digital media and specialized technical services, we might think of social media in a larger sense, understanding it as a digital realm where people conduct significant parts of their lives. From this perspective, social media is less about specific platforms or technologies and more about what people do in these environments. To date, it's largely been about spreading information, and it's usually thought of as a form of (online) word of mouth in marketing (WOM).
Based on these definitions, we consider social media to be a technology-centric—but not entirely technological—ecosystem in which a diverse and complex set of behaviors, interactions, and exchanges involving a variety of interconnected players (individuals and businesses, organizations, and institutions) can take place. Social media usage is widespread and culturally significant. This definition is purposefully broad because we believe that social media has developed into practically anything that can exist in a linked, networked digital environment with interaction—content, information, behaviors, people, organizations, and institutions.

[8] Social media marketing in the film industry Kerynne Tejada march 2015

It has evolved from simply being an online manifestation of WOM activities to also allowing for the creation and exchange of material and information. It is culturally significant at both the local and global levels, pervading cultures (and geographical barriers). [9]

7.1.1. Facebook.

As the World Wide Web grew in popularity, social networking transitioned to web-based applications. The first wave was made with a specific goal or target audience in mind. Both Classmates.com and Match.com were launched in 1995 and have remained successful in their respective fields. In 1999, more concentrated networks were launched. Friendster was founded by Jonathan Abrams in 2002, ushering in the current era of social networks. In 2003, Intermix Media launched the social networking site MySpace. It was a clone of the fundamental feature of Friendster. Thanks to Intermix Media's enormous mailing lists, MySpace quickly surged to prominence among social networking sites. In October of 2003, Mark Zuckerberg founded Facebook.

Facebook is a Meta-owned online social media and social networking service based in the United States. Its term comes from the Facebook directories that are widely distributed among American college students. Initially, membership was limited to Harvard students, but it has since expanded to accept students from other North American institutions, as well as anybody over the age of 13 since 2006. As of 2020, Facebook had 2.8 billion monthly active users, ranking it fourth in terms of worldwide internet usage. In the decade of 2010, it was the most popular smartphone app.

With 2.85 billion monthly active members, Facebook is the most popular and well-known social network on the Internet and on mobile devices (as of 31 March 2021). It allows users to produce and share content, engage with others, and receive notifications from several accounts, making it an ideal platform for online marketing.

According to the Wall Street Journal, Facebook is working on a system that would allow advertisers to tailor ads to specific groups of people who share common interests.

[9] The future of social media in marketing Gil Appel1 & Lauren grewal2 & Rhonda Hadi & Andrew t. Stephen, 2020.

Facebook Inc., the social networking site, is quietly working on a new advertising system that will allow marketers to target users with adverts based on the vast amounts of information they provide on the site. Eventually, it hopes to refine the system to allow it to predict what products and services users might be interested in even before they have specifically mentioned an area.

EBay's Group Gifts offering uses the Facebook platform. To use Group Gifts, users must first log in with their Facebook credentials, then choose the friend for whom they want to buy a present, and finally search for an appropriate item. The site can send generic gifts, but an informed user can instruct the computer to look through the gift recipient's Facebook Likes list and select a collection of things that correspond to their preferences. The user can then decide how much they want to donate and how much they want to leave for others to contribute once the gift has been chosen. Then they can immediately post a status update on Facebook informing others that they can help with the present. These friends can click on the update to go to the Group Gifts site and submit their contributions when they see it. The transaction is completed after the total of all contributions meets the purchase price of the gift, and the receiver receives the gift, as well as a list of all the friends who contributed and brief messages from them. It's a true social experience. It removes some of the actual off-line obstacles involved with group gift giving, such as the need to physically solicit people and the danger of embarrassment if you ask someone who does not want to donate to donate. The web application simply makes it possible for others to contribute if they like. It also seeks to strengthen bonds between friends. It has major strategic ramifications for eBay as well. The company will be able to sell a greater number of higher-priced items. Additionally, because customers are practically advertising the service to their friends, eBay's cost of acquiring customers is decreased. In other words, both Facebook users and companies benefit from this form of social marketing.

When it comes to Cinema, 86 percent of Internet users between the ages of 18 and 29 utilize Facebook. This social media platform allows producers to create likable pages for their films. Followers who "like" the page will receive notifications about updates and new campaign content. Articles about the upcoming film, photographs, and giveaways are all examples of this. News, reminders, images, clips, trailers, and any related press coverage of the film are the most often shared postings ("Filmaker Media Guide," n.d.). Anyone who has liked the

page can like, share, and comment on the posts that have been created. Facebook strengthens the interaction between production studios and their audiences by allowing for dialogues between the two as well as between audience members. Because it is currently the largest social media network, most studios use it to promote themselves online.

7.1.2. Twitter and micro blogging.

Twitter is a microblogging and social networking service located in the United States that allows users to post and receive "tweets," which are short messages. Registered users can write, like, and retweet tweets, but unregistered individuals can only read those that are publicly viewable. A browser or mobile frontend software is used to access Twitter. Prior to April 2020, only SMS could be used to access services. Twitter, Inc., a firm based in San Francisco, California with more than 25 offices across the world, provides the service. Tweets were originally limited to 140 characters, but in November 2017, the maximum for non-CJK languages was lifted to 280 characters. Audio and video tweets are still limited to 140 seconds on most accounts.

In March 2006, Jack Dorsey, Noah Glass, Biz Stone, and Evan Williams founded Twitter, which premiered in July of that year. In 2012, the service handled an average of 1.6 billion search queries per day, with more than 100 million users posting 340 million tweets per day. It was one of the top ten most-visited websites in 2013 and has been dubbed "the Internet's SMS." Twitter had over 330 million monthly active users at the start of 2019. In practice, a small group of users writes the great majority of tweets.

Micro blogging is a type of blogging in which each post is limited in size; for example, Twitter updates are limited to 140 characters. Because of high-profile celebrity members and an appearance on Oprah, Twitter exploded in popularity in the first half of 2009, and it is now more mainstream than other social media applications. Most businesses should be on Twitter; it is simple, needs little time, and can immediately pay off in terms of improved brand awareness, sales, and customer information. Twitter can also be used to promote new blog entries, advertise special offers, or keep readers up to date with links to key news topics. One method to stay on top of what your competitors are doing is to follow them on Twitter. By subscribing to their tweets, the corporation may express support for their Twitter-loving clients. Briefly, Twitter for businesses is a quick, easy (and free) way to:

- ✓ Stay on top of what your competitors are up to;
- ✓ Stay in touch with your own customers (subscribe to their Tweets and see what they're up to);
- ✓ Offer exclusive discounts and sales alerts;
- ✓ Provide team members and staff with internal updates;
- ✓ Get the inside scoop on business prospects, trends, and breaking news.

A Twitter account is used by around 27% of Internet users between the ages of 18 and 29. (Brenner & Duggan, 2013). There are options to favorite, retweet, and reply to tweets. Many film companies utilize Twitter to disseminate news, articles, and other content. By engaging in any of the three activities listed, users can communicate with movie studios, the movie's profile, and the movie's Twitter handle. As a result, a discussion between the two profiles is possible.

7.2. Media sharing platforms.

Production studios were able to sell their films in a new way with the emergence of the Internet and electronic technology—digital media. Production studios can strengthen their contact with their audience by making commercials more interesting by becoming digital. Trailers were the first type of digital material used to promote a film. They were little more than spliced compilations of film stills that were presented at the end of features when they were first developed (Fear, 2013). Trailers are one- to three-minute visuals that feature images, clips, and sound from a forthcoming film. These scenes symbolize and promote the overall tone and genre, story, and star(s) of the film (Finsterwalder, Kuppelwieser, & Villiers, 2012). Trailers, which can be seen before a film, on television, or online, help to express what the film is about and entice spectators.

Media sharing platforms, from the perspective of movie marketing intelligence, are *self-seeding data* sources, as users supply data through posts, shares, likes, comments, images, and other means. Moreover, each social media network provides its own analytical data to assist filmmakers in making advertising spending decisions and selecting specific advertising methods. Opportunities to identify audiences, emerging business relevant themes, brand

perceptions, user attitudes and behavior, market segments, and other indicators are among them.

By far the most popular are YouTube (videos) and Flickr (photos) (pictures). Whether it's Pinterest, Instagram, Flickr, or one of the many other media sharing sites popping up online, image and video-driven social media networks and sites are a fantastic resource for B2B businesses. There is more to online cinema marketing than Facebook advertisements, PPC campaigns, and banner ads. It is all about offering interesting, educational information to current and prospective customers. There are videos contained in this. The most major investment a firm may make is time, because many video sharing sites are free. B2B companies can benefit from corporate accounts on many of these social media platforms.[10]

7.2.1. YouTube.

YouTube is a video-sharing website based in San Bruno, California, that was founded in 2005. Steve Chen, Chad Hurley, and Jawed Karim founded it on February 14, 2005. It is the second most viewed website, after Google itself, and is owned by Google. YouTube has over one billion monthly users who watch over one billion hours of video each day. As of May 2019, more than 500 hours of video content were being uploaded per minute.

Google purchased YouTube for $1.65 billion in October 2006, 18 months after publishing its first video and 10 months after its formal launch. The fact that YouTube is now owned by Google has changed the site's revenue strategy, YouTube is moving away from solely generating revenue from adverts and is now delivering paid content such as movies and exclusive YouTube content. YouTube Premium, a paid subscription service that allows users to watch content without advertisements, is also available. YouTube and approved producers are both members of Google's AdSense program, which aims to increase both sides' earnings. It reported $19.8 billion in revenue for 2020.

[10] Social Media Marketing, Dr. M. Saravanakumar 1, Dr.T.SuganthaLakshmi, 2012.

Movie producers first adopted YouTube as a tool for consumers to watch their trailers because it has over 2 billion subscribers (October 2020). However, since several videos can be submitted to a channel, viral marketing have grown more complicated for studios. Several trailers are created to display different scenes from a film while yet delivering the same product. Clips can also be uploaded to show what kind of movie the audience will be seeing. YouTube has allowed production studios to share their videos with their audiences without having to wait for them to watch them.

YouTube allowed users to upload several trailers to show different parts from a movie, while Facebook allowed people to embed these uploaded video or audio for more integrated distribution, allowing people to watch movie excerpts across multiple platforms. Twitter is a social media platform that allows users to follow people, organizations, and campaigns while also expressing themselves, sharing photographs, and responding to tweets in less than 140 characters (Tejada, 2015). It disseminates information to a large audience as a prominent platform, allowing it to spread like a virus (Charlesworth, 2015).

In addition to publishing and sharing the films, Facebook allows users to stay connected and share their reactions to the content through regular updates and profiles via notifications. YouTube, too, provided a forum for users to provide input on uploaded content via the comments feature. All of these options combined prompted production companies to conduct their promotions on social media, which proved to be significantly more effective and widespread in their reach. Many movie studios tweet updates and stories, and the public responds with reactions and follows, allowing for communication between the two profiles. Tejada (2015, Tejada, Tejada, Tejada, Tejad Through another in-built function of Analytics, hit count and impressions, in YouTube and Facebook, the production studios were able to determine the type of audience most interested in the movie, as well as the regions where these clips are viewed. Film studios, producers, and creators have been able to use the internet and electronic technology to not only promote their films online, but to do so by reaching out to a large audience, spanning geographies, and engaging with people who are and may be their potential audience members. According to research conducted by Chong Oh, “the more a

movie studio is willing to engage with its followers via social media the more likely it is to have a higher WOM [Word-Of-Mouth] volume (Tejada, 2015).[11]

[11] Social media technologies and their impact on film making for students of digital media specialization in college of applied sciences, Nizwa, khamis saleem ambusaidi, November 2017.

Conclusion.

In education, technology should be like air: imperceptible, important, and always present. Technology should never be used to initiate change; rather, it should always be used to support it. Because technology is always evolving, it's pointless to think of existing technology as a stopgap, but rather as a first step toward even more innovation. Learning ecosystems should take advantage of technological advances such as digital learning platforms to allow students to easily transition between the real and digital worlds. Technology will undoubtedly aid the concept of lifelong learning in a variety of ways.

User interaction and advertising sales are at the heart of the social media platform's business strategy. Service platforms speed up digital transformation by allowing users to access products and services with a single click. The approach for a media sharing platform includes a financial model that includes data-driven advertising and web browser real estate.

High levels of security for both customers and the business, enabling engagement between the business and consumers, the ability to scale with ongoing digital evolution, and offering value for people using the platform are all critical elements of a successful platform. Digital platforms are likewise driven by usability and aesthetic appeal. Application programming interfaces (APIs) can help a company's ecosystem grow by providing strategic platform usage options.

II. Cinema marketing

Introduction.

Film has always offered millions of people around the world romance and escapism. The magical carpet whisked them away from life's harsh reality. During the Great Depression in the United States, movies served as a cure; they were the people's opium during World War II; and they continued to carry the public away from reality for decades afterward. Most of "the stuff that dreams are composed of" came from Hollywood, California, dubbed "the Dream Factory."

Since its inception, the cinema has undergone significant transformations. It is now a vital part of each country's culture; it is an art form in its own right, with its own set of standards and rules. It does, in fact, have a cultural function in our society; we learn, discover, argue, and improve our sensitivity thanks to the cinema... Other arts, such as painting or music, are also accessible and democratic, but this one is unquestionably more so.

Cinema, like every other market, has a life cycle. It is the way in which a product and its long-term consumption will evolve in the market to which it belongs; it also requires advertising and marketing. Film marketing, like all other areas of marketing, is concerned with both the production and consumption of film as a service, and this dual focus is evident in this chapter.

Film marketing is an important aspect of the production process. Independent filmmakers working on smaller budgets already have to manage several tasks, such as writing, directing, producing, casting, production design, and storyboarding, among other things. You have far too much on your plate to be concerned about selling your film.

1. The emergence of marketing sectors.

The concept of marketing as we know it now was born during the industrial revolution. This time span runs from the end of the 18th century to the beginning of the 19th century. This is a time of rapid social transformation, aided by technology advancement. Throughout the Industrial Revolution, consumers found it easier to buy products rather than construct their own. As a result of mass production, many industries sprang up to meet the demands of a rising consumer market. Infrastructure for transportation and mass media have become established. This encourages businesses to create better products that their customers want and to educate them in increasingly complex ways about those products.

It arises in particular when research focuses on the good aspects of marketing campaigns based on novelty and innovation, or on the negative aspects of commercialization settings, such as predictability, uncertainty, and risk, whether explicit or implicit. As previously noted, emergence is commonly connected with a number of marketing phenomena (e.g., innovation, customer experience, service, value, and brand meaning) in marketing literature; however, emergence occurs most of the time by coincidence. More broadly, we believe that all major marketing phenomena (such as value, brand meaning, and trade conventions) are the product of dynamic, interacting processes that are essentially emergent in nature.

Robert J. Keith emphasizes the marketing revolution's emergence as a vital phase in his paper "The Marketing Revolution," differentiating three stages of marketing development:

- Between 1920 and 1930, the production function dominated all other activities of the organization, and the firm's principal goal was to produce more to meet demand that had risen. Following the Great Depression of 1929, businesses began to rethink their relationship with markets.

-The initial phase of the sales function ended about 1950, when the corporation faced greater competition and an oversupply and had to resort to marketing methods such as market research and advertising.

-Finally, about 1950, modern marketing arose from the realization that demand exceeds supply and the global positioning of firms to satisfy market demands.

As a result, in the face of ever-increasing competition and ever-increasing expectations, the marketing function has become the fundamental idea of firms (encompassing other business and organizational functions), and these functions are neglected. It grew stronger over time. We ceased investing and working in order to modernize and enrich the many approaches and ideas that had previously worked.

These ideas revolve around how to communicate with potential or current customers (referred to as "targets") in order to persuade them to act (purchase) in response to a company's multi-level involvement. This is performed by developing a marketing plan targeted at swaying the latter's decision through the sale of offers and market research. This strategy is traditionally carried out using a method that includes research on the target market, segmentation, goals, positioning, and operational marketing (4P). The goal is to boost the company's capital while also maintaining its market position. [12]

2. History of cinema.

In 1995, the Lumière brothers' creation of a technology that could display moving images was celebrated around the world for the 100th time. From the late nineteenth century to the first decades of the twentieth century, film became increasingly popular.
In 1995, why was the centennial of film commemorated all around the world? Thomas Alva Edison patented the Kinetoscope in 1891. In 1893, it was shown to the public for the first time. It was a peep-show device with a 50-foot continuous film loop (1.5 meters). The first photos depicted dancing girls, performing animals, and men at work. However, one can go back in time much further. In 1889, Henry M. Reichenbach created film for George Eastman's Kodak firm, which consists of photographic images printed on a flexible, semi-transparent celluloid substrate and sliced into strips. It was based on inventions credited to, among others, the Hyatt brothers J.W. and I.S. (1865), Hannibal Goodwin (1888), and Reichenbach himself. However, this would be dating cinema from its conception rather than its birth, and it would only be one-step on the way to the film we know today.

[12] The importance of inbound marketing and its role in satisfying e costumers, Imene nasri, 2022.



THE FIRST BOX OFFICE HITS

1 *Workers Leaving the Lumière Factory* (Lumière brothers, France,1895)

2 *Watering the Gardener* (Louis Lumière, France, 1895)

3 *The Demolition of a Wall* (Louis Lumière, France, 1896)

4 *A Trip to the Moon* (Georges Méliès, France, 1902)

5 *The Great Train Robbery* (Edwin S. Porter, US, 1903)

6 *The Melomaniac* (Georges Méliès, France, 1903)

7 *20,000 Leagues Under the Sea* (Georges Méliès, France, 1907)

8 *The Tunnel Under the English Channel* (Georges Méliès, France, 1907)

9 *The Squaw Man* (Cecil B. DeMille, US, 1914)

10 *The Birth of a Nation* (D.W. Griffith, US, 1915)

Figure 04: the very first box office hits ever, 1895 to 1915.

Source: the film book, 2011.

The United States is largely responsible for both the invention and radical evolution of film. The first known instance of pictures catching and recreating motion was Edward Muybridge's sequence of shots of a running horse, captured in Palo Alto, California, using a row of still cameras (Christopher Ames, 1997).

In the early 1900s, the film industry was still relatively young, and many immigrants, mostly Jews, found work in it (Gabler, 1988). They made a reputation for themselves in the brand-new profession of filmmaking because they were unable to work in other occupations due to racial discrimination. They exhibited short films at storefront theaters known as nickelodeons because entry cost a nickel (five cents) (Bordwell et al, 1985). Within a few years, ambitious men like Samuel Goldwyn, Carl Laemmle, Adolph Zukor, Louis B. Mayer, and the Warner Brothers (Harry, Albert, Samuel, and Jack) moved into production. They quickly found themselves in command of a new type of company: a movie studio. It's worth noting that during these early years, the United States had at least one female director, producer, and

studio head, Alice Guy Blache, who helped pave the way for the industry's internationalization (Ames 1997).

The Bantu Educational Cinema, which was founded in 1936 and was funded by the International Missionary Council, the Carnegie Foundation, and the British colonial Office, produced approximately 35 films in East Africa, with spoken commentary in English and eight African languages, on topics ranging from Post Office savings banks to soil erosion, infant malaria, and coffee marketing. In 1936 and 1937, the crew toured East and Central Africa, screening the pictures to nearly 100,000 people. Soon after this facility was closed, however, the East African and British governments found themselves unable to continue funding these programs due to concerns about the medium's viability as a teaching tool (Banfield, 1964). In 1950, the British Administrators in Kenya established a film unit, primarily to make propaganda films in reaction to the Mau Mau uprisings. Before being disbanded in 1961 due to budgetary constraints, the unit produced films on cotton farming as part of a large-scale government campaign that included posters, radio, exhibits, and other forms of media, as well as some educational films on tuberculosis, fishing, the importance of paying taxes, how the government works, and some tourist films.

By the 1950s, filmmaking had established itself as a major industry in the United States and the United Kingdom, and motion picture companies benefited from the so-called studio system. Thousands of workers, including actors, producers, directors, writers, stuntmen, 'craftspeople,' and technicians, were compensated by the big studios. They also had sway over hundreds of theaters in cities and towns around the country, where their films were shown at the time (Prince, 2000). Many film historians have remarked on the numerous excellent films that emerged from this age of strict filming. One explanation for this is because, with such a vast number of films produced, not every one of them had to be a box office hit. A studio might take a chance on a low-budget film with a strong story and unknown actors, such as Orson Welles' Citizen Kane, usually recognized as one of the best films ever made. Strong-willed filmmakers such as Howard Hawks (1896-1977) and Frank Capra (1897-1991) fought studios to achieve their aesthetic goals in other circumstances (Rollin, 1998In the late 1950s, two forces strangled the studio system. A federal antitrust case separated the making of films and their exhibition, as well as the introduction of television. As a result of the federal

antitrust action, a cinema studio could no longer control cinema theaters, resulting in the birth of a new distribution chain in the film industry. As a result, in order to make money, movie studios were forced to sell their pictures to other firms' movie theaters.

Despite an increase in average budgets, the number of films produced fell dramatically, showing a shift in the industry's strategy. Studios aspired to provide entertainment that wasn't available on television, such as gorgeous, larger-than-life productions, while others sold the rights to their theatrical film libraries to other firms for television broadcast (Rouverol, 2000).

Despite the fact that television has shattered the film industry's entertainment dominance, the rise of television will assist films. This is because people's perceptions of television programming began to worsen, while cinema's reputation as a serious art form worthy of respect and study as a fine art began to rise (Segrave and Mc Farland 1998).

In the 1950s and 1960s, the term "post-classical cinema" was coined to describe the period following the demise of the studio system and the repeal of the production code. It's differentiated by a stronger proclivity to focus on problems like sexuality and violence. The term 'post-classical film' is commonly used to describe 'New Hollywood's' changing storytelling approach. It's been hypothesized that new drama and characterization approaches were affected by changing audience expectations (Sova, 1998). From the 1950s onwards, spectacular epics that took advantage of new widescreen technology became increasingly popular. Since then, films have been increasingly separated into two groups: blockbusters and independents.

To make a profit, studios have relied on a few number of extremely expensive releases each year. Blockbusters value spectacle, star power, and excellent production value above all else, all of which necessitate a large budget. To attract a broad audience, blockbusters usually rely on star power and extensive promotion (Trumpbour, 2002).

Studio earnings are supplemented by 'independent' film projects, which are done on small budgets and often outside of the studio organization. Acting, directing, screenplay, and other production elements, as well as creativity and innovation, are prioritized in this approach to filmmaking (Merritt, 2001).

-In the 1950s, television surpassed film as a competitor. Theater attendance declined throughout the decade as people went to their small black-and-white televisions in their living

rooms. To bring consumers back to the movies, the major Hollywood studios devised a plethora of innovative gadgets and gimmicks.

-Much was changing as the 1960s ushered in a new decade. While the United States had a dynamic new leader, John F. Kennedy, more emancipated views about fashion and politics crept into novels, art, and film in Europe. The New Wave marked the first rumblings of revolution in the cinema business, with its effect reaching as far as Hollywood.

- In 1960, 43.5 million Americans were estimated to go to the cinema every week, compared to only 15 million a decade later. Attendance rose and earnings soared when it came to films that the public actually wanted to see—blockbusters like Star Wars and Jaws, for example.

- In the 1980s, the Hollywood machine reasserted itself. The studios took what they'd learned from the Star Wars craze and applied it to selling high-concept movie packages, driving up marketing expenditures and raising the stakes across the board, and the cinema brats went astray.

-1990– Celluloid to Digital: Following a century of celluloid filmmaking, the introduction of digital filmmaking in the 1990s ushered in a tremendous technological change. While studios increasingly focused their resources on blockbusters such as Titanic (1997), independents such as Pulp Fiction produced sophisticated, adult drama that reached a larger audience than ever before (1994).

-In the early 1990s, astute low-budget filmmakers exploited the limitations of the digital camera. Films like Woody Allen's Husbands and Wives (1992), Mathieu Kassovitz's La Haine (1995), and Lars von Trier's Breaking the Waves (1996), as well as TV episodes like NYPD Blue (1993–2005), popularized extreme handheld cinema "verité" camerawork. In this discourse, poor image quality was understood as gritty realism. The best example of this was The Blair Witch Project (1999). Crouching Tiger, Hidden Dragon is the first Asian action film to be commercially and critically successful in America. A student study team who got lost in Crouching Tiger, Hidden Dragon purportedly uncovered video taken on camcorder and 16mm film. With the release of the last chapter, Peter Jackson's critically acclaimed Lord of the Rings trilogy comes to a close.

Halle Berry is the first black woman to win Best Actress at the Academy Awards. Denzel Washington, a black actor, is also named Best Actor. In the years 2000, 2001, 2002, and 2009, With The Hurt Locker, Kathryn Bigelow becomes the first woman to win an Academy Award

for Best Director. Avatar surpasses Titanic as the world's highest-grossing film, shattering James Cameron's personal record.
-They go lost in the woods in 2010, while investigating a local tale. A smart internet campaign propagated the assumption that the video was, in fact, a documentary, which strengthened this simple premise. The Blair Witch Project was produced for roughly $35,000 and made $248 million worldwide. A sequel was released two years later, but it was a disappointment.

To gain an audience, these films generally rely on critical acclaim or specialized marketing. Due to the low costs of independent films, a successful one can have a high profit-to-cost ratio, while a failure can only incur minimal losses, allowing studios to fund dozens of them alongside blockbuster blockbusters. This benefits movie theaters as well, because when a big number of films are released in a single year, audiences have more choices. (2005) (Biskind).

This is fantastic news for movie companies, but terrible news for movie theaters. As technology advances, movie theaters will face greater competition than ever before in terms of film distribution.

3. Service marketing definition.

"Service" has been defined in a variety of ways by various authors. Service, according to the American Marketing Association, is defined as "activities, benefits, and satisfaction that are offered for sale or delivered in conjunction with the sale of goods." (Cravens 1991) defines services as "individually identifiable, fundamentally intangible activities that give want fulfilment but are not necessarily related to the selling of a product or another service." The usage of actual commodities may or may not be required to deliver a service. "Any activity or advantage that one party can supply to another that is fundamentally intangible and does not result in the ownership of anything," according to another definition. Its creation could be linked to a physical product or not (Kotler and Armstrong, 1989).[13]

[13] a research on the extent of the application of promotional mix variables by cinema theatres in Nairobi, by Andrew Wanyoike Njuguna

*"A **service** is any act or performance one party can offer to another that is essentially intangible and does not result in the ownership of anything. Its production may or may not be tied to a physical product. Increasingly, manufacturers, distributors, and retailers are providing value-added services, or simply excellent customer service, to differentiate themselves. Many pure service firms are now using the Internet to reach customers; some operate purely online."* Philip Kotler, marketing management, 15th edition, p422.

Furthermore, Courts, employment services, hospitals, lending agencies, military services, police and fire departments, postal service, regulatory agencies, and schools are all part of the government's service sector. Museums, charities, churches, colleges, foundations, and hospitals are all part of the private nonprofit sector. Airlines, banks, hotels, insurance businesses, legal firms, management consulting firms, medical practices, motion picture corporations, plumbing repair companies, and real estate companies make up a large portion of the commercial sector.

Consumer and industrial goods have dominated the marketing literature, while services have received less attention. Because many service businesses have emerged as a result of product development, this is the case. For example, the early rise of the automobile in the United States resulted in the establishment of approximately 200,000 service companies that provided motor vehicle repair (Schwartz, 1981). Cinema studios produce films, which Cinema theatres then purchase and charge audiences to watch, as can be seen from the preceding definitions of Cinema theatres and Cinema studios. As a result, movie theaters are classified as a service business.

Consumers want to be able to watch movies whenever and wherever they choose, whether it's at home or in a theater. Thanks to contemporary technologies, they expect complete access to a film shortly after its formal release. Products like Netflix, an on-demand streaming service, and online DVD rentals target this market. Movie theaters promote their product as a pleasurable outing for groups of people as outdoor entertainment. To persuade moviegoers to see a new film, marketers must deliver a distinctive and delightful experience. Their mission is to deliver the product quickly and promote it as a commercial product in a historical, social, and/or national context. At the same time, the film must be set apart from its competitors.

Service-level marketing is used to make the legal product more enticing. Product differentiation is required for both out-of-home and in-home experiences.

4. Cinema or film marketing definition.

Essentially, film marketing refers to any instrument or tactic used to sell and promote a film to its intended audience at any point in its life cycle, from previews and theatrical releases to distribution and home video rental. To reach the ideal audience, you'll need to devise a strategy for properly positioning the film, capturing the audience's interest, and employing marketing methods that are tailored to the target. To ensure successful and timely placement in the correct medium, a film's marketing strategy is often designed and executed months before the weekend premiere. (Durie, Pham, & Watson, 5-6)

The importance of marketing varies depending on where a film is in its life cycle, with the months, weeks, and days leading up to the opening weekend receiving the most attention. Depending on the film's initial box office performance, marketing may continue invisibly (if successful) or cease completely (if unsuccessful) until one week before the home video release, which typically occurs two to three months after the theatrical premiere.

During this stage of a film's life cycle, a variety of marketing methods are employed. These marketing resources are divided into four categories: research, paid advertising, advertising, and promotion. (Jowett & Linton, 58)[14]

Durie et al. (2000: 5) define film marketing as *''any activity that assists a film in reaching its target audience at any time throughout its life.''*[15]

According to Finola Kerrigan, cinema marketing, like the marketing management process in other industries, starts with new product development and continues until the project's idea is established, through manufacturing, distribution, and display. Various actors are involved in a variety of marketing activities at various stages of the product life cycle, from the

[14] Film marketing & the creation of the Hollywood blockbuster by Colton Jordan Herrington pages16-17

[15] Film marketing pages 17-18 Finola Kerrigan

commercialization of an idea or scene to the production company, and finally to the final commercialization of the film in theaters, on DVD, and other operational media such as VOD (Video on Demand), Cable TV, and Terrestrial TV.

5. Cinema mix marketing.

Films can be considered one-of-a-kind service items with varying characteristics depending on how they are assessed, and film production and marketing are well-known to be high-risk businesses. By better understanding the factors that drive movie sales and draw people to cinemas, the film industry can reduce risk. As a result, the movie presentation in the following sections adheres to the "7P" marketing mix interpretation for service marketing.

Because a cinema without an audience is pointless, having an audience is considered essential for the movie industry's growth and prosperity. Assessing problems and determining their roots can help us draw audiences to the cinema and improve the community's vision and culture by identifying critical variables in movie sales and marketing. Successful audience recruitment enhances per capita cinema attendance, lowering the film industry's risk while simultaneously increasing earnings.

5.1. Product.

A product is anything supplied to a market in exchange for their attention, purchase, use, or consumption to fulfill a want or need (Lilien, Kotler & Sridhar, 1992, p.218). The term "product" refers to more than just tangible items. Products might be physical items, services, events, people, places, organizations, ideas, or a combination of these (kotler & Armstrong, 2008, p.218). In a cinema theater, a movie is the product that is sold. In order to maximize profit, movies are immaterial objects that are experienced rather than consumed (Eliashberg & shugan, 1997, p.69). As a result, rather than meeting a physiological need, moviegoers' primary motivation is to enjoy themselves.

Some parameters influencing movie choice by the audience must be put into consideration.

5.1.1. The director.

The director is the artistic mastermind behind a film. They are in charge of its artistic completeness and have a lot of say in who the major creative and technical contributors are (Hadida, 2009, p.299). The audience has a far harder time evaluating the director's performance than the performers' since the director's work is 'invisible.' The quality of the film can be used to infer the director's performance (Hennig thurau, Walsh & wruck, 2001). Good directors generate good movies, and good movies have positive word of mouth, which delays peak sales (Ainslie, Drèze, and Zufryden, 2005, p.515).

5.1.2. Producer.

The producer is the project manager for a film's business. After that, the producer is contractually responsible for completing the film within specified budgetary, location, and schedule limits, as well as evaluating its commercial success (Hadida, 2009, p.299). Producers pay a film's production, and as a result of their significant financial responsibilities, they typically have extensive control over production-related issues (Hennig thurau, Walsh & wruck, 2001).

5.1.3. Film star.

In a film, there are very few tangible qualities. One of the concrete characteristics of excellence in which this blurring effect is most obvious is the cast and the presence of famous stars, which are indicators of quality on a variety of levels (Suarez Vazquez, 2011, p.120). Ravid's (1999) measures are intimately linked to two types of reputations that can be a source of power for stars in general: an economic reputation based on box office success and an aesthetic reputation based on critical or peer recognition. A star's creative reputation, which is mostly revealed through awards or nominations in the motion picture industry, is an indication of excellence for audiences, executives, the media, and other stakeholders (Elberse, 2007, pp.103-104).

5.1.4. Genre.

Genre has occupied a significant role in film studies for the previous thirty years, and it often contains examples such as Western films, musicals, horror, melodrama, comedy, and so on. The relative popularity of genres changes over time, and we have no specific prediction about

which genres in our sample will be connected with success (Prag & Casavant, 1994, p.219). Marketers must always keep the audience's genre preferences in mind.

5.1.5. Nomination or award winning in festivals.

The majority of studies on the influence of winning an Academy Award on film sales focused on the impact of being nominated for an Academy Award. In their study, Litman (1983) and Sochay (1994) found that being nominated for or winning an Academy Award can boost picture sales.

Film is regarded as a product that must satisfy its consumers, or audiences. The idea of creating the material, i.e. making the film, should be the starting point for a successful movie promotion and marketing plan. The core of film promotion is a well-organized script accompanied by an imaginative screenplay, as it determines the decisive audience that will see the film in theaters. Although other aspects of marketing strategy are crucial, the product film should be considered the most important in attracting audience attention (Kumar, 2012).

5.2. Price

An audience's price structure is determined by how much he pays for a theatre ticket. According to Kumar's article 'E Marketing of Bollywood Movies: A Case Study of Movies with Earnings Above INR 100 Crore,' there are other factors that result in different returns for the producer, distributor, and even the core creative talent.

The following elements are included:

- ✓ theatrical release dates;
- ✓ territories and market segments;
- ✓ revenue splits, percentages, and payment order;
- ✓ promotion and advertising budgets.

Aside from theatrical tickets, group 4-wall rentals, title rentals, title sales, special releases, subscription services, festivals, DVD writes, downloads, delayed broadcasts, pay-per-view, licenses, bundled deals, cable channels, and now movies and games on cell phones, iPods, and iPads, there are a variety of pricing structures, on electronic billboards etc. (Kumar, 2012).

Price is the only element of the marketing mix that creates revenue; all other parts are expenses. Price is one of the most adjustable elements of the marketing mix. Prices are subject to change at any time and without notice (Armstrong & Kotler, 2000, 290). Finding a price point that is both low enough for customers to see good value in an exchange and high enough for a service provider to accomplish their financial goals is the art of successful pricing (Palmer, 2005, p.344).

When addressing pricing, it is vital to provide the key perspectives of filmmakers/distributors as well as customers. Pricing is the most obvious indicator of a company's profits, yet setting the price (and getting market acceptance) is no easy task. While determining the cost of developing and distributing a feature picture from a cost-based pricing standpoint is extremely difficult, most estimates prefer to use the double of the stated filming budget. Production studios (and distributors) can anticipate their expected return based on this figure, which already includes all marketing efforts related with the film's distribution.

The skimming pricing approach, which is prevalent among cultural service providers, is particularly visible in movie theaters, where ticket prices are generally high (however, according to the WorldAtlas research, eastern European nations remain in a reasonably advantageous position in this regard) (Burton, 2017). This is because the number of seats is limited (which is necessary in cases of new releases with high attendance) and the screening fees are set (even if the screening is half-full).

Given the limited time they spend in theaters and the fact that they only reach on home platforms after a wait, the supply of films in this scenario could be called constrained. On the other hand, digital streaming service providers are in a unique position to adopt a penetrating price strategy to acquire a big number of consumers at a low cost. Because their core service is access to the content, they are unaffected by the supply quantity limits that plague other cultural markets (Kandikó, 2010). As they get more subscribers, all they have to do now is focus on developing and expanding their services at the appropriate rate, while also boosting the load-bearing capacity of their servers (thus ensuring that both existing subscribers and new entrants have a pleasant and carefree user experience).

In both movie theaters and in-home options, there are various opportunities for pricing differentiation. Quality (the use of optical or digital projectors, or the cost of 3D screenings versus 2D screenings), extra services (such as VIP tickets with unlimited snacks and private screening options), customer base (student tickets are less expensive), and time are all factors that movie theaters can use to differentiate themselves (certain days selected for discount screenings, or having matinee showings early in the afternoon). When it comes to watching movies at home, the most important differential is one of quality.
DVDs and Bluray movies are available in a variety of price points, which are usually decided by consumer expectations and financial constraints. Streaming services, on the other hand, frequently provide a number of subscription packages with varied degrees of quality and cost (where the penetration pricing mentioned earlier refers to the final price of the lowest package).

5.3. Promotion

"Direct and indirect communications with individuals, groups, and organizations in order to inform and motivate them to buy the company's products or services" is what promotion entails. Lamb, Hair, and McDaniel (Lamb, Hair, and McDaniel, 1998, p.460).

In the film industry, traditional ATL and BTL advertising, strong public relations (sometimes actively carried out by distributors in addition to filmmakers), and other promotional tactics are all used (such as the transfer of corporate identity). Among the many options, integrated marketing endeavors as unified and coordinated communication stand out (Kandikó, 2010).

5.3.1. Word of mouth.

In general, Consumers' informal, non-commercial communication about positive or negative consumption experiences with goods or services, including movies, is referred to as word-of-mouth (Hennig thurau & Walsh, 2001). Consumers generally regard WOM as more credible and trustworthy (LIU, 2006, p.74). The two types of WOM, volume and valence, have differing effects on moviegoers' cognition and behavior. The amount of WOM serves primarily as an educational tool to raise customer awareness. Unsurprisingly, a higher The Impact of Marketing Mix on garnering awareness leads to higher sales (LIU, 2006, p.77). WOM valence, on the other hand, has a more convincing role in influencing consumer attitudes due to its positive/negative character (LIU, 2006, p.78).

5.3.2. Movie reviews.

In several industries, critics play a crucial impact in consumer decisions (Basuroy, Chatterjee & Ravid, 2003, p.103, p.115; Boatwright, Basuroy & Kamakura, 2007, p.401). Critics are "persons usually employed by newspapers, television stations, or other media who examine freshly released movies and provide their subjective thoughts and comments about the movie for the public's information," according to industry jargon (Eliashberg & shugan, 1997, p.70).

5.3.3. Movie poster.

The first instrument in a film's sales is the poster, and activities linked to its design normally begin during the early phases of production (Pauli, 2002, p.93). A poster is a visual representation of a movie's plot, stars, and important stakeholders, and includes visual information about the plot, stars, and titles of the main stakeholders (Mehrabi, 2011, p.124). One of the aspects that will draw people to the movies is movie posters.

5.3.4. Television, radio, press advertising and movie website.

The average length of a television commercial for a film is 10 to 20 seconds. Longer commercials are also feasible, although they will almost probably cost more to air. Movie advertisements on television are normally broadcast 5 to 10 days before to the release of the film (Pauli, 2002, p.93). At least 40% of advertising budgets are spent on television, with a special emphasis on the two to three days leading up to the opening (King, 2007, p.174). Television is the most influential method for reaching the public, but it is also the most expensive (King, 2007, p.174). Radio is sometimes used by broadcasters to market their films, depending on the film (Johnson, 2002, p.103). Radio advertising is one of the quickest, easiest, and least expensive ways to advertise (Arens, Weigold & Arens, 2009, p.407).

5.3.5. The film's print advertising campaign.

It normally begins two weeks before the film's release date, and the ads might be released on a daily or weekly basis (Jafari Nejad, 2007, p.125). In addition, the establishment of a website could function as a source of film-related information (e.g., plot, stars, trailers, etc.). It may also serve to raise knowledge of a new film, increase site users' intents to see the film, and, as a result, increase the possibility of ticket purchase upon opening (Zufryden, 2000, p.55).

5.4. Place of Distribution.

In marketing, the term 'Place' simply refers to where and how potential customers may find the film 'Product.' Thanks to emerging technologies, the 'Place' is no longer limited to theatre or traditional television broadcasts. Pay-per-view via direct-to-home (DTH) broadcast, the internet, social networking sites, mobile phones and other hand-held devices, co-branding and merchandising, music CDs and DVDs, and other methods are now widely available. More venues, techniques, and formats than ever before have been generated by the digital renaissance, such as RSS feeds, blogs, dedicated websites, game sites, mobile apps, and so on, for getting the movie 'Product' as and when needed (Kumar, 2012).

Aside from pedestrian access, the location of the cinema must be easily accessible by a variety of vehicles (Management and Planning Organization of the Country, 2002, p.67). Audiences who can get to the movies for a low price and in a short amount of time are more inclined to do so than those who live far away from the theater.

Trailers differ in a variety of aspects, including style, substance, purpose, and screening place, with more subcategories further expanding our understanding of trailers (with new ones appearing ever so often as marketers find new ways to use social media, word of mouth etc.). The principal distinguishing elements of movie trailers are their release timing (when stage of the movie production they are generated and exposed to the world), their length, and the substance (montage, entire scene, or separately shot sequences) they showcase, as indicated in Table 1. (Dornaleteche, 2012; Kernan, 2004).

Type	Release	Length	Content
Teaser trailer	During production	30-90 seconds	Title, short cuts
Standard trailers	In the year leading up to the premiere	2-3 minutes	Montage, characters and plot
Creative trailers	In the year leading up to the premiere	2-5 minutes	Separately shot
Featurettes	During production	5-10 minutes	Behind the scenes look
Clip trailers	Months leading up to the premiere	2-5 minutes	Scenes grabbed from the finished movie
TV spots	Weeks before and after the premiere	30-60 seconds	Montage

Figure 05: Movie trailer types

Source: made by student.

The question arises as to where and how movie distributors can and should position their trailers in order to reach their target audience. While it is generally acknowledged that advertising in the same medium generates greater influence and consumption (Vollans, 2014), the most natural habitat for today's trailers is video sharing websites. The internet has transformed the way people watch trailers, but the format hasn't changed much (so far). The change of venue was obvious; the short length, video-montage style, and quick speed are all things that come to mind when thinking of YouTube. Previously, seeing a particular trailer was a matter of luck – or, in the case of movie theaters, the particular selected movie was the deciding factor –, but now they can barely ever be avoided, as thousands of movie-related websites, blogs, and forums focus almost entirely on presenting them (Baski, 2010). Even if one does not follow these types of websites, social media buzz from friends sharing the videos, as well as their use of "pre-video" ad-spots, ensure that they reach their target audience in some way.

While movie theaters lack the internet's instant availability and intimacy, they do have one major advantage: the setting and atmosphere, where customers are enticed into the best possible attitude to receive advertising, without the majority of the common external distractions that can taint the experience. Moviegoers are usually allowed to enter the theater half an hour before the start of the film, during which time they will be shown local advertisements and short commercials, followed by approximately five trailers (taking up 10-15 minutes) before the start, all of which contribute to their cinematic experience as a fun pre-show, all of which contribute to their cinematic experience as a fun pre-show.

5.5. Physical environment, atmosphere.

Because services are intangible, any attachable tangible external aspect plays a critical part in establishing trust. Kandikó (2010) emphasized that in the case of certain cultural institutions, such as movie theaters, the hosting venue should be treated as an extended characteristic. As a result, the cultural enterprise (movie theater) should be involved in improving the surrounding of their premise, which is frequently the shopping mall that serves as a host.

This could encompass both the exterior and interior of the movie theater area, as well as the building's upkeep and maintenance. In the latter instance, particular attention should be paid to the used furniture (as damaged or uncomfortable sitting might be inconvenient for longer

lengths of time), cleanliness (a fast cleaning is normally done at the end of each screening), and the layout and organization of the shared space. These open corridors and corridors should be easy to navigate (with appropriate information signs, screen hall and seat numbering), with immediate and reasonable access to restrooms and screening halls. Having cloakrooms on hand (especially during specific seasons) may also be highly accepted by the moviegoing crowd. The dimensions of the film screen itself (having a larger screen can often have a greater impact on consumers (Reeves et al. 1999)); the angle of inclination of the halls (it is especially important to ensure that spectators sitting in front of each other do not obscure each other's view on the screen); and the design of the most comfortable movie seats possible are all factors in the design of screening halls. A number of atmospheric elements outside of the venue are required to truly create the unique feeling of movie theaters, such as the cinema staff's often standardized work clothes, various promotional materials placed on the grounds of the movie theater, lighting, background music, or the fresh popcorn scent near the buffet. There are substantially less options to display the physical appearance and atmosphere when watching movies at home or elsewhere. Purchased physical mediums such as DVDs and Blu-ray discs come with their own boxes (in which they package the discs), which do have a level of quality (we can see relatively significant differences from collector's edition special metal covers to traditional plastic containers to sealed paper cases). We cannot encounter physical appearance in the digital environment owing to its nature, but clarity (as well as total denial of external marketing) and usability (and localization) play a large role in creating the right atmosphere for digital service organizations.

5.6. Process.

Both in-home and out-of-home film consumption have three key components in terms of process features: assuring the greatest possible quality of the screened movie content, the (perceived) convenience of the processes involved with watching movies, and the overall speed of the process (and how they can solve waiting management).

5.7. People, human environment.

Although the makers of movies as unique service goods do not directly present in the movie consuming process, we can still discuss the value of the human component through the service workers in the same manner that we would in regular services. Cashiers, ushers, security guards in movie theaters, and people in charge of various back office support for other forms of movie watching all play a role in this process, and the staff's various conditions (fatigue, mood, etc.) can all have a significant impact on the quality of the movie experience received.

Because of the personal aspect of the human environment, movie theaters that require direct connection are given a considerably higher priority. Attending customers expect to be treated courteously, to given adequate information, and to have any questions, problems, or complaints professionally handled. Customer management can even help to mitigate manufacturing flaws, or it can amplify organizational or creative faults (Kandikó, 2010). In the case of multiplex movie theaters, it's worth noting that external human elements, such as shopping mall operating laws and independent staff, might have an indirect impact on the entire service experience (at the mall information desks, the car park etc.). Human relationships relating to activities vaguely associated with the movie theater experience are similar, albeit more distantly (such as pre-film meals, or going shopping).

The human environment is partially pushed to the background for in-home or alternate movie viewing, as external human intervention is only required from customers during movie viewing if a mistake or problem occurs. In such cases, the consumer will contact the content provider's customer service representative, depending on the nature of the problem (be it the television, internet or digital content company). Such human connection is often performed online (via the service's own interface or through a social media channel) or by phone (which is becoming less and less common nowadays), with the emphasis on the efficiency and promptness with which the complaint and issue are resolved. Consumers demand polite and straightforward communication during these interactions, just as they would if they were speaking with a corporate representative face to face. [16]

[16] Service Marketing Analysis Of Movies As Unique Service- Products, Horváth Ádám, Gyenge Balázs, Szent István University, Hungary; 2020

6. Characteristics of cinema service Marketing.

In actuality, product and service marketing are nearly identical in that the marketer must choose a target market, determine a price, engage in promotional activities, develop a product, and decide how to make the product available to potential buyers. However, the lffld tactics utilized in traditional product marketing in Lr1 are typically useless for service marketing (Bateson, 1977). Services are difficult to advertise since they are essentially intangible. Advertising, whether in print, on television, or on the radio, has a tough time depicting the intangible (Pride and Ferrell, 1991).

Services, whether public or private, profit or nonprofit, have four primary features that have a significant impact on marketing program design. Intangibility, inseparability, variability, and perishability are the four characteristics. These four distinct aspects of services have been dubbed the "four I's of services" by certain writers (Berkowitz et al, 1989). These features are briefly described below:

6.1. Intangibility.

Because services cannot be seen, tasted, felt, heard, or smelled before being purchased, they are intangible. A customer may purchase a service, but as a result of that transaction, they usually have nothing tangible to show for it. They will make quality judgments based on the location, people, equipment, communication materials, and price they observe.

As a result, it is the responsibility of the service provider to make the service more tangible (Kotler and Armstrong, 1989).

Intangibility can be noticed through how cinema deal with :

- ✓ To purchase tickets, self-service ticket machines are available.
- ✓ Movie titles, times, and locations are displayed on screens.
- ✓ A display showing the amount of time it takes to get a ticket in the queue.
- ✓ Vending machines are available.
- ✓ Cinema's official website (Where you can buy your tickets).
- ✓ On your phone, there's an app containing the tickets.
- ✓ Increase the number of screening hours and options available.
- ✓ Allowing individuals to enter after the movie has begun.

- ✓ Depending on demand, extend the presentation of successful films.
- ✓ Tickets.
- ✓ Glasses for watching 3D movies.
- ✓ A movie-themed flyer.
- ✓ Popcorn, beverages...
- ✓ Atmosphere: lighting, seating, a large screen, loud music, and so on.

6.2. Inseparability.

Physical things are manufactured, then stored, then sold, and finally consumed. However, services are sold first, then produced and consumed simultaneously. Whether the suppliers are people or robots, services are inextricably linked to them. If someone performs the service, they are a part of the service. Because the client is there during the service delivery, provider-client interaction is a unique element of services marketing. As a result of this inseparability, direct sales are frequently the only viable distribution option (Pezullo, 1982). However, by introducing standardized procedures and uniform personnel training, quality can be standardized to some extent (Shostack, 1977). Price is utilized to ration the limited availability of the preferred provider's time when clients have strong provider preferences (Kotler and Armstrong, 1989).

In the case of movie theaters, such changes included the switch to digital projectors (Nyr, 2013), continuous sound system improvements, and the debut of the IMAX format (which requires a unique combination of sound and image standardization). In the home, we could see that as technology improvements accelerated, the image and playback quality of their products improved as well. Meanwhile, many of the necessary items (such as more extreme sound system setups like to those seen in movie theaters, or the increasing size of television screens) grew more inexpensive over time.

Playback quality advanced significantly as well, with the introduction of a range of novel compression and encoding algorithms that have constantly improved image quality over the last few years while requiring less and less data (the key measure in this case is the amount of information loss compared to the original uncompressed video).

6.3. Variability (Heterogeneity).

Due to the idiosyncrasies of human nature and from time to time due to extraneous causes, the quality of a service can differ from producer to producer or from customer to client (Zeithaml et al. 1985). As a result, service quality varies greatly depending on who offers it, as well as when and where it is offered (Kotler & Armstrong, 1989).

In other words, the quality of the service product is often heavily dependent on the quality of the transaction's staff. As a result, there is a lot of room for error, and quality monitoring and control are challenging. The employment of strategies to standardize service delivery can help to reduce service quality variability.

One of the most effective ways to reduce service variability is to carefully hire and educate workers (Dalrymple and Parsons 1990). (Levitt 1976) proposed industrialization of service as a countermeasure against variability, in which technology, including both equipment and pre-planned processes, substitutes people service activities. Furthermore, the service provider must consider himself a'manufacturer' rather than a servant, incorporating a production engineering element. Standard procedures, on the other hand, are more desirable to service organizations, according to (Shostack 1977), because they keep the aspect of 'people' and human interaction, which is an age-old virtue of service.

Variability can be seen as well as the way cinema can deal with:

- ✓ Tickets.
- ✓ If you provide your email address, you will receive a newsletter: They send you promotional materials or cinema programs.
- ✓ Membership card for the cinema/account on the cinema's website
- ✓ Shows on television.
- ✓ Increase the number of screening hours and options available.
- ✓ Publicity (more promotion result in more customers).
- ✓ Offers (student discounts, children discount, morning discounts, etc).
- ✓ Have both original and translated versions of films with subtitles.

6.4. Perishability.

Because services cannot be stored, they are considered perishable. As a result, they must be made on demand, and many times only in the presence of the consumer.
Inevitably, this will lead to issues with demand levels and the question of how to respond when demand exceeds supply or vice versa. Because demand cannot be forecasted or successfully planned for due to consumer engagement, demand and capacity may only be modified simultaneously for a better fit (Sasser, 1976). For a better fit between demand and supply in a service business, service organizations might employ a variety of tactics. Charging different rates at different times will shift some demand from peak to off-peak hours on the demand side. Part-time personnel can be engaged to meet peak demand on the supply side. Alternatively, peak periods can be handled more efficiently by having employees focus on only the most important tasks (Kotler and Armstrong, 1989).[17]
All movies with a fixed airing duration, such as 2 or 3 months before they stop airing it for good, are referred to as service perishable. It is best to allocate the appropriate resources throughout this defined period in order to optimize the various movie demand levels. On any given weekday, a theater that is half-full equals unrealized revenue.

7. The ideal movie product.

Overall, a few key variables contribute to the consumer's perception of the movie product's worth. The author has discovered four primary characteristics that are crucial in determining alternative, successful marketing tactics for the movie business based on past research.
In this study, the following factors are considered as the primary factors:

7.1. Accessibility.

Because movies are published in order, customers are more likely to choose the product with the most accessibility or mobility. The consumer wants a short time gap between purchases,

[17] Research on the extent of the application of promotional mix variables by cinema theatres in Nairobi by Andrew, Wanyoike Njuguna.

hence the product must be (nearly) completely mobile in its distribution. The legal movie product must be purchased in a convenient manner.

7.2. Comfort and entertainment.

Because it is more expensive, out-of-home entertainment differs from the in-home experience in terms of qualities. As a result, it needs to be marketed as a unique, more exciting service-level product. The author anticipates that consumer behavior will alter in response to facility quality. The consumer benefits greatly from the theatrical environment, which cannot be replicated at home. More comfy seats and a more realistic movie experience thanks to an updated sound system and visual size are among the product's expansions. The consumer's perception of the movie product improves as a result, and the appeal of the out-of-home experience, the cinema is enhanced.

The ideal movie product, in the opinion of the customer, is one that is easily available, affordable, pleasant, and enjoyable. By allocating the aspects of accessibility and pricing to the in-home experience and comfort and entertainment to the out-of-home experience, the author underlines the necessity of distinguishing between the out-of-home and in-home experiences.[18]

[18] Innovative marketing strategies to increase the attendance to cinemas and the purchase of legal movies, Eva Renske Schaaf, 16 June 2017

Conclusion.

Film marketing is not a simple undertaking, but it is one that is well worth the effort. Well-known filmmakers typically receive marketing and promotion from major production firms and distributors. Independent filmmakers, on the other hand, will have to work out the finest film marketing methods on their own if they don't have those means.

Storytelling is similar to film marketing. The job of the marketer should be to pique interest, engage and connect with new audiences all around the world. Filmmaking is more than just making movies; it also entails generating interest and growing an audience.

When it comes to garnering interest and visibility for their films, independent filmmakers face the toughest challenges. As a result, smaller productions receive far more attention in terms of film promotion.

Film marketing, on the other hand, can be a lot of fun, especially when you're trying to locate and connect with new audiences all over the world that are interested in your work. You get to interact with and share excitement with your devoted fans who are excited to see all of your hard work on the big screen.

III. Empirical study: the role of digital platforms in developing cinema marketing.

III. Empirical study: the role of digital platforms in developing cinema marketing.

The research methodology outlines the presentation of the study, the research objectives, the research approach and methodology, the methods of data collection, the selection of the tools, the research process, the survey and the results analysis. This is a set of systematic technique used in research. This simply means a guide to research and how it is conducted. It throws light on their resources; clarify their pre-suppositions and consequences, relating their potentialities to the twilight zone at the frontiers of knowledge.

In this chapter, we are going to see how Facebook and Netflix influences cinema marketing and the 7Ps of its mix.

1. Presentation of the quantitative research.

Quantitative research is the process of collecting and analyzing numerical data. It is used to find patterns and averages, make predictions, test causal relationships, and generalize results to wider populations.

1.2. Research objectives.

Film marketing is an essential step in producing movies, and in order for it to work in the technological era, digital platforms must be put into consideration.

The objective of this study is to see how the digital platforms support film production companies to develop their movies, communication, price, distribution channels, people attractiveness, and the awareness about theirs brands.

Through this research, we can help filmmakers, production companies and cinema theaters understand the importance of using digital platforms to develop their marketing, attract more customers and satisfy them.

1.3 Research methodology.

We conducted a survey with open-ended questions and posted it online in Facebook groups and emails, so that we can use the answers to understand how digital platforms (precisely Facebook and Netflix) affects the development of cinema marketing.

1.4 Data collection plan.

To collect data for this study, a survey was given out to men and women between the ages of 18-60. The subjects were randomly selected, given a link via Facebook and/or email. Each subject was given instructions before the survey was given out. The survey was split into three sections: 1) self-introduction, general information about the subjects, 2) their internet usage and how they learn about movies, and 3) the role of Facebook and Netflix in developing the 7Ps of cinema mix marketing.

The third section was divided into two parts, a part directed towards cinema cilents and another directed towards cinema produced.

Responses to the survey questions were analyzed and comments were also noted. The answers were collected and determined where audiences received most of their information about movies. In addition, answers showed what type of content audiences focus on.

1.5 Used tools

Because we were asking people about digital platforms and movies, the best place to do that is the internet itself, we made all the part of the survey using Google Forms and we shared the link of the survey in social media, forums, and emails.

The survey was conducted by using Google Forms tool, shared the link of the survey on the social media platforms, and then we analyzed the results obtained by using the program SPSS.

2. Conceptual model of the study

Based on the service marketing mix model (7P’s) and previous research done in the film industry, the following indices in figure 1 have been determined the influence of the

determined digital platforms (Facebook and Netflix) for both clients and producers, for each variable (product, price, place, promotion, people, process and physical evidence).

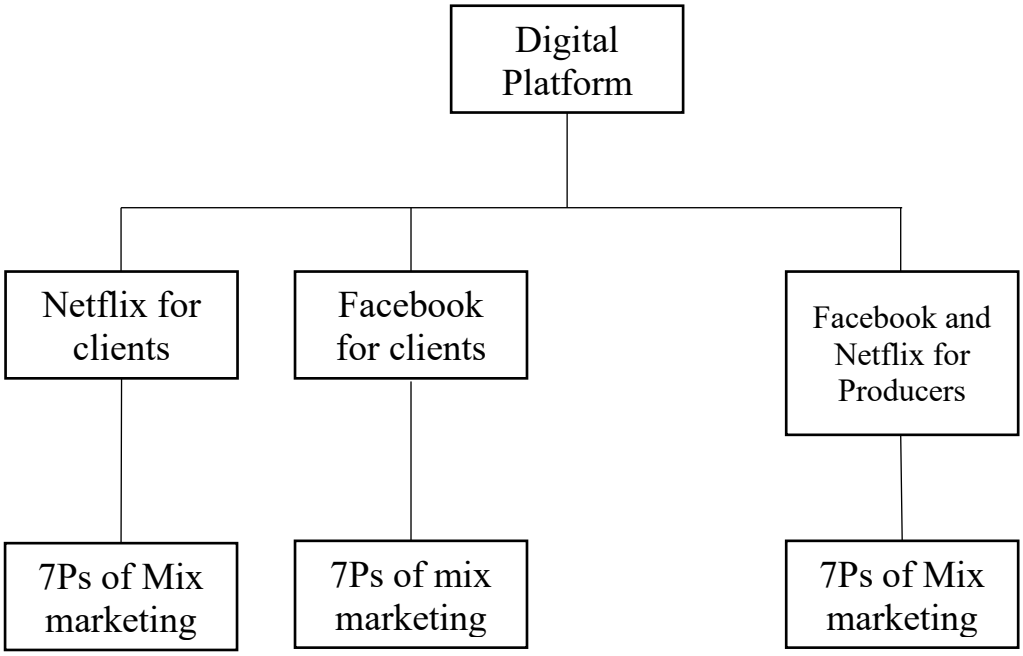


Figure 06: conceptual model of the empirical study

Source: made by student.

3. Survey results and analysis

After completing the data collection, we convert the collected data into the form of graphs, interpret the results, and analyze each question asked objectively. 222 people responded to our survey after sharing it on different social media platforms, so the number of the sample used will be 222. We are satisfied with the answers obtained in the survey, and we will try to explain them in an appropriate way.

After the interpretation process, this is what we arrived to:

3.1 Reliability test results (Alpha cronbach).

Reliability coefficient: Alpha Cronbach to measure the consistency of the relationship between paragraphs, because the reliability coefficient takes a value confined between (0) and (1). For

the purposes of the study, as is known in the field of human and social sciences, the reliability coefficient is acceptable from 0.60.

Variables	Number of questions	reliability coefficient(α cronbach)	credibility Coefficients
Facebook	1 – 7	0,691	0,831
Netflix	1 – 7	0,621	0,788
Facebook and Netflix	1 – 7	0,771	0,878
Total	**1 – 21**	**0,911**	**0,954**

Table 01: Reliability test results (Alpha cronbach)

Source: Established by student using SPSS ver.26

We note in table 01 that the Alpha Cronbach reliability coefficients for all the variables were between (0.62 and 0.77), and that their totality was greater than 0.60, which indicates that there is a good correlation between the expressions of all the items on the scale and which proves the reliability and credibility of the questionnaire asked.

The same saying applies to the total reliability coefficient of the scale chapters over three variables (Facebook; Netflix and Mix marketing), which amounted to 0.911 which is higher than 0.60, and that indicates the good correlation between the expressions of its chapters. Based on the above, we have confirmed the reliability of the variables to be studied, which makes us fully confident in its validity to analyze the results, answer the research questions and test hypotheses.

3.2 Interpretation of the survey

3.2.1 Statistical analysis

The data was analyzed using Statistical Package for Social Science programs (SPSS) 26.0 to analyze, interpret and present the findings. We used the statistical methods in this study as the following:

- ✓ **Descriptive statistics:**
- **Gender**

Gender	Frequency	Percentage
Male	77	34,7
Female	145	65,3
Total	**222**	**100,0**

Table 02 : Gender distribution

Source: Established by student using SPSS ver.26

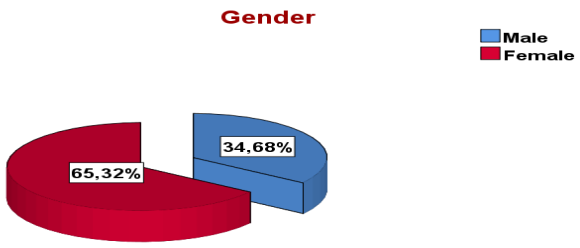


Figure 07: Demographic characteristics (Gender)

Source: SPSS 26.0 output according to the table ()

Table 02 and figure 07 shows the information of 222 responders in this research by dividing from gender; there are 65, 3% female and the remaining 34,7% are male.

We can see that the number of the two genders that responded to this survey is almost close yet the female gender took the lead. In our case, gender is important because it is part of the demographic segmentation, the company should know which of them has the most online presence so they can know how to locate them and provide them with the products, and services they need based on their gender. Also, to study the differences between them and the opinions of each of them.

- **Age distribution**

Age	Frequency	Percentage
18 -29 years	209	94,1
30 - 40 years	12	5,4
41-60years	1	0,5
Total	**222**	**100,0**

Table 03 : Age distribution

Source: Established by student using SPSS ver.26

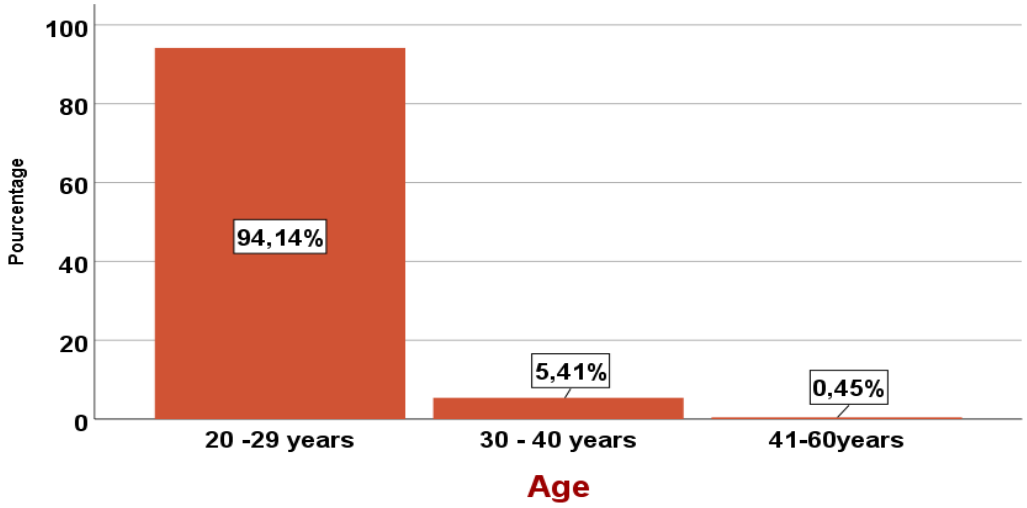


Figure 08: Demographic characteristics (Age)

Source: SPSS 26.0 output according to the table 03

As it could be seen from following table, the range of ages is from under 20 to more than 60 years old. The most respondents' ages were between 18 and 29 years old, which occupied 94.14%. The age between 30 and 40years old were ranking the second place which took 5.41%. The respondents who were between 41-60years old, which occupied 0.45 %.
Understanding the category's age that responded to this survey is important because the company needs to know which customer category to target. That is what we called "demographic segmentation".

We noticed that most of the respondents were seen as a group of young people. This also shows that most internet users are young people, which may help film production companies to promote movies that meet the interests of young people online.

- **Occupation distribution**

Occupation	Frequency	Percentage
Student	141	63,5
Salaried	50	22,5
Business owner	6	2,7
Retired	6	2,7
Unemployed	4	1,8
Graduate	2	0,9
Free-lance	6	2,7
Jobless	1	0,5
Housewife	6	2,7
Total	**222**	**100,0**

Table 04 : Occupation distribution

Source: Established by student using SPSS ver.26

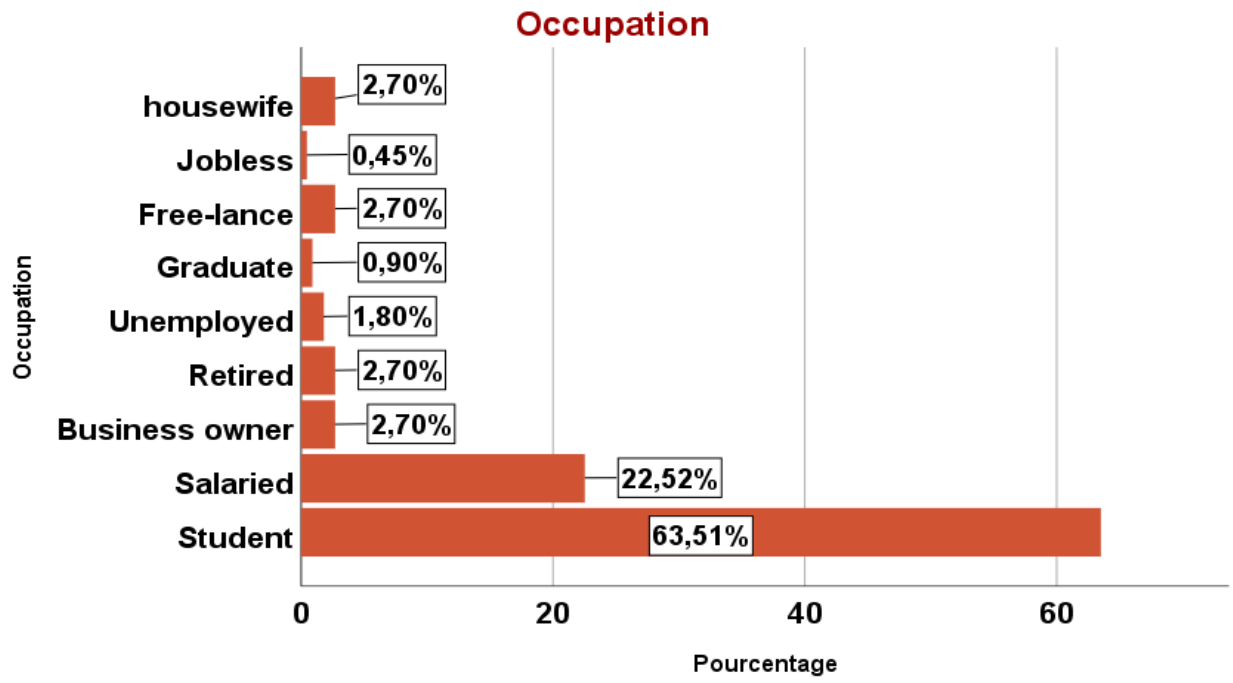


Figure 09: Demographic characteristics (Occupation)

Source: SPSS 26.0 output according to the table 04

We note in table 04 and figure 09 that the profession with the most responses is (Student) with a percentage of 63.51%, followed by profession (Salaried) with a percentage of 22.52 % of the sample studied, followed by professions (Business owner; Retired; housewife; Freelance) with a percentage of 2.70% for each function, followed by the unemployed with a percentage of 1.8% , followed by function (Graduate) with a percentage of 0.90%, followed by function (Jobless) with a percentage 0.5%.

It is also important to understand the occupations of the people we are targeting, because it may indicate their standard of living and lifestyle, and help the company provide every product they need, and they are able to buy it.

We notice here that the majority of the respondents are students and that makes sense why most of them are between 18 and 25 years old.

- **Answers distribution**

Age	Frequency	Percentage
More than 5 hours per day	191	86,0
2-3 hours per day	29	13,1
Less than 1 hour per day	2	0,9
Total	**222**	**100,0**

Table 05: How often do subjects use internet

Source: Established by student using SPSS ver.26

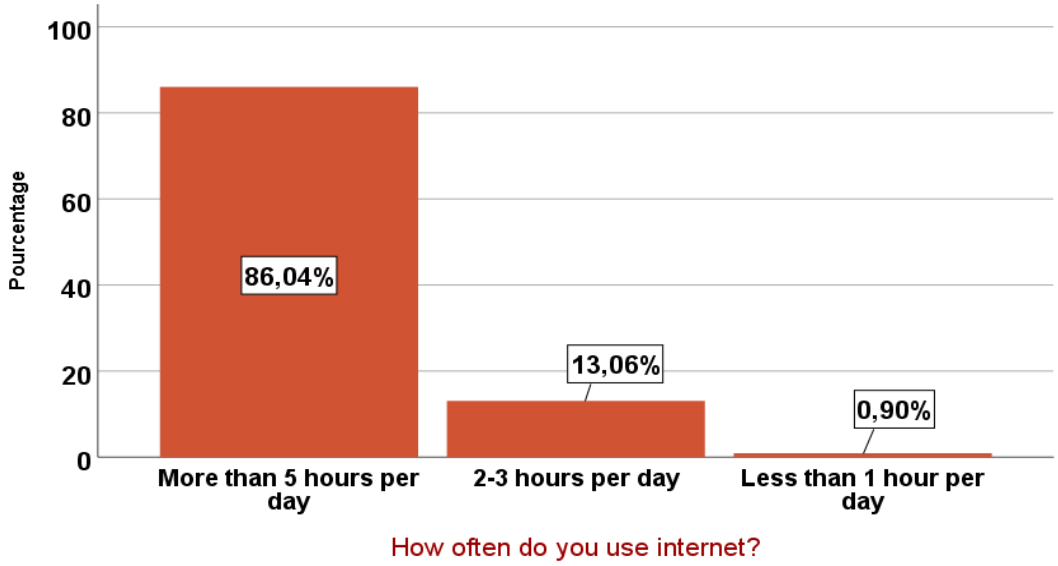


Figure 10: how often do subjects use internet

Source: SPSS 26.0 output according to the table 05

According to table 05, we notice that the highest percentage of respondents who use internet (More than 5 hours per day) is 86%, and we note that 13,1% use internet (2-3 hours per day), while the percentage of those who use internet (Less than 1 hour per day) is 0,9%.

It is difficult to determine the exact number of times people use the Internet with just one survey. The perfect way to get better abs specific results is to monitor them and keep their Internet

usage within range 24/7, but this may be enough for us, we know how much time most of them spend on the Internet. The above chart shows that the vast majority of people use the Internet for more than 5 hours a day. This also concludes that customers are more connected to the Internet than ever before. The large number of users inside the Internet is a huge opportunity for filmmaking companies and directors. They should consider this before other competitors. This should also motivate them to change the old traditional marketing and promote to new directions.

- **Answers distribution**

Answers	Frequency	Percentage
Once per week	122	55,0
2-3 times per week	67	30,2
More than 4 times per week	33	14,9
Total	**222**	**100,0**

Table 06: How often do subjects watch movies.

Source: Established by student using SPSS ver.26

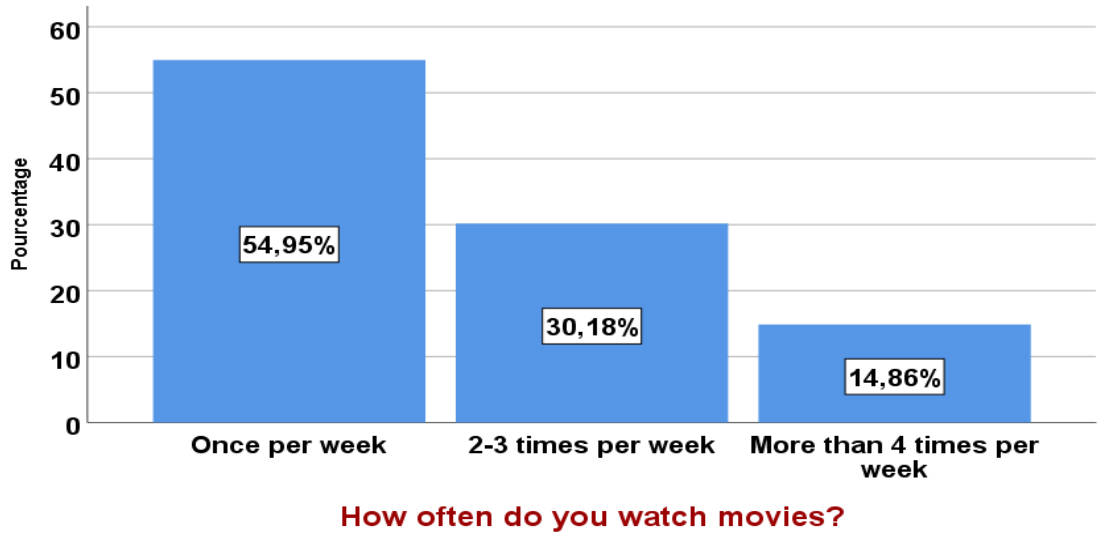


Figure 11: how often do subjects watch movies

Source: SPSS 26.0 output according to the table 06

According to table 06, we notice that the highest percentage of respondents who watch movies (Once per week) is 54.95 %, and we note that 30.18 % watch movies (2-3 times per week), while the percentage of those who watch movies (More than 4 times per week) is 14.86%.
It is also important to understand how often do people we are targeting watch movies, because it indicates their paste of their consumption to the service, and this help the company for a better targeting.
The results show that films are important to clients, films are a service that is used regularly to the majority of our subjects, while the rest consume it in a higher paste.

- **Breakdown according to responses to the multichoice question n°7**

Answers	Frequency	Percentage	Percentage of observations
Facebook	124	25,5%	56,4%
MUBI	8	1,6%	3,6%
Netflix	73	15,0%	33,2%
YouTube	121	24,9%	55,0%
IMBD	65	13,4%	29,5%
Reddit	41	8,4%	18,6%
Other	54	11,1%	24,5%
Total	**486**	**100,0%**	**220,9%**

Table 07: Which platform subjects prefer learning about movies from.

Source: Established by student using SPSS ver.26

From table 07, we notice that the highest percentage of respondents who prefer to use the platform (Facebook) is 59.5%, and we note that 56.4%, while the percentage who use the platform (YouTube) were 55%, as for respondents who prefer the platform (Netflix) their percentage is 33.20%, followed by those who prefer to use the platform (IMBD) with a percentage of 29, 5%, followed by what answered (other) platform with a percentage of 24.5%, followed by those who prefer to use the platform (Reddit) with a percentage of 18.6%, the low percentage recorded is for those who prefer the platform (MUBI) with a percentage of 3,6%.

So mainly Facebook and YouTube take the lead with a small difference, this shows that most people get their informations about films from these two platforms, while Netflix, IMBD and Reddit follows, the least used platforms to learn about movies is MUBI.

Production companies may as well use the crucial obtained information when they make their marketing strategies.

- **Distribution according to the answers to question n°8**

Responses	Frequency	Percentage
Yes	121	54,5
No	101	45,5
Total	**222**	**100,0**

Table 08: percentage of cinema clients.

Source: Established by student using SPSS ver.26

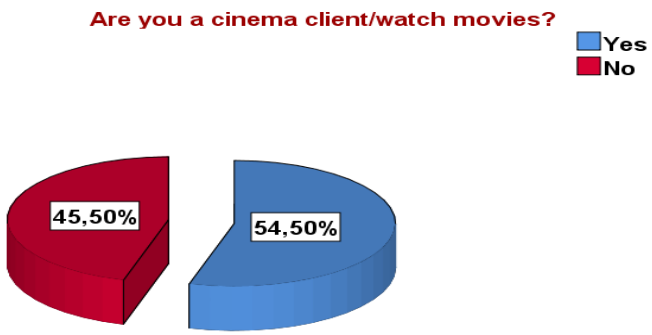


Figure 12: percentage of cinema clients.

Source: SPSS 26.0 output according to the table 07

From Table 08 and Figure 12, it can be seen that the percentage of respondents who are cinema customers/they watch films was in the majority is 54.5%, while the percentage of those who answered negative their percentages reached 45.5% of the sample studied.

3.2.2 Answer direction of Digital platforms

- **Introduction to the likert scale**

Likert scale is the most widely used approach to scaling responses in survey research.

Degree	interval	Tendency
1	1.67– 1	**Disagree**
2	2.33– 1.67	**Neutral**
3	3 – 2.33	**Agree**

Table 09: Likert scale

Source: Established by student

- **Answer direction of first axe (Facebook for clients)**

N°		Disagree	Neutral	Agree	Mean	Standard deviation	Response Trend	Order
01	I follow movie starts and directors in Facebook	41 33,9	40 33,1	40 33,1	1,99	0,82	**Neutral**	**5**
02	Facebook [Interactions in Facebook helps me know the prices	32 26,4	38 31,4	51 42,1	2,16	0,82	**Agree**	**3**
03	Facebook [Facebook content influences my watching decision making	30 24,8	26 21,5	65 53,7	2,29	0,84	**Agree**	**2**
04	Theaters introduced in Facebook motivates me to visit them	21 9,5	32 14,4	68 30,6	2,39	0,77	**Agree**	**1**
05	Many cinema houses are known from their Facebook pages	28 12,6	52 23,4	41 18,5	2,11	0,75	**Agree**	**4**
06	I watched a movie aploaded in Facebook	80 36,0	7 3,2	34 15,3	1,62	0,90	**Disagree**	**7**
07	Cashier and guards in cinematic festivals are known from their Facebook presence	51 23,0	52 23,4	18 8,1	1,73	0,71	**Agree**	**6**
Facebook for clients					**2,04**	**0,48**	**Agree**	

Table 10: Answer direction of third axe (Facebook for clients)

Source: Established by student using SPSS ver.26

According to the table 10 we note that the respondents agree on the use of the Facebook platform because their average is equal to 2.04 belongs to the agreement interval, although they agree on the all the items except item 1 they are not given a clear answer but we notice that the arithmetic mean is close to the disagreement interval which indicates that they do not agree that they are beginners and directors of films on Facebook and item 6 respondents disagree indicating that they do not watch movies on Facebook.

- **Answer direction of first axe (Netflix for clients)**

N°		Disagree	Neutral	Agree	Mean	Standard deviation	Response Trend	Order
01	In order to search for a movie in Netflix i may type the actor's or director's name	32 26,4	32 26,4	57 47,1	2,21	0,84	**Agree**	**5**
02	Netflix prices are reasonable	33 27,3	41 33,9	47 38,8	2,12	0,81	**Agree**	**6**
03	I find Netflix descriptions informative	12 9,9	44 36,4	65 53,7	2,44	0,67	**Agree**	**3**
04	All movies are accessible in Netflix in my opinion	82 67,8	22 18,2	17 14,0	1,46	0,73	**Disagree**	**2**
05	I would like to visit Netflix's company in the future	42 34,7	33 27,3	46 38,0	2,03	0,86	**Agree**	**7**
06	Watching movies in Netflix is an enjoyable experience	7 5,8	28 23,1	86 71,1	2,65	0,59	**Agree**	**1**
07	Client service in Netflix is efficient	10 8,3	56 46,3	55 45,5	2,37	0,63	**Agree**	**4**
Netflix for clients					**2,18**	**0,41**	**Agree**	

Table 11: Answer direction of third axe (Netflix for clients)

Source: Established by student using SPSS ver.26

According to the table 11 we note that the respondents agree on the use of the Netflix platform because their average is equal to 2.18 belongs to the agreement interval, although they agree on the all the items except item 6 respondents disagree indicating that they don't see that all movies are accessible in Netflix.

- **Distribution according to the answers to question**

Responses	Frequency	Percentage
Yes	11	9,1
No	110	90,9
Total	**121**	**100,0**

Table 12: Cinema producer's percentage.

Source: Established by student using SPSS ver.26

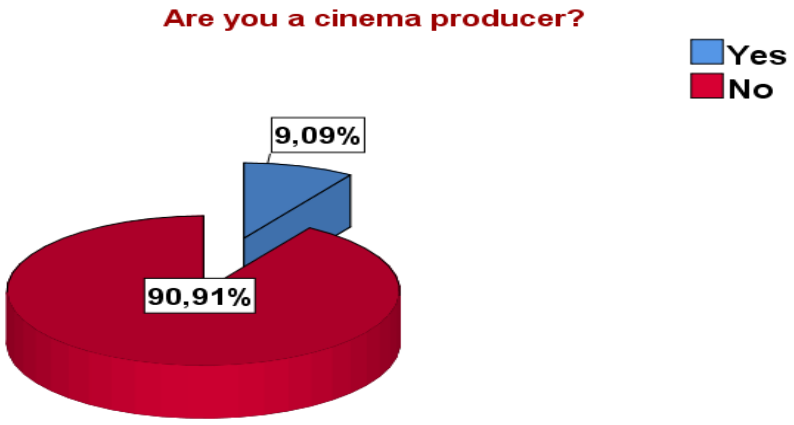


Figure 13: cinema producer's percentage.

Source: SPSS 26.0 output according to the table 11

We note from table 12 that the majority of respondents are not film producers with a percentage of 90.9%, while a percentage of 9.1% of this sample are film producers.

- **Answer direction of first axe (Facebook and Netflix for producers)**

N°		Disagree	Neutral	Agree	Mean	Standard deviation	Response Trend	order
01	Facebook and Netflix reviews affects the success of the movie	1	4	7	2,50	0,67	Agree	**4**
		8,3	33,3	58,3				
02	Sales and prices can be increased by the influence of Facebook and Netflix	0	0	11	3,00	0,00	Agree	**1**
		0	0	100,0				
03	Promoting the film can be done perfectly through Facebook and Netflix	1	0	10	2,82	0,60	Agree	**2**
		9,1	0	90,9				
04	The distribution through Facebook and Netflix influences the sales positively	0	5	6	2,55	0,52	Agree	**3**
		0	45,5	54,5				
05	Facebook and Netflix uses may push the company to improve its physical surroundings]	2	4	5	2,27	0,79	Agree	**6**
		18,2	36,4	45,5				
06	Services have the same quality and speed in Facebook and Netflix	6	1	4	1,82	0,98	Neutral	**7**
		54,5	9,1	36,4				
07	Client service is crucial in Facebook and Netflix	2	3	6	2,36	0,81	Agree	**5**
		18,2	27,3	54,5				
Facebook and Netflix for producers					**2,44**	**0,45**		

Table 13: Answer direction of third axe (Facebook and Netflix for producers)

Source: Established by student using SPSS ver.26

According to the table 13 we note that the respondents agree on the use of the Digital platforms because their means is equal to 2.44 belongs to the agreement interval, although they agree on the all the items.

3.3 Testing hypotheses of the study.

The principle for this part of the study consists of:

- Accept the null hypothesis H0: if the significance level is superior than (0.05).
- Reject the null hypothesis H0: if the significance level is inferior than (0.05).

Hypothesis 1

H1- Digital platforms influence an individual's willingness and motivation to Watch movies. Moreover, the filmmakers to better produce and market their films.

Model	**Sum of Squares**	**Df**	**Mean Square**	**F**	**Probable value (Sig)**
Regression	10,486	1	10,486	50,901	0,000
Residues	24,514	119	0,206		
Total	35,000	120			
Variable	**Coefficient**	**Standard deviation**	**t**	**probable value (Sig)**	
Constant	0,347	0,254	1,365	0,175	
Digital platforms	0,847	0,119	7,134	0,000	
Dependent variable : willingness and motivation to Watch movies		**Correlation coefficient** R = 0,547		**Coefficient of determination** R^2 = 0,300	

Table14: testing hypothesis 01.

Source: Established by student using SPSS ver.26

From the results contained in Table 14, it becomes clear that the calculated F value amounted to (50,901) with a probability value of sig of (0,000) which is below the significance level (α = 0.05) This proves the validity of the model to test the hypothesis, which were then tested using the simple linear regression method to determine the effect of the independent variable (Digital platforms) on the dependent variable (willingness and motivation to Watch movies). It is also apparent from the above table that the correlation coefficient between the two variables is estimated at 0,547 this indicates that there is a positive correlation between them.

We also note that the coefficient of determination is equal to 0,300 this means that 30% of the changes in willingness and motivation to watch movies it refers to changes in the Digital platforms and the rest of the percentage (70%) it is due to other factors.

Through the same table, we see that there is a statistically significant relationship at the level of significance ($\alpha = 0.05$) between the independent variable (Digital platforms) and the dependent variable (willingness and motivation to Watch movies) whose value of calculated T is equal at 7,134 with a probable value (Sig) which is equal to 0,000 which is lower than the significance level of 0.05, therefore, we reject the null hypothesis which says that the Digital platforms is not influence an individual's willingness and motivation to Watch movies. Moreover, the filmmakers to better produce and market their films at the level of significance of 0.05 and we accept the hypothesis H1 which says that the:

"Digital platforms influence an individual's willingness and motivation to watch movies. Moreover, the filmmakers to better produce and market their films at the level of significance of 0.05."

Hypothesis 2

H2- There is a strong relationship between digital platforms and a films product, price, place, promotion, people, process, and physical evidence, also known as cinema marketing mix.

Correlation			
		Digital platforms	cinema marketing mix
Digital platforms	Corrélation de Pearson	1	0,843**
	Sig. (bilatérale)		0,001
	N	121	12
cinema marketing mix	Corrélation de Pearson	0,843**	1
	Sig. (bilatérale)	0,001	
	N	121	121
**. The correlation is significant at the 0.01 level (two-sided).			

Table 15: correlation table for testing hypothesis 02.

Source: Established by student using SPSS ver.26

We note from table 15 that the correlation coefficient r between the two variables is estimated at 0.843 with a probability value of 0.001 which is inferior than 0.05, which indicates that : "There is a strong correlation between digital platforms and a films product, price , place, promotion, people, process, and physical evidence, also known as cinema marketing mix."

General conclusion

General conclusion.

This work is an attempt to highlight the importance of digital platforms in developing some guidelines for every marketing department from filmmaking companies to follow. Both clients and producers believe that that these platforms are useful and helpful for better implantations of mix marketing tools and strategies.
Since most people use digital platforms as a means of communicating, and sharing and receiving information, utilizing it can help develop relationships between audience members, movies, and production studios. Therefor developing the marketing in order to get more clients.

Digital platforms consists of distributing content that will give the audiences a chance to gain an in-depth look at different aspects of the movie. This can include photos and videos, articles, promotions, or behind the scenes content.

Cinema marketing seeks to build trust and establish customer satisfaction that will make them repurchase from the company and encourage others to do so, which is the best approach to retaining costumers. Therefore, producers should be aware of how to establish lasting relationships with their customers and developing their business using internet and especially digital platforms.

The survey revealed that even though people were present on various digital platforms and did learn about movies via social media, they did necessarily interact with movie profiles that production studios set up, the results show that Digital platforms influence an individual's willingness and motivation to watch movies. Moreover, the filmmakers to better produce and market their films at the level of significance of 0.05, which confirms the first hypothesis.
Moreover, We note from our results that there is a strong correlation between digital platforms and a films product, price, place, promotion, people, process, and physical evidence, also known as cinema marketing mix. Thus, it is beyond the doubt that the second hypothesis is also confirmed.

We need to rethink the traditional frameworks based on marketing 1.0, because the digital world is free from many constraints of the standard theories of culture. The digital filmmaking is a fixed-cost industry for infrastructures and digital services. It generates “natural” monopolies of actors and platforms controlling technology and infrastructures, it calls for massive investment because only the leaders survive. Fueled by evolving and revolutionary marketing tactics, the cinema would reach new monetary and cultural heights as the decades passed. What were once mere marketing tactics would become perfected tools of persuasion, driving films into grosses reaching into the billions.

While the film industry may be on the verge of undergoing drastic changes. One thing is certain: as long as there are great minds and technologies, whatever the industry invents next is bound to be as thrilling as traveling at warp speed in the Millennium Falcon, as heartrending as embarking on a doomed voyage with Titanic, and as breathtaking as an expedition into the jungles of Pandora.

Limitation of the study.

The difficulty in accessing the important industry stakeholders for data collection, particularly the producers, was a major constraint of this study. They may also be ineffective since respondents' replies to the study's topics were sparse. Furthermore, when it comes to the alternate method of data collection, interviews, participants may argue that it was difficult to schedule interviews both in person and over the phone.

The study sample was only accessible through a few social media platforms, and communication with those in the study was limited. The researcher looked at some of the effective variables that influenced the decision to watch a movie in a cinema among the potential variables. Overall, this study focuses on self-reporting as a major obstacle to historical perspectives.

Finally, while the present methodology allows researchers to investigate motivations on multiple platforms, it incorporates biases inherent in the study by asking participants to tell them about previous drives.

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Annexes.

Questionnaire:

Madam, Sir;

The following questionnaire is carried out as part of a preparation for a Master's dissertation; its objective is to understand the role of digital platforms in developing cinema/film marketing. Please be assured that your answers will be confidential and will only be used for academic purposes. Thank you for your time!

1- Gender

Female.

Male.

2- Age

18-29

30-40

41-60

More than 60

3- Occupation

Student

Salaried

Business owner

Retired

Other: …

4- How often do you use internet

More than 5h a day

2-3 h a day

Less than 1h a day

5- How often do u watch movies/series?

Once a week

2-3 times a week

More than 4 times a week

6- The platform you prefer learning about movies from

Facebook

MUBI

Netflix

YouTube

Reddit

Other: …

7- How often do you visit movie's digital sites?

One a week

2-3 times a week

More than 4 times a week

Please indicate your degree of agreement with the statements that follow:

8- You are a cinema client/ you watch movies.

Yes

No

If yes then:

Axe 01: Facebook

	Disagree	Neutral	agree
I follow directors and movie starts in Facebook.			
Interactions in Facebook helps me know the prices.			
Facebook content influences my watching decision making			
Theaters introduced in Facebook motivates me to visit them.			
Many cinema houses are known from their Facebook pages			
I watched a movie uploaded in Facebook			
Cashier and guards in cinematic festivals are known from their Facebook presence.			

Axe 02: Netflix

	Disagree	Neutral	Agree
In order to search for a movie in Netflix I may type the actor or director’s name.			
Netflix prices are reasonable			
Netflix descriptions are informative			
All movies are accessible in Netflix			
I would like to visit Netflix company in the future			

Watching movies in Netflix is an enjoyable experience.			
Client service in Netflix is efficient			

2- You are a film producer.

Yes

No

If yes then:

	Disagree	Neutral	Agree
Facebook and Netflix reviews affects the success of the movie			
Sales and prices can be increased by the influence of Facebook and Netflix			
Promoting the movies can be done perfectly through Facebook and Netflix			
Distribution of the movies through Facebook and Netflix influences sales positively			
Facebook and Netflix users may push the company to improve physical surroundings			
Services have the same quality and speed in Facebook and Netflix			
Client service in Netflix and Facebook is crucial			

Fréquences

Gender

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Male	77	34,7	34,7	34,7
	Female	145	65,3	65,3	100,0
	Total	222	100,0	100,0	

Age

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	20 -29 years	209	94,1	94,1	94,1
	30 - 40 years	12	5,4	5,4	99,5
	41-60years	1	,5	,5	100,0
	Total	222	100,0	100,0	

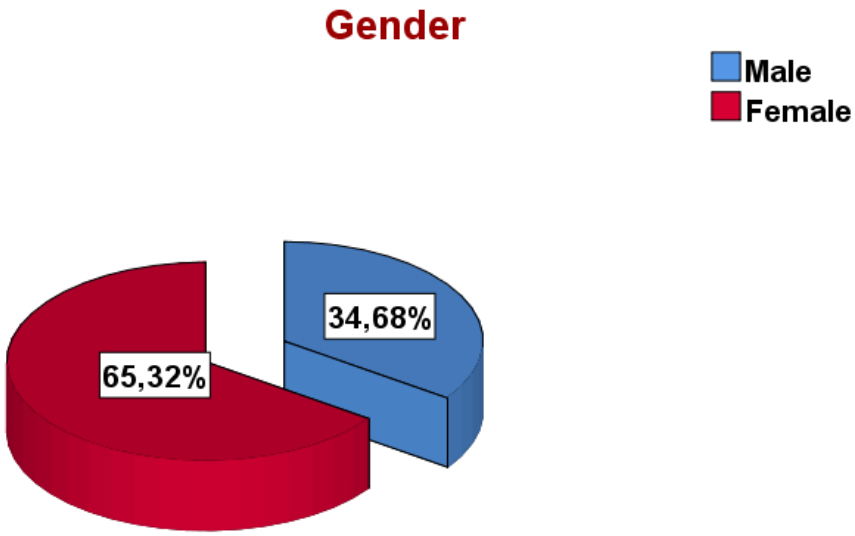
Occupation

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Student	147	66,2	66,2	66,2
	Salaried	50	22,5	22,5	88,7
	Business owner	3	1,4	1,4	90,1
	Unemployed	4	1,8	1,8	91,9
	Male stripper	6	2,7	2,7	94,6
	Graduate	3	1,4	1,4	95,9
	Business owner	6	2,7	2,7	98,6

	Free-lance	1	,5	,5	99,1
	Jobless	1	,5	,5	99,5
	Housewife	1	,5	,5	100,0
	Total	222	100,0	100,0	

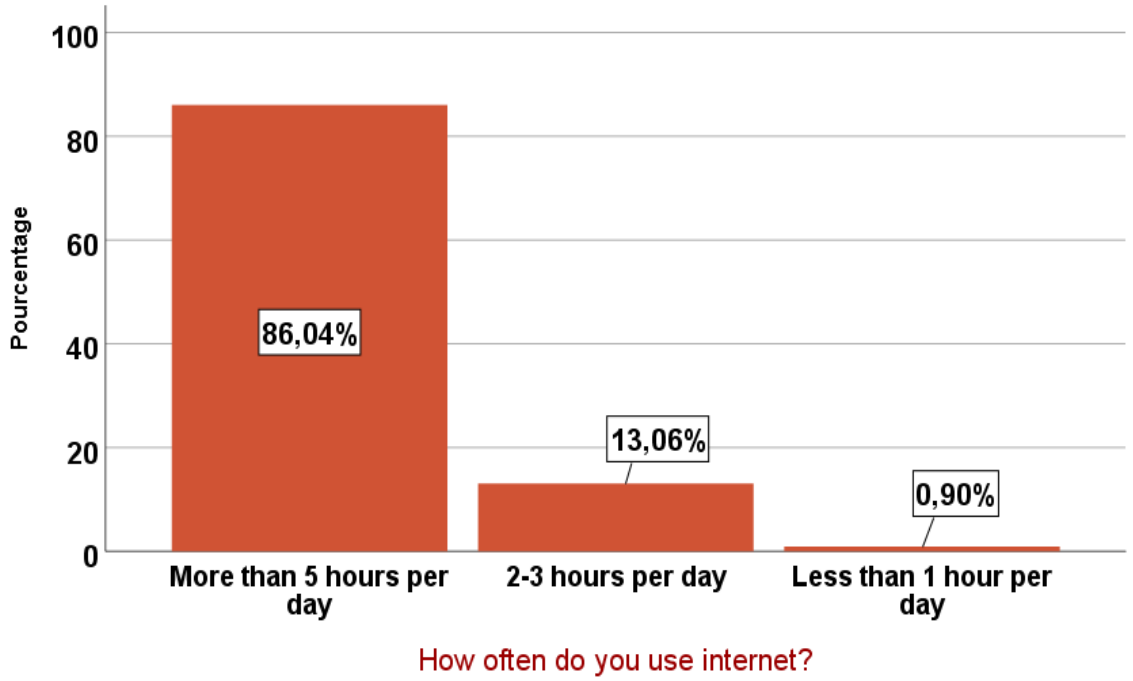
Gender

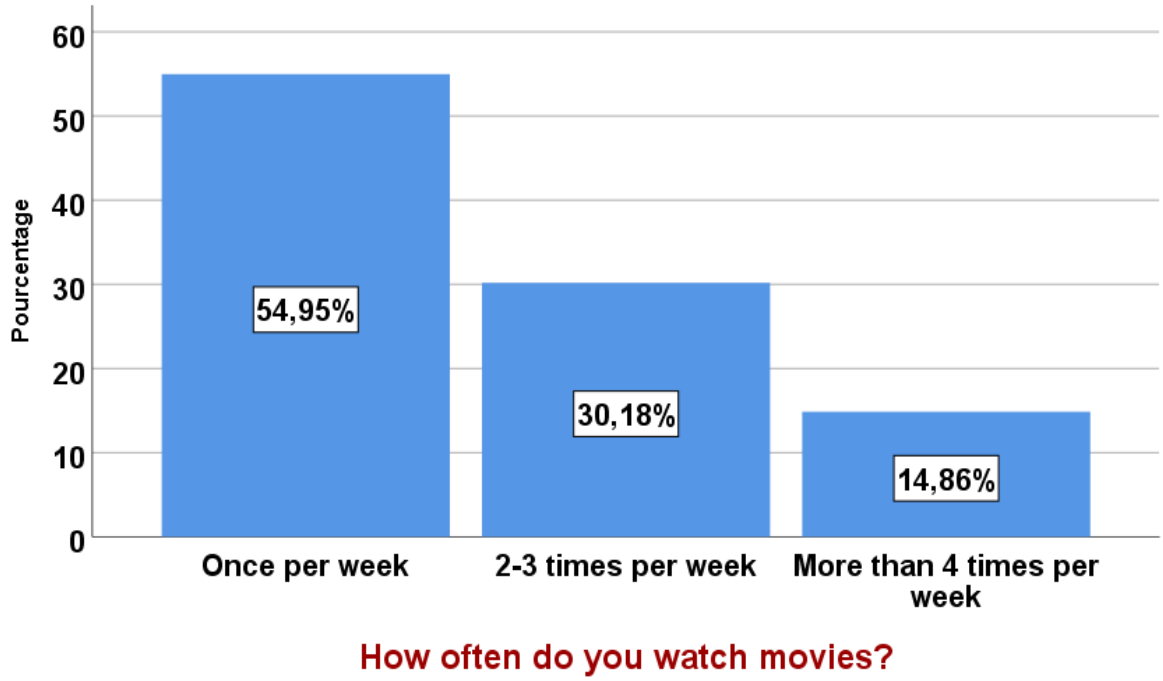
		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Male	77	34,7	34,7	34,7
	Female	145	65,3	65,3	100,0
	Total	222	100,0	100,0	



Occupation

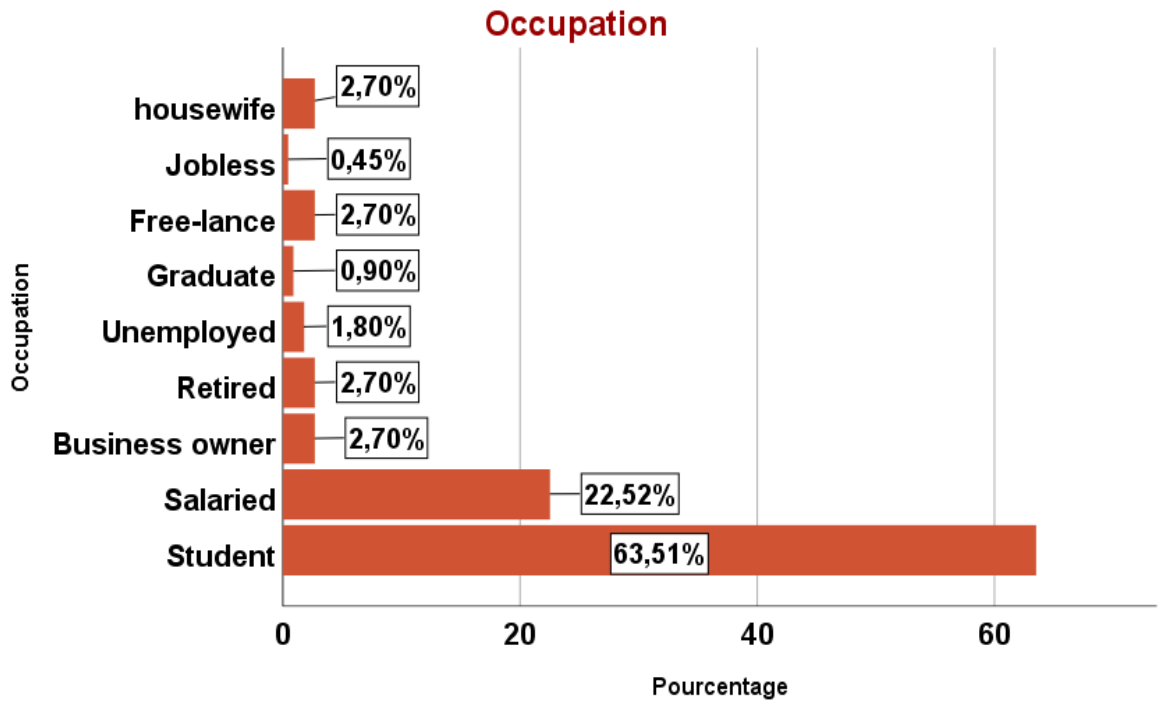
		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Student	147	66,2	66,2	66,2
	Salaried	50	22,5	22,5	88,7
	Business owner	3	1,4	1,4	90,1
	Unemployed	4	1,8	1,8	91,9
	Male stripper	6	2,7	2,7	94,6
	Graduate	3	1,4	1,4	95,9
	Business owner	6	2,7	2,7	98,6
	Free-lance	1	,5	,5	99,1
	Jobless	1	,5	,5	99,5
	Housewife	1	,5	,5	100,0
	Total	222	100,0	100,0	





Occupation

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Student	141	63,5	63,5	63,5
	Salaried	50	22,5	22,5	86,0
	Business owner	6	2,7	2,7	88,7
	Retired	6	2,7	2,7	91,4
	Unemployed	4	1,8	1,8	93,2
	Graduate	2	,9	,9	94,1
	Free-lance	6	2,7	2,7	96,8
	Jobless	1	,5	,5	97,3
	Housewife	6	2,7	2,7	100,0
	Total	222	100,0	100,0	



Réponses multiples

$q6 fréquences

		Réponses		Pourcentage
		N	Pourcentage	d'observations
Which platform you prefer learning about[a]	Facebook	124	25,5%	56,4%
	MUBI	8	1,6%	3,6%
	Netflix	73	15,0%	33,2%
	YouTube	121	24,9%	55,0%
	IMBD	65	13,4%	29,5%
	Reddit	41	8,4%	18,6%
	Auther	54	11,1%	24,5%
Total		486	100,0%	220,9%

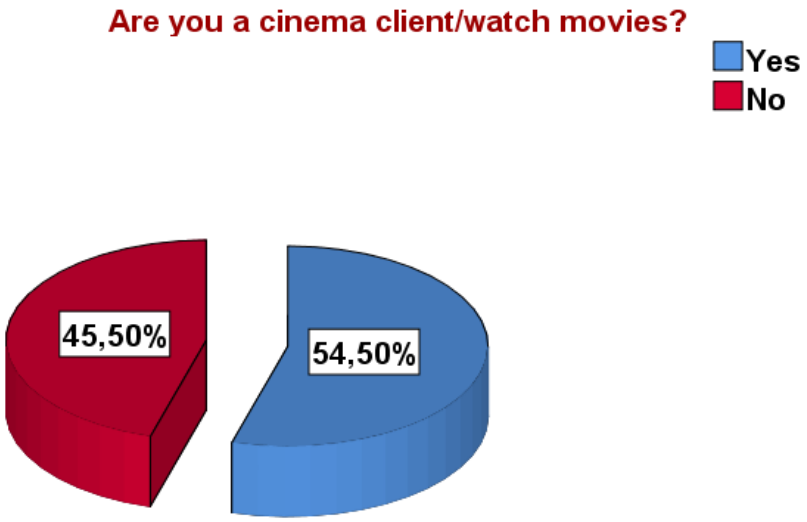
a. Groupe de dichotomies mis en tableau à la valeur 1.

Fréquences

Are you a cinema client/watch movies?

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Yes	121	54,5	54,5	54,5
	No	101	45,5	45,5	100,0
	Total	222	100,0	100,0	

Fréquences



Fréquences

I follow movie starts and directors in Facebook

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	41	18,5	33,9	33,9
	Neutral	40	18,0	33,1	66,9
	Agree	40	18,0	33,1	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		
Total		222	100,0		

Facebook [Interactions in Facebook helps me know the prices

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	32	14,4	26,4	26,4
	Neutral	38	17,1	31,4	57,9
	Agree	51	23,0	42,1	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		
Total		222	100,0		

Facebook [Facebook content influences my watching decision making

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	30	13,5	24,8	24,8
	Neutral	26	11,7	21,5	46,3
	Agree	65	29,3	53,7	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		
Total		222	100,0		

Theaters introduced in Facebook motivates me to visit them

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	21	9,5	17,4	17,4
	Neutral	32	14,4	26,4	43,8
	Agree	68	30,6	56,2	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		
Total		222	100,0		

Many cinema houses are known from their Facebook pages

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	28	12,6	23,1	23,1
	Neutral	52	23,4	43,0	66,1
	Agree	41	18,5	33,9	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		
Total		222	100,0		

I watched a movie aploaded in Facebook

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	80	36,0	66,1	66,1
	Neutral	7	3,2	5,8	71,9
	Agree	34	15,3	28,1	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		
Total		222	100,0		

Cashier and guards in cinematic festivals are known from their Facebook presence

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	51	23,0	42,1	42,1
	Neutral	52	23,4	43,0	85,1
	Agree	18	8,1	14,9	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		
Total		222	100,0		

In order to search for a movie in Netflix i may type the actor's or director's name

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	32	14,4	26,4	26,4
	Neutral	32	14,4	26,4	52,9
	Agree	57	25,7	47,1	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		
Total		222	100,0		

Netflix prices are reasonable

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	33	14,9	27,3	27,3
	Neutral	41	18,5	33,9	61,2
	Agree	47	21,2	38,8	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		

Total		222	100,0		

I find Netflix descriptions informative

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	12	5,4	9,9	9,9
	Neutral	44	19,8	36,4	46,3
	Agree	65	29,3	53,7	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		
Total		222	100,0		

All movies are accessible in Netflix in my opinion

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	82	36,9	67,8	67,8
	Neutral	22	9,9	18,2	86,0
	Agree	17	7,7	14,0	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		
Total		222	100,0		

I would like to visit Netflix's company in the future

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	42	18,9	34,7	34,7
	Neutral	33	14,9	27,3	62,0
	Agree	46	20,7	38,0	100,0
	Total	121	54,5	100,0	

Manquant	Système	101	45,5		
Total		222	100,0		

Watching movies in Netflix is an enjoyable experience

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	7	3,2	5,8	5,8
	Neutral	28	12,6	23,1	28,9
	Agree	86	38,7	71,1	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		
Total		222	100,0		

Client service in Netflix is efficient

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	10	4,5	8,3	8,3
	Neutral	56	25,2	46,3	54,5
	Agree	55	24,8	45,5	100,0
	Total	121	54,5	100,0	
Manquant	Système	101	45,5		
Total		222	100,0		

Are you a cinema producer?

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Yes	11	5,0	9,1	9,1
	No	110	49,5	90,9	100,0
	Total	121	54,5	100,0	

Manquant	Système	101	45,5		
Total		222	100,0		

Facebook and Netflix reviews affects the success of the movie

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	1	,5	8,3	8,3
	Neutral	4	1,8	33,3	41,7
	Agree	7	3,2	58,3	100,0
	Total	12	5,4	100,0	
Manquant	Système	210	94,6		
Total		222	100,0		

Sales and prices can be increased by the influence of Facebook and Netflix

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Agree	11	5,0	100,0	100,0
Manquant	Système	211	95,0		
Total		222	100,0		

Promoting the film can be done perfectly through Facebook and Netflix

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	1	,5	9,1	9,1
	Agree	10	4,5	90,9	100,0
	Total	11	5,0	100,0	
Manquant	Système	211	95,0		
Total		222	100,0		

The distribution through Facebook and Netflix influences the sales positively

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Neutral	5	2,3	45,5	45,5
	Agree	6	2,7	54,5	100,0
	Total	11	5,0	100,0	
Manquant	Système	211	95,0		
Total		222	100,0		

Facebook and Netflix uses may push the company to improve its physical surroundings]

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	2	,9	18,2	18,2
	Neutral	4	1,8	36,4	54,5
	Agree	5	2,3	45,5	100,0
	Total	11	5,0	100,0	
Manquant	Système	211	95,0		
Total		222	100,0		

Services have the same quality and speed in Facebook and Netflix

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	6	2,7	54,5	54,5
	Neutral	1	,5	9,1	63,6
	Agree	4	1,8	36,4	100,0
	Total	11	5,0	100,0	
Manquant	Système	211	95,0		
Total		222	100,0		

Client service is crucial in Facebook and Netflix

		Fréquence	Pourcentage	Pourcentage valide	Pourcentage cumulé
Valide	Disagree	2	,9	18,2	18,2
	Neutral	3	1,4	27,3	45,5
	Agree	6	2,7	54,5	100,0
	Total	11	5,0	100,0	
Manquant	Système	211	95,0		
Total		222	100,0		

```
COMPUTE X=MEAN(x1,x2,x3,x4,x5,x6,x7).
EXECUTE.
COMPUTE Y=MEAN(y1,y2,y3,y4,y5,y6,y7).
EXECUTE.
COMPUTE Z=MEAN(z1,z2,z3,z4,z5,z6,z7).
EXECUTE.
DESCRIPTIVES VARIABLES=x1 x2 x3 x4 x5 x6 x7 X
  /STATISTICS=MEAN STDDEV.
```

Statistiques descriptives

	N	Moyenne	Ecart type
I follow movie starts and directors in Facebook	121	1,99	,822
Facebook [Interactions in Facebook helps me know the prices	121	2,16	,817
Facebook [Facebook content influences my watching decision making	121	2,29	,841

Theaters introduced in Facebook motivates me to visit them	121	2,39	,768
Many cinema houses are known from their Facebook pages	121	2,11	,751
I watched a movie aploaded in Facebook	121	1,62	,897
Cashier and guards in cinematic festivals are known from their Facebook presence	121	1,73	,707
Facebook	121	2,04	,475
N valide (liste)	121		

```
DESCRIPTIVES VARIABLES=y1 y2 y3 y4 y5 y6 y7 Y
  /STATISTICS=MEAN STDDEV.
```

Statistiques descriptives

	N	Moyenne	Ecart type
In order to search for a movie in Netflix i may type the actor's or director's name	121	2,21	,836
Netflix prices are reasonable	121	2,12	,808
I find Netflix descriptions informative	121	2,44	,669

All movies are accessible in Netflix in my opinion	121	1,46	,731
I would like to visit Netflix's company in the future	121	2,03	,856
Watching movies in Netflix is an enjoyable experience	121	2,65	,588
Client service in Netflix is efficient	121	2,37	,634
Netflix	121	2,18	,408
N valide (liste)	121		

DESCRIPTIVES VARIABLES=z1 z2 z3 z4 z5 z6 z7 Z
/STATISTICS=MEAN STDDEV.

Descriptives

Statistiques descriptives

	N	Moyenne	Ecart type
Facebook and Netflix reviews affects the success of the movie	12	2,50	,674
Sales and prices can be increased by the influence of Facebook and Netflix	11	3,00	,000
Promoting the film can be done perfectly through Facebook and Netflix	11	2,82	,603

The distribution through Facebook and Netflix influences the sales positively	11	2,55	,522
Facebook and Netflix uses may push the company to improve its physical surroundings]	11	2,27	,786
Services have the same quality and speed in Facebook and Netflix	11	1,82	,982
Client service is crucial in Facebook and Netflix	11	2,36	,809
Facebook and Netflix	12	2,44	,450
N valide (liste)	11		

Régression

Variables introduites/éliminées[a]

Modèle	Variables introduites	Variables éliminées	Méthode
1	Digital platforms[b]	.	Introduire

a. Variable dépendante : willingness and motivation to Watch movies

b. Toutes les variables demandées ont été introduites.

Récapitulatif des modèles

Modèle	R	R-deux	R-deux ajusté	Erreur standard de l'estimation
1	,547[a]	,300	,294	,45388

a. Prédicteurs : (Constante), Digital platforms

ANOVA[a]

Modèle		Somme des carrés	ddl	Carré moyen	F	Sig.
1	Régression	10,486	1	10,486	50,901	,000[b]
	de Student	24,514	119	,206		
	Total	35,000	120			

a. Variable dépendante : willingness and motivation to Watch movies

b. Prédicteurs : (Constante), Digital platforms

H1

Régression

Variables introduites/éliminées[a]

Modèle	Variables introduites	Variables éliminées	Méthode
1	Digital platforms[b]	.	Introduire

a. Variable dépendante : a films product, price, place, promotion, people, process, and physical evidence, also known as cinema marketing mix

b. Toutes les variables demandées ont été introduites.

Récapitulatif des modèles

Modèle	R	R-deux	R-deux ajusté	Erreur standard de l'estimation
1	,843[a]	,711	,682	,254

a. Prédicteurs : (Constante), Digital platforms

ANOVA[a]

Modèle		Somme des carrés	ddl	Carré moyen	F	Sig.
1	Régression	1,580	1	1,580	24,570	,001[b]
	de Student	,643	10	,064		
	Total	2,223	11			

a. Variable dépendante : a films product, price, place, promotion, people, process, and physical evidence, also known as cinema marketing mix

b. Prédicteurs : (Constante), Digital platforms

Abstract.

This master thesis aims to study the role of digital marketing in developing cinema marketing. Our master thesis accommodates information about various digital platforms, service marketing and cinema marketing development. Methods used in the thesis help understand how to advance film marketing using digital platforms and have a better understanding for the problematic.

To realize this study, we chose quantitative research; we conducted a survey & published it online so we can understand through the answers how digital platforms help develop cinema marketing. We eventually conclude that using digital platforms indeed help evolve and develop film marketing.

Key words: cinema marketing, service marketing, film marketing, digital platforms.

Résumé.

Ce mémoire vise à étudier le rôle du marketing numérique dans le développement du marketing du cinéma. Notre mémoire de maîtrise contient des informations sur diverses plates-formes numériques, le marketing des services et le développement du marketing du cinéma. Les méthodes utilisées dans la thèse aident à comprendre comment faire avancer le marketing du film en utilisant les plateformes numériques et à mieux comprendre la problématique.

Pour réaliser cette étude, nous avons choisi la recherche quantitative ; nous avons mené une enquête et l'avons publiée en ligne afin de comprendre à travers les réponses comment les plateformes numériques contribuent au développement du marketing du cinéma. Nous concluons finalement que l'utilisation des plateformes numériques aide en effet à faire évoluer et à développer le marketing cinématographique.

Mots clés : marketing du cinéma, marketing des services, marketing du film, plateformes numériques.

ملخص.

تهدف أطروحة الماستر هذه إلى دراسة دور التسويق الرقمي في تطوير التسويق السينمائي. تتضمن أطروحتنا معلومات حول مختلف المنصات الرقمية وتسويق الخدمات وتطوير التسويق السينمائي. تساعد الأساليب المستخدمة في الأطروحة على فهم كيفية تطوير تسويق الأفلام باستخدام المنصات الرقمية والحصول على فهم أفضل للمشكلة.

لتحقيق هذه الدراسة ، اخترنا البحث الكمي ؛ لقد أجرينا استبيانًا ونشرناه عبر الإنترنت حتى نتمكن من فهم من خلال الإجابات كيف تساعد المنصات الرقمية في تطوير التسويق السينمائي. نستنتج في النهاية أن استخدام المنصات الرقمية يساعد بالفعل في تطوير وتطوير تسويق الأفلام.

الكلمات المفتاحية: التسويق السينمائي ، تسويق الخدمات ، تسويق الأفلام ، المنصات الرقمية.