

EVALUATING THE IMPACT OF SOCIAL MEDIA ON DRIVING SALES THROUGH MOVIE THEATRE FOR INDEPENDENT MOVIES IN FRANCE

Dissertation submitted in part fulfilment of the requirements

for the degree of

[MSC Marketing and digital stream]

at Dublin Business School

Clara Joecklé (10321321)

Msc Marketing

August 2016

DECLARATION

I, Clara Joecklé, declare that this research is my original work and that it has never been presented to any institution or university for the award of Degree or Diploma. In addition, I have referenced correctly all literature and sources used in this work and this this work is fully compliant with the Dublin Business School's academic honesty policy.

Signed: 

Date: 8th August 2016

ACKNOWLEDGMENTS

I would like to thank my supervisor John Staunton who has always been available, patient and encouraging during this dissertation.

I would also like to thank all the participants who have answered to my interview and provided useful insights.

Finally, I would like to express my gratitude to my family and friends who supported me during this dissertation.

ABSTRACT

The purpose of this dissertation was to evaluate the impact of social media on driving sales through French cinema for independent movies. Through primary and secondary data, the researcher evaluates the different aspects of social media marketing, the impact on the film industry with a focus on the French independent movies sector.

The research was conducted through a qualitative study, in-depth interview of five moviegoers in order to draw insights about the correlation between movie's success and social media. The methodology followed the principle of the research onion with an interpretivist philosophy and inductive approach and with the use of a grounded-theory in term of research strategy.

The research contributes to the literature as it explored the impact of social media on a specific type of movie (independent) and in a specific environment (France). This thesis evaluated the correlation between social media and cinema industry on the consumer's side which for now have not been studied.

TABLE OF CONTENT

DECLARATION	1
ACKNOWLEDGMENTS	2
ABSTRACT	3
TABLE OF CONTENT	4
LIST OF FIGURES	7
CHAPTER 1: INTRODUCTION	8
BACKGROUND OF THE TOPIC	8
SPECIFIC ANGLE	9
RESEARCH QUESTION AND OBJECTIVES	10
EXPLANATION OF RESEARCH QUESTION	10
DISSERTATION ROADMAP	10
LIMITATIONS OF THE RESEARCH	10
MAJOR CONTRIBUTIONS OF THE STUDY	11
CHAPTER 2: LITERATURE REVIEW	12
MARKETING THE INDEPENDENT MOVIES	12
DEFINITION OF INDIE MOVIES	12
COMMUNICATION STRATEGY	13
DISTRIBUTION	15
MARKETING INDIE	16
<i>The power of Word of Mouth</i>	19
<i>The growth of digital in marketing</i>	19
Digital marketing challenge when promoting a movie	20
EXPLORING THE ENVIRONMENT OF SOCIAL MEDIA	21
DEFINITION OF SOCIAL MEDIA	21
SOCIAL MEDIA BENEFITS	21
THE EFFECTS OF SOCIAL MEDIA MARKETING ON CONSUMER BEHAVIOR	24
MEASURING SOCIAL MEDIA	25
THE FRENCH CINEMA INDUSTRY	29
A MOVIE BETWEEN CULTURE AND INDUSTRY	29
FRENCH CINEMA BEHAVIOR	29

THE ACTIVITY OF THE SECTOR	31
THE ACTUAL FRENCH MARKET OF CINEMA INDUSTRY	33
THE PROMOTION OF CINEMA INDUSTRY	35
CHAPTER 3: METHODOLOGY	38
RESEARCH OBJECTIVES	38
RESEARCH PHILOSOPHY	38
RESEARCH APPROACH	39
RESEARCH DESIGN	40
RESEARCH STRATEGY	40
RESEARCH CHOICE	41
TIME HORIZONS	41
DATA COLLECTION	42
SAMPLING	45
LIMITATIONS OF THE METHODOLOGY	46
CHAPTER 4: FINDINGS	47
PROFILE OF THE PARTICIPANTS	47
DIGITAL CONSUMPTION	47
PRESENCE ON SOCIAL MEDIA	47
INTERACTION WITH BRANDS ON SOCIAL MEDIA	47
MOVIE CONSUMPTION	48
CINEMA ATTENDANCE	48
INDEPENDENT MOVIES	48
MEDIA WHERE THEY GET INFORMATION	49
THE PROMOTION OF INDEPENDENT MOVIES ON SOCIAL MEDIA	50
INTERACTION WITH MOVIES BRANDS	50
THE POWER OF E-WORD OF MOUTH	50
OPINIONS ABOUT MOVIES ADVERTISING ON SOCIAL MEDIA	51
DID SOCIAL MEDIA FAVOR FOR MOVIES ADVERTISING?	51
IMPACT OF SOCIAL MEDIA ON INDIES TICKET SALES	51
CASE STUDY OF THREE INDEPENDENT MOVIES	52
CHAPTER 5: DISCUSSIONS	53
CHAPTER 6: CONCLUSION AND RECOMMENDATION	57
FUTURE RESEARCH	58
CHAPTER 7: SELF-REFLECTION	60

EXPERIENCE OF THE THESIS	60
EXPERIENCE OF THE MASTER’S PROGRAM	61
BIBLIOGRAPHY	63
APPENDICES	70
APPENDIX A: Research onion (Saunders, 2008)	70
APPENDIX B: “UN HOMME IDEAL” MOVIE INFORMATION	71
APPENDIX C: “MON ROI” MOVIE INFORMATION	72
APPENDIX D: “DHEEPAN” MOVIE INFORMATION	73
APPENDIX E: INTERVIEW GUIDE	74
APPENDIX F: INFORMATION SHEET FOR PARTICIPANTS	75
APPENDIX G: INFORMATION SHEET FOR PARTICIPANT A (FRENCH)	76
APPENDIX H: INFORMATION SHEET FOR PARTICIPANT B (FRENCH)	78
APPENDIX I: INFORMATION SHEET FOR PARTICIPANT C (FRENCH)	80
APPENDIX J: INFORMATION SHEET FOR PARTICIPANT D (FRENCH)	82
APPENDIX K: INFORMATION SHEET FOR PARTICIPANT E (FRENCH)	83
APPENDIX L: TABLE OF PARTICIPANTS	85
APPENDIX M: KOLB’S LEARNING STYLE	86

LIST OF FIGURES

<i>Figure 1: Medium used when getting movies information</i>	28
<i>Figure 2: French media chronology</i>	32
<i>Figure 3: Figures of the French Movie Market - CSA Report (2015)</i>	33
<i>Figure 4: French Box-office - French Movies VS American Movies - CNC</i>	34
<i>Figure 5: Advertising spend of the main movies distributors in 2012 - Kantar Media and CSA</i>	36
<i>Figure 6: Media Investments by distributors size - CSA and Kantar Media</i>	36

CHAPTER 1: INTRODUCTION

This research examines the impact of social media on driving sales through cinema for independent movies in France. The aim of this study is to find out if social media can be correlated with the attendance of moviegoers for independent movies.

This chapter begins with a background of the topic following by a section which provides the rationale and purpose of the research. It will then define the research question and objectives and a dissertation roadmap.

BACKGROUND OF THE TOPIC

7.5 billion People are going to the cinema each year, making it the most popular activities in the world. (Unesco Report, 2013, p.6). Over the past few years, the cinema industry goes through structural changes:

First the reduction of cost production and marketing

The movie industry is really specific compared to other markets, indeed the sector is constantly trying to find the right balance between cultural and industrial components. In 2009, the European Public Film Funding spent an average of 69% of their budget on creation and production while only 3.6% was allocated to the promotion. With the crisis of the sector, this allocation of the budget seems constant and pushes the marketers to innovate in their strategy and obtain the same results they used to have ten years ago. In other word, advertisers and movies studios have the challenge to have the same efficiency by taking into consideration the considerable decrease of the budget. This crisis is worsening the gap between independent and major studios. (Report of Europe's Film industry by the European Parliament, 2014, p.4).

Second the digital disruption

The internet has contributed to the disintermediation of the sector in other words to the weakening of traditional intermediaries between producers and consumers in favor to a direct relationship (Iordanova and Cunningham, 2012). The actual system of "release windows" which is a chronological organization of movie exploitation in windows, created to avoid cannibalization between the different business practices (VOD, DVD releases) and segment the revenues, is quite overtaken.

Nowadays the development of on-demand video becomes more and more close to the theatrical release, sometimes less than two months and leads to the narrowing of each window. In the same time, the video contents tend to be available on multiple devices. This

digital disruption challenge the cinema studio by giving movie interest in a period of time shorter than ever and with a higher direct and indirect competition (Iordanova D. and Cunningham S, 2012, p.36).

Third the new cinema

The Internet is now in the everyday life of the consumers. Technology is settled in all the households, the screens are everywhere from the bedroom, through the living-room. The assessment is quite easy: consumers are now hyper-connected and it also goes by the video content, the delineation of an audiovisual content becomes a habit. The internet has opened the way to new cinema behavior mainly permitted by the circulation of content that breaks geographical barriers and makes the film accessible to rural as countries whose cinema exploitation system is less structured. Share, watch and talk about a movie have never been easier. Online movies communities are build, for instance on IMDb and can carry out an entire movie project or criticized a blockbuster and have a huge impact in the success of the box office in term of word of mouth (Iordanova D. and Cunningham S., 2012, p.44).

SPECIFIC ANGLE

The traditional promotional mix with the combination of prints, TV, and trailer in Cinema Theater six weeks before the releases is now overtaken. This mix will not have the previous efficiency due to the fragmentation of audience and new digital behavior. Communicate on social media give an effective competitive advantage with new platform as Vine, Snapchat which can create the most cost efficient marketing campaign. The challenge of independent movies is to build awareness and generate interest in a short period of time with a high competition before the official launch of the product by minimizing the marketing cost. As the nature of the sector is selling stories it gives possibilities to the marketers to build a creative campaign where the audience can be involved. And what a better tool than social media to start telling a story and build a community? (Keryne Tejada, 2015, p.9).

In 2014, Bettina Sherick, SVP of digital strategic marketing at Fox explained: "We are not selling soap, cookies or automobiles. We have one shot to get it right in the theatrical window". This particularity of the sector highlights the fact that the key to a movie's success is how it has been marketed. The real purpose of social media is the ability for the studio to figure out when an interest for the film exists and generate contents. Social media allow marketers to have a better understanding of involvement and interest and to evaluate metrics as word of mouth or critical reception instantly. This study aims to focus on how independent

movies can drive sales through social media and what is the impact in term of box office revenue.

RESEARCH QUESTION AND OBJECTIVES

The research question is the following:

Does social media correlated with the attendance of moviegoers for independent movies in France?

For answering this research question, four objectives have been defined:

- To find out what values are associated with social media when promoting a movie
- What are the place of social media in the buying customer journey
- What media influenced the most the consumers in term of movies decision
- What is the impact of movies advertising on social media

EXPLANATION OF RESEARCH QUESTION

According to Kathie Khan (Head of digital at Paramount Pictures UK): "Social media is where conversation naturally takes place while original website requires users to be driven to them. Official movie websites are a one-way conversation with film fans while social media is a dialogue." From this assessment, we can say that strategies on social media are more effective marketing tools than websites thanks to the interaction component. A recent study of the Hollywood Reporter led by the market research firm Penn Shen Berland said that 72% of the respondents post about movies on the social network after watching a movie. This study shows how social media is taking a significant role on communication channels. The purpose of this study is to define the impact of social media on movie ticket sales for independent movies in France taking into account the nature of the industry and the original relation between the consumers and a movie.

DISSERTATION ROADMAP

The dissertation is divided into six sections. First, the reader will be brought to the literature review split into three main themes, then to the research methodology which gathers the research strategy and research design and data collection. The reader will have access then to the findings of the study, followed by the discussions and conclusion. Finally, the reader will be brought to the self-reflection section.

LIMITATIONS OF THE RESEARCH

The limitation of the research was the lack of time; in fact, three months were very short for conducting a dissertation and require a good time management. The second limitation was in term of research methodology; the sample of the interviews was too small and not enough representative of the French population of moviegoers and could have biased the different

findings. Finally, the researcher should have conducted a mix-method in order to understand deeper the phenomenon by investigating both sides: consumers and movie's marketers.

MAJOR CONTRIBUTIONS OF THE STUDY

This dissertation contributes to give insights about independent movies in France, how French moviegoers react with movies advertising and how social media can be associated with a movie success. This study provides guidance for independent studios which still hesitate to communicate on social media and gives key benefits and values associated with the use of social media.

By this present thesis, the reader can discover the context of the cinema industry in France, the different framework of the sector and the connection linked French population to Cinema. This research tries to conduct the most relevant recommendations when marketing the independent cinema industry through different variables.

CHAPTER 2: LITERATURE REVIEW

In order to answer clearly to the research question, the reader will be brought to a literature review divided into three literature themes: the marketing of independent films, the use of social media and the promotion of film industry in France.

In the first theme, we will go through the definition of independent movies and its particularity; the reader will have access to the actual marketing landscape and the different mediums used for this specific industry and the arrival of emerging technology which makes debates for defining whether it is an opportunity or a threat.

Then, we will focus on the use of social media, its components and whether it can have an impact on tickets sales. This section will analyze first the benefits of communicating on social media and then focus on measuring these social platforms.

Finally, the last section of the literature review will invest the actual French film industry, the consumer audiovisual behavior and the activity of the sector.

MARKETING THE INDEPENDENT MOVIES

DEFINITION OF INDIE MOVIES

Several definitions exist when explaining what an independent movie is. Because there are four major steps when creating a movie: development, financing, production and distribution, the definitions have been developed in relation to these specific phases.

According to the financing and production, an independent movie can be defined as “any motion picture financed and produced completely autonomous of all studios, regardless of the size” (Meritt, 2000). Holmlund focused his definition on the copyright criteria and described independent movies as films which are not distributed by the majors (2005). Still on a financing side, the Independent film and television alliance (IFTA) called an independent movie when fifty percent is financed by others sources than major studios.

Nowadays big studios have developed structures to produce “independent films” (such as Fox Searchlight) due to the success of that range of movies. Also, these labels give them another image and role in the industry. If we refer to the above section, the movies from these structures cannot be called independent due to their financing and distribution (Bleasdale, 2008, p.156).

The specificity of independent movies

Creating an independent movie refers to have a liberty of creation and the possibility to evoke different subject without any censure. Independent movie allows spreading different ideas which can be polemic but will have an impact on the population. Being independent is exposing belief and different point of view to individuals in order to make react or spread new ways of living and thinking. The emerging digital changes have impacted the independent sector insofar as it contributes to the weakening of traditional intermediaries between producers and consumers in favor to a direct relationship (Iordanova, 2012, p.35). Producing a movie independently of “big distributors” allow to not be clustered in a specific genre and go beyond the line.

COMMUNICATION STRATEGY

DEFINITION OF STRATEGIC COMMUNICATION

According to Hallahan et al. (2010) strategic communication “*examines organizational communication from an integrated, multidisciplinary perspective by extending ideas and issues grounded in various traditional communication disciplines*”.

These traditional communication disciplines were developed in the 20th century; for establishing an effective communication strategy, marketers have now to face up a post-modern environment with emerging technology and fragmented audiences.

Gubbins in 2012 (p.67) stated that we now live in an age of “*ubiquitous entertainment*”: a majority of the world population has now accessed to millions of films on multi-devices. The emerging technology has modified the audience in several ways: a change in consumer behavior who has now multiple choice in term of content, a huge amount of data and metadata about audience’s taste given by the consumers themselves, and the creation of movie communities on social networks. Where authors complained about fragmented audiences, we can see that these changes have, on the contrary, helped independent movies studios to get back to their place in the industry.

Communication effectiveness will depend on two main components: understanding the message sent and getting the wanted action from the receiver (Popescu, 2002).

We enter in a globalized market where high competition is the main criteria. Companies want to differentiate from each other and use marketing communication in order to find the most effective way to spread the message and make react consumers (Clow, 2010). Social media restore balance the gap between independent distributors and big studios. Both parts can now communicate with the same base of audience, even if the budget are not the same,

social media is an adequate tool to communicate and spread a message with specific audiences.

As a consequence, in the last decades, marketing communication is now an essential tool to make offers and meet financial goals (Shimp, 2003). In a crisis environment, marketing actions have increased and many experts tend to consider communication actions as the only way to create a competitive advantage.

ADVERTISING COMMUNICATION MODEL

In 1985, Rossiter and Percy defined an advertising communication model which had a four-step sequence of advertising effects.

These steps are the principle of advertising as a communication process; each of them should contain specific objectives and strategies:

1. Buyer: target audience objectives: the first step is the identification of the target audience. The target audience can be defined as: "*behaviorally and attitudinally as the group of people from whom sales are expected to come*". On this step, the experts also need to identify the decision-maker. For discovering who the decision maker is, Webster and Wind (1972) advised to nominate him in terms of role and action. Following this suggestion, the target audience could be an initiation (take into consideration the brand), an influencer (recommendation), a decider, a buyer or a consumer. Indeed, the content of communication needs to be in correlation with the target audience. When using social media, the first thing is to evaluate the audience: in other words the social listening, understand the conversations about the film, who are the influencers, identify the key hashtags in order to have more visibility.
2. Brand: communication objectives: the two authors focused on the five basic communication effects: category need (the buyers want to satisfy a need), brand awareness (buyer's ability to recognize a brand leading to a purchase), brand attitude (an emotional and affective motivation which emphasize a preference to a brand), brand purchase intention (when the consumer wants to fulfil a need and turn on a specific brand) and purchase facilitation (buyer's perception of others marketing factors, reference to the marketing mix with the price, place and product). Define brand objectives in relevance with the strategy and the medium. Defining if the metrics will focus on reach objectives (number of fans, location) or engagement (share mention, retweets, comments). The choice of relevant objectives will facilitate the measure of the campaign.
3. Ads: processing objectives: the construction of a media plan with a consistent message related to the communication objectives chosen. A strategy needs to be

done in term of content; will it be video content or only images of the shooting? The choice of content will define the media plan.

4. Exposure: media: this last step is the practical one which consists of the media selection, the media scheduling. In order to have the best exposure, we need to engage with consumers, to choose the tone the best adapted to the target and the periodicity of posts.

In conclusion, a strategic communication involves an audience analysis, the set of objectives, a message strategy with a media selection and a program assessment (Hallahan et al., 2010).

DISTRIBUTION

THE DATE OF RELEASE: A FACTOR OF MOVIE PERFORMANCE?

Several factors impact the performance of a movie in the cinema. The production of a movie under an independent label goes through several obstacles but one of the most difficult is the lack of ability for making deals with the film distributors. (Litman,1983). In France, big studios also own the main distributors and consequently favor their movies.

In term of release period, loads of movies tend to choose the major holidays due to a wider audience. De Vany and Walls (1996) studied the performance of a movie according to the period of release. In 1997, the same authors defined a movie's theatrical run as "*a stochastic survival process with a rising hazard rate*".

Besides, Laurent Creton in 2008, confirmed the uncertainty of success with the date of release, even if some period of the year is attributed to specific genres, September/October for independent movies, June/July for teen movies, familial movie during Christmas time. The author confirmed that movie's success are not depending of a specific date of release but just of the competitive context. An independent movie which would be released in the same week as a blockbuster will theoretically have low box office revenue.

THE TWO DISTINCTIVE OBJECTIVES OF DISTRIBUTION

In 1996, De Vany and Walls defined two types of release: the wide release when the objective is to have the maximum reach and the others one which is a tailored release. The studio will focus on few screens in order to evaluate the performance, after this test if the movie meets the success, the movie will be expanded in more screens. Following this discussion, the researcher chose to focus on the tailored release as it is clear that independent movies by financial criteria cannot afford a wide release and that maximum reach is not the primary objective.

THE THREAT OF CONGLOMERATION

As defined above, major studios own film distributors and in the meantime, have created subsidiary studios in order to produce a small budget movie which can be referred as an independent movie. This conglomeration of activity has reduced the number of independent studios and moreover, prevents the audience to see different movies. This constitutes a difficulty of access to the culture for a large and general audience (Young et Al, 2008). Indeed, the oligopolistic character of the industry constitutes a real impediment to the cultural diversity by restricted the circulation of “different” movies. The dominant position of distributors generates disparity in the cinema programming and detained independent directors to spread a different point of view.

MARKETING INDIE

As evoked previously, independent movies tend to adopt a tailored release. This traditional strategy was adopted in order to build an audience step-by-step. The first release allows building a word of mouth effect (King, 2005). Even if word of mouth has always been an important factor when choosing a movie, the digital changes have amplified this phenomenon with the use of social network and the reviews are now instantly available through Twitter or Facebook.

With the difficulty of distribution, Indies movies use the film festivals to create awareness and have a first contact and a feedback from the audience and more important from the specialized press through reviews (e.g. Cannes Festival).

Furthermore, the independent films need to have a marketing strategy in order to reach the right audience and perform. Despite a low budget, marketing still remains an essential step when producing a movie. Studios focus on word of mouth in order to widen the audience and on public relations (Song, 2010). The fact is that now younger audiences are less interested in traditional critics and will trust more consumers rather than official press critics. Word of mouth can now decide the fates of a film. On this observation, the French independent movie “*Les Infidèles*” released in 2012 has been reviewed 2.2/5 by the specialized reviews and generated 2.283.459 moviegoers due to a positive word of mouth.

IS DIGITAL A NEW OPPORTUNITY FOR INDIES?

The technology has changed every phase of a movie: the digital has reduced the cost of production, distribution, and promotion and allow consumers to have access to new movies outside the major studios. On his research in 2013, Waldfoegel evaluated the digital as a new opportunity for independent movies stated that “independent movies make up large and growing shares of what succeeds in the market” and that these new changes are not jeopardizing the film industry.

In contradiction of what major studios are claiming, technological changes are a factor of opportunity for each actor of the film market. Technology allows opening the market to new movies giving a “*substantial share of movie consumption*” in all the phases of media release (movie theater, DVD, television) (Waldfoegel, 2008). Indeed, the use of data on the social network has; for example, allow the French independent distributor Wild Bunch to distribute five more movies than the previous year thanks to a niche market and viral marketing. The society increases their marketing spends on-line due to the capacity of targeting specific audiences.

THE CUSTOMER-DRIVEN MARKETPLACE

We move on the customer’s domination in the market. The consumer has now the ability to control information technology, gives his opinion through digital tools and interact with brands; they become digital consumers. The digital consumer has now accessed to millions of data concerning brands and products thanks to technology. This customer’s domination also defines a new role: be a real ambassador of a brand or product. Ravier in 2011 identified a new genre of cinéphilia, the one who is activists and worries about the cultural diversity and act as an ambassador to bring diverse cinema to a wider audience. This specificity is a real strength for independent studios and can bring a movie to the success by mobilizing an online community.

INTERACTIVE MARKETING COMMUNICATION

The emerging technologies have entirely changed the way business stakeholders interact and reinforce the importance of integration marketing. The digital progress, the new way of consumption have overtaken the marketing discipline and imply to think and act differently in term of strategy.

Interactive marketing has created new companies challenges concerning branding (Schultz and Peltier, 2013), customer community building (Fournier and Lee, 2004) and reputation management (Rokka et al., 2013). The biggest progress concerning technological advance is the use of data and metadata which have enabled an incredible understanding of the audience (Wactlar and Christel, 2002). Taking the example of Facebook, the audience can be qualified in terms of specific patterns in consumer behavior, purchase habits, interests; the brand can also have the possibility to target competitor’s users. Despite huge technological advances which give the possibility to every type of company to communicate, the social media will dig a gap between big and indie studios as well. The animation of a social page takes time and requires trained employees working exclusively on the online content. Most of the time, in independent studios, a small group is charged to handle a marketing campaign and do not have a special training specialized in the social network, on the contrary, major

studios dedicate an entire team to the social media part. Besides, a small amount of budget on social media supposed a time spent for monitoring more higher.

Four levels of interactivity can be defined. First the possibility of establishing two-sided, basically, all the digital content available offer this ability and allow a type of interaction. Second, the degree of synchronicity about the period of time for the interaction (the faster it can be done, the better it is). Then, the extent of control exercised by the parties, in other words the ability to exchange the role of sender and receiver. Finally, the highest level of interaction is the action and reaction involving that all the interactors understand the contents (Dijk and Vos, 2001).

Digital media has pushed the company to interact with the customer at the highest level and has provided new tools, with a new way of thinking. Hence, these new media create measurement tools which allow an effective marketing communication (Schultz and Peltier, 2013).

EVOLUTION OF THE MEDIA USED

Marketing has always had a significant role in the filmmaking ecosystem so well that the success of a movie will depend on its promotion rather than the quality of the movie itself (Fisher A., 2008, p.12).

Movie marketing has been described as “any activity that assists a film in reaching its target audience at any time throughout its life. (Tuohimaa, 2012, p.12).

The complexity of movie industry is the short period of time for building awareness toward a movie. The success of a movie is defining by the box-office sales of the first weekend of a movie’s release. Indeed, studios will make an average of 40 percent of their gross profits in the first week of release (Box-office Mojo).

Ten years ago, the prints and advertising spent for a movie represented 70 percent of the film budget. Marketing spending has now overstepped the production cost, for instance, the recent movie *The Purge* (horror movie) had a production budget under \$5 million compared to a marketing budget of \$20 million. This current flaw in movie marketing worsens the gap between major and independent studios. The reason for that consequent marketing budget is

the challenge to match the right audience to a movie. The future is data and what a better tool than digital to have a qualified data? [Forbes article, 2014].

Actual landscape

Part allocated to marketing in film production

On a general perspective, the part allocated to the marketing is in a range between half to three times the production budget (Marish, 2009). To have an idea, Eliashberg et al in 2010 defined an investment average around \$70 million for the production.

The power of Word of Mouth

The internet has facilitated the communication and the dialogue between internet users whether it is some friends or strangers with whom you share a common interest. With this technological change, tools appear such as online reviews, the building of community such as Allocine (the French platform for IMDb) where you can grade a movie and make comments. The sharing platform gives accessibility to movies which could have been forgotten in the past due to small promotion budget (Waldfoegel, 2013).

Furthermore, with the explosion of Internet, the word of mouth is now present in all the social media. A study of Karniouchina in 2011 discovered that 53% of moviegoers will choose a movie based on information received from others on social media. This figure shows how important WOM is and how it is becoming an essential factor for having success when building a marketing strategy.

The recent movie Paranormal Activity can be the best case. The horror movie has generated \$100 million in the gross box office with a budget of less than \$12 000 thanks to word of mouth and the use of social media (Box-office Mojo, 2008).

The growth of digital in marketing

The importance of promotion spending on film industry pushes the studios to invest in new digital channels in order to build awareness and create interest. [Marketing Week article, 2014].

A study from the marketing research firm PwC in 2014 (Report Global Media Industry) explained that internet advertising will grow up to 13 percent in the movie industry.

In 2013, American movies studios allocated eight billion dollars of film production. Billions of dollars, which can be wasted if the audience does not follow. That is why marketing is a crucial part of the filmmaking ecosystem. “*For every two dollars spent making a film, studios spent another dollar on marketing*”. The typical promotion mix showed its limits. With the

money engaged and the fragmented audience, studios cannot just allow anymore a trailer in TV spot and Movie Theater. For creating awareness, new factors have emerged, the recommendations and feedback; social media has transformed the way of promoting movies (Forbes article, 2013).

The Disney company choose to dedicate its strategy (from 2014 to 2016) to “*harness the newer digital platform*” in order to have the best cost-efficiency marketing campaign. The reason for this data focus is to increase a higher level of awareness which traditional media do not offer anymore (Quote of Lee Jury, VP of marketing Walt Disney Studios UK).

FOCUS ON THE INTERNET: DISTINCTIVE COMPONENTS

The internet has transformed the marketing context, the development of new technology, the access to multiple platforms, online social networks gave the ability to marketers to “*reach shoppers through new touch points*” (Shankar et al, 2011).

The web is a creator of opportunity for marketers through different elements. First, with its hyper-accessibility and its success, it provides a wider audience compared to traditional media and constitutes a new tool for promotion and especially an interaction and research building tool. Indeed, the internet is a fundamental shift in term of interaction between consumers and buyers, the establishment of a dialogue is revolutionary (Cleeland, 2000). Thus, the first vector of Internet is the accessibility of information, the consumer has now the ability to evaluate alternatives in one click and make an informed decision.

According to Cleeland, the internet has three distinctive components. The first one is the reduction of information cost, searching for specific information is now always free and consumers have access to billions of information to satisfy their need. Second is that the web allows a two-way communication, giving interaction between each part, in comparison to traditional medium, the internet gives the possibility to create a one-to-one relationship. The third criteria are the reduction of barriers in terms of time and space which in consequence gives instant response for communication.

One of the most powerful marketing tools still remains social media due to its ability for spreading brand communication (Thompson, 2002).

Digital marketing challenge when promoting a movie

In term of a digital campaign, three marketing challenges appear for promoting a movie: first, identify the right audience, then create and maintain movie information toward the audience and finally transform the information by a real intent to see the movie.

The important phase is to understand the customer's journey: think about the last movies the consumer have seen and the journey he took for making his decision (does every phase happens on the internet?), then the marketers need to imagine potential journey by the future moviegoers.

Two key moments are defined for the life cycle of a movie, the first one is the pre-release where the studios need to collect reactions about visual material (trailers, advertising, reputation, famous elements) and the second one which is after release and is focusing on the reviews and word of mouth (Noschis, 2014).

All movies can pretend to a promotion on digital channels, Noschis in 2014, defined what kind of movies can have success on social network: the one where there is a presence of notorious persons (director, producer, actors), a target audience clearly identified or niche market, a specific genre and elements in the movie which could create reactions (passion, revolt...).

EXPLORING THE ENVIRONMENT OF SOCIAL MEDIA

DEFINITION OF SOCIAL MEDIA

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*". On this paper, we will focus on 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).

SOCIAL MEDIA BENEFITS

Social media is an entire change of communication, these platforms have transformed the way individuals consume, produce, and interact. The notion of interaction between a brand and consumers defined a new marketing area and create an answer for communicating with customers which were missing with traditional medium. We move to a mass communication into a tailor-made communication (Vukasovic, 2013).

Social media are also an incredible customer base, fulfill by consumers themselves and justified its ability to be a new medium for promoting a product. With the growth of the customer base, marketers can clutter members into infinity of segments thanks to the personal information available and where there is sufficient information about what consumer need and want. This aspect constitutes a real return on investment compared to traditional media; here you can reach the right consumer at the right moment. The collaborative and interaction are also a distinctive component and allow a one-to-one relationship. Enjoying this

concept of community and dialogue, some directors involve the consumers before the release in order to include them as real ambassador. The directors/actors share information about the shooting, the story. The conversations about society topic included in the film allow identifying the target audience, main and secondary. This proximity will then push the consumers to watch the movie to the cinema and recommend it to their peers.

Following the above discussion, social media in term of financial aspects guarantee low marketing costs in fact with the arrival of social media and actor like Facebook, there was an important decrease in term of communication cost (Palmer and Koenig-Lewis, 2009). This reduction of costs gives to marketer's opportunities for communicating quickly and consistently with millions of potential consumers (Mize, 2009).

In addition, Young et al. in 2008 highlighted that with the advent of targeting ads with in-deep criteria (affinity, geographic, thematic) social media become one of the most effective tools in term of marketing which drives traffic at the lower cost.

Research showed that customers tend to trust more relatives or/and colleagues than companies (Woodcock and Green, 2010). These platforms of information where sharing opinion, and give feedback through comment is a common activity, allowing marketers to have a fast and important impact of the message (Woodcok and Green, 2010).

THE VALUE FOR COMMUNICATING ON SOCIAL MEDIA

Social media enable to have a better understanding of involvement and interest. Through different means, a studio can create awareness which it cannot have on others mediums.

THE ORIGINALITY OF THE SECTOR AND MATCH WITH THE MEDIUM

In 2014, Bettina Sherick, SVP of digital strategy marketing at Fox explained: "*We are not selling soap, cookies or automobiles. We have one shot to get it right in the theatrical window*". This particularity of the sector highlights the fact that the key to a movie's success is how it is marketed. The real purpose of social media is the ability for the studio to figure out when an interest for the film exists and generates contents. Social media allow marketers to have a better understanding of involvement and interest and to evaluate metrics as word of mouth or critical reception instantly.

SOCIAL MEDIA THE PERFECT MEDIUM FOR STORYTELLING

According to Kathie Khan, head of digital at Paramount Pictures UK: “*Social media is where conversation naturally takes place while original website requires users to be driven to them. Official movie websites are a one-way conversation with film fans while social media is a dialogue*”. From this assessment, we can say that strategies on social media are more effective marketing tools than website thanks to the interaction component.

A recent study of Hollywood Reporter led by the market research firm Penn Shen Berland said that 72 percent of the respondents post about movies on the social network after watching a movie. This study shows how social media is taking a significant role on communication channels.

Discussing the same components, Wheaton (2011) has the opposite opinion and explained that companies spend too much time talking with consumers rather than promoting the brand. In the same journal, he wonders if social media affect any sales at all. Besides, he explains that an effective social media campaign can only be realized with traditional media. In fact, the brand should first use traditional media to build awareness and then when the brand is well-established use social media in an optic of loyalty and customer relationship.

NEW MEDIA: ABILITY TO REACH THE RIGHT CONSUMER?

Social media seems to be the new solution when promoting a product with a small budget. However, Indie movies are a unique product which tries to reach a tailored audience but at the same time want a maximum reach to spread a specific idea or culture to the largest audience. In these conditions, does social media the best solution or is that not too segmented?

The segmentation of a market tends to narrow the choice of a user and prevent the consumer for discovering new and different product. In this case, social media can be a threat and an opportunity depending on the objective.

The opportunity is in its ability to reach a large audience which can attenuate to the large reach of traditional media. The threat is to focus on a specific community and stay repressed in a group. However, some independent studios will have the aim to make an art which will have a real sense for them and for those who will watch it. In this specific point of view, the segmentation of new media can easily help studios to reach a specific target.

THE EFFECTS OF SOCIAL MEDIA MARKETING ON CONSUMER BEHAVIOR

Peer communication is the new form of “consumer socialization” which has now a strong impact in term of decision-making. Ward in 1974 defined the consumer socialization theory and how communication between consumers affects “*cognitive, affective and behavioral attitudes*”. Social media emphasize peer communication and in this context, is an actor of consumer socialization.

Social media has influenced consumer behavior in all the steps of consumer making decision process from the acquisition of information to the post-purchase (Mangold and Faulds, 2009). These modifications also affect the patterns of usage (Ross et al, 2009). Thus, social media is now a custom well settled for a majority of individuals and as a consequence, it has the highest time spent compared to the others marketing channels for the young audience (Edelman, 2007).

These networks have the ability to influence perception, attitudes, and behaviors (William and Cothrell, 2000), and bring together different “*like-minded people*” (Hagel and Armstrong, 1997). Indeed, the success of social media is due to the fact it is an answer to a social need, a need of belongingness, “*being socially connected and recognized*”. This aspect refers to the platforms to the creation and contribution to content for example enters in a group of interest to gather like-minded individuals (Laroche, 2012).

Thus, there is a connection between consumers and brand and an ability to foster relationships in a “timely manner” and at a lowest cost (Kaplan and Haenlein, 2010). These interactions allow to gaining valuable insights with consumer feedback about some trend or needs for a product or service. That opportunity to manage existing relationships while creating new one, give a sense of intimacy. And in the same time allows building strong relationships which will be higher than just commercial relations. In fact, communicating on social media allow to relaying values and brand DNA to consumers (Mersey, Malthouse and Calder, 2010; Ryan and Jones, 2009).

MEASURING SOCIAL MEDIA

PERFORMANCE MEASUREMENT

Traditional indicators of performance for evaluating media are based on numbers: Gross rating point (GRP) for the television and radio, Occasion to see (OTS) for out of home (Neely et. Al, 2001). With social media, marketers will evaluate indicators more text-based and more subjective (comments, reviews, people who are talking about).

Sidorova et al, in 2016 highlighted the fact that the measurement on social media needs to be adapted to the media. And those marketers need to quantify discussions by “*introducing the importance of quantifying words rather than numbers*”.

Their researches develop a framework to measure social media activities divided into two components: metrics and methods. The metrics are defined as a group of indicators which gather social media contribution in terms of financial structure, interactions and user’s opinions. On the other hand, the method is related to the approaches for data collection and data analysis (content and sentiment analysis).

In 2011, Margot Sinclair Savell, senior vice president at Hill&Knowlton (Research and Data Insight Company) defined the same problem about the difficulty for marketers to measure social network campaigns, and the need to define specific metrics for each media. She stated that: “*Because of the large volume of social media conversations, people frequently want to provide quantitative metrics only, without looking behind the numbers to determine trends, successes and missed opportunities [...] Analyzing the data brings actionable insights and recommendations that can be used to revise future strategy*”.

Hoffman, in 2010, defined two main problems in terms of measuring social media. The first one is the difficulty for marketers to evaluate a performance with new metrics. Marketers still refer to the Key performance indicator (KPI) of traditional media: reach and frequency. The second problem according to the researcher is about the period of time. Social media should be oriented to the long term for having a relevant evaluation of the media’s impact. In the movie industry, this perspective constitutes a weakness as the period of the product is really short. And how evaluating a metric and its impact if the period is not suitable?

EFFECTIVENESS OF SOCIAL NETWORK

Westland (2012) evaluated the effectiveness of social network in film success. He analyzed the effect through a financial method: the event study. The method was based on internet search engine datasets.

The findings showed that using social network campaign lead to higher revenue. After release, search on the internet about a movie increase of 41% with a social network campaign.

However these results can also be explained by the use of traditional media for blockbusters which have already create awareness on TV and radio, and social network can be considered as a continuity of an integrated marketing communication. Independent movies do not have a first strong campaign on traditional media to create awareness or engage with the audience, we can predict that the success of the study will not be the same if the research was only based on independent films.

MEASURING THE RETURN ON INVESTMENT

In 2010, Hoffman went further by saying that marketers are measuring social media in the wrong way. They need to consider and to understand first the motivations of the consumers and why they would interact with a specific brand before setting key performance indicators and interpret results.

She suggested that measurement should be calculated via customer investments such as the behavior and not just figures measured in dollars. This measurement will allow evaluating key metrics such as changes in awareness, engagement, and word of mouth through a different period of time.

THE CONTRIBUTION OF SOCIAL MEDIA

Wilcox in 2012 studied the relationship between social media marketing and cinema attendance. The finding was that consumers do inform themselves about movies through social media but still favored official movie website for their final choice.

Besides, there is a difficulty for measuring the contribution of social media when a studio involves all the media. And measuring the impact of one media when a campaign involved an integrated communication remains impossible.

SOCIAL MEDIA VS TRADITIONAL MEDIA: WHICH ONE IS THE MOST EFFECTIVE IN TERM OF IMPACT?

In 2015, Google has conducted a case study with its partner (Kantar Media, Crimson Hexagon, Metacritic, Rentrak) to evaluate the impact of each marketing channels on movie box office revenue. The study focused on American films distributed in several countries: Australia, Brazil, Germany, France, United States and the United Kingdom. The analysis

made by a media software application (via the Market-Share Benchmark) tried to evaluate the media impact through different variables: marketing metrics and non-marketing factors such as the cast, the seasonality or economic factors.

The study based on thirteen American movies first analyzed the share of media spend.

Television was the first media with 82.6% of spend and digital around 10% (on average).

Television still remains the first driver of box-office returns with 64% of revenue. However, if television investments would have been of 50%, the results would have been the same in term of impact. Moreover, digital even with only 10% of marketing spend have a stronger impact on the box-office. For instance, the average spends of YouTube channel was 4% but generated 16% of total box office returns.

With this case study, the reader can notice the strong impact of digital and more precisely social media on box office revenue. However, the case study was directed by Google itself which could have biased the results due to a lack of objectivity. What's more, the movie's genre of the thirteen American movies is not specified as well as the results by countries.

Thus, according to a study led by Market Share for Twitter, the social network contributes to 18% of UK cinema in ticket sales.

In term of methodology, MarketShare studied more than fifty movies during three years with the use of marketing data and movie genres and critics ratings. On this incredible figure of 18% of the impact on sales, 13% was due to user's tweets talking about the movie (the figure also gather the creation of specific films accounts enabling to increase awareness and social engagement).

Moreover this phenomena is related to a previous study stated that 61% of the sampling population are directly influenced by Twitter when deciding to see a film.

Again, despite an undeniable impact on movie performance, this study evaluates the media compared to traditional medium and not a 100% online campaign. French Independent studios do not have the ability to communication on television due to a high cost for entry.

A recent French study directed by the ad network Webedia which owns the cinema platform Allociné (French IMDb) evaluated the multiplicity of digital contact for promoting a movie. The company conducted the first study evaluating real conversion in cinema through the online platforms. They mixed the variables theater-centric and site-centric to reveal the decisive media and contents. The study was realized with the firm Mediamétrie (first research office in term of media studies in France) and a questionnaire was administered to 750 participants.

Almost 70% of moviegoers have used the internet in their customer journey which made it the first medium favored when looking for movies information.

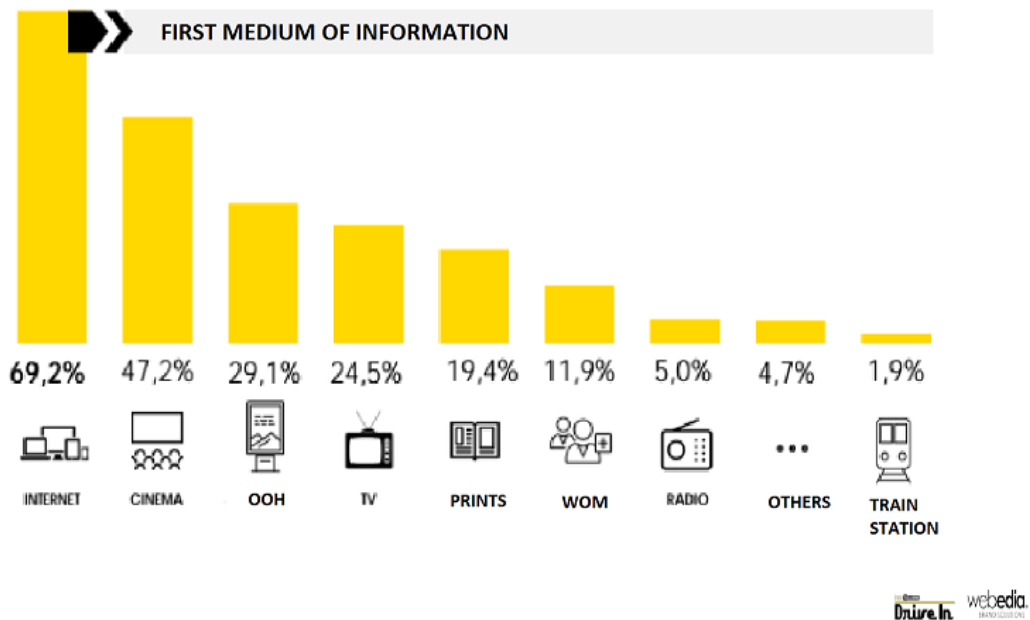


Figure 1: Medium used when getting movies information

The internet is the first medium to get informed about a movie followed by cinema and Out-of-home. In this study, we learned that more than the half (55%) of the respondents stated that they connect on the cinema platform Allociné at least once during their customer journey. Moreover, 19.3% of the users exposed to movie content have seen the specific movie on the cinema.

This study shows how digital platform can be measured in term of real conversion and how it can have a strong impact on moviegoers' decisions.

TWITTER: A NEW TOOL FOR PERFORMANCE?

Asur and Huberman in 2010 have analyzed the “twitter effect” and how it can predict the performance of a movie. The results are stunning, the social network can predict the number of movie entry on a more accurate way than the tools used by major studios. The two researchers have analyzed the tweets in a different period of time: pre-release and the first week of release. After setting-up an algorithm allowing classifying the tweets (negative and positive reviews) and then calculating the general review. The predictions have been right at 94%. A figure impressive but with a majority of blockbuster such as Avatar or Twilight which

can biased the results due to an important campaign of traditional media first giving an awareness non negligible.

THE FRENCH CINEMA INDUSTRY

A MOVIE BETWEEN CULTURE AND INDUSTRY

The country still remains a unique market in term of audiovisual. Known to be one of the most regulated markets, we must add the original relationship that France has with the cinema.

The French have always sanctified the seventh art and do not consider it as an industry.

In the mind of the French population, a movie is a product and in the same times a cultural good. This cultural aspect pushes the industry to define a different way of consumption and rethink about the needs of French moviegoers.

Independent movies are defined as “*experience products*”; the taste comes with the experience and if this one becomes impossible, due to the decreasing of screens, we can assist to the end of independent movies [Kopp Report, 2016].

Movies are experience goods which can also mean that the customer has to buy before trying. This unique characteristic defines the uncertainty of a movie success and expresses the importance of promotion (Lucini, 2010, p.22). Thus, the term “*experience goods*” also refers to markets where consumers have no ability to determine the entire value of a product or service.

Movies are not only related to a source of revenue for the country, it also represents to the rest of the world the culture of a specific aspect of the country, and in one way defines a specific society, whether it is historical, intellectual or cultural (Young et al., 2008, p.28).

Individuals tend to identify the country’s culture through a movie. For instance, in the mind of foreigners, the French movie “*Le fabuleux destin d’Amélie Poulain*” directed by Jean-Pierre Jeunet, is a typical French movie where you can identify clearly the morals and the culture of France.

FRENCH CINEMA BEHAVIOR

THE CINEMA: A COMMON CULTURAL ACTIVITY

In France, cinema is the most common cultural activity. According to an annual study led by the National center of cinema (CNC) and Mediavision, 81.5% of internet users said they have gone to the cinema during the last twelve months. In comparison, they are 60% who have gone to the museum, 55% to a concert and 5% in an attraction park.

Young generation (people between 15 and 24 years old) are steadily more partial to the rest of the interviewees. 95.3% of this segment has been to the cinema at least once in the year. Only 18.7% of the French population stated that they have not been to the cinema for the last twelve months.

A FREQUENT AND USUAL OUTING

Following the findings of this study, cinema appears as a frequent activity. On the last twelve months, 21.5% of French citizens have been to the cinema at least once in the month, this activity is higher for young generation with 40.4%, and the figure increases when we asked about the trimester where the 15-24 years old are 72.9%. Two third of internet users consider cinema as a usual outing.

WORD OF MOUTH FIRST MEDIUM OF INFORMATION

In 2015, word of mouth (WOM) is the first medium for persuading the audience to watch a movie. It is stated by 46.8% of the interviewees; for the young generation, the impact is bigger with 59%.

Usual users are less sensitive and favor the trailers seeing during a screening (39.5%). Television is still a strong medium in term of movie communication (44.9%) notably on women (47.7%).

The internet is the third medium influencing the decision of seeing a movie for 40.3% of the French audience. On this medium, internet users favor the specialized cinema websites for getting the information (56.2%). Social media is the second means used to get movie information. This medium has made an increasing of 1.6% since 2014 and is more popular for the 15-24 years old; 45.7% of them are using it.

Nevertheless, social media is highly widespread by moviegoers. 80.3% of the study are members of at least one social network and it is even bigger for the 15-24 years old who are 94.5%.

Facebook is the most used social network with 69.3% of movie goers. Visiting a Facebook page of the movie still remains unusual for the majority (25.5%) with the exception of the young generation; they are 63.7% to visit a movie page.

Among users who have visited the Facebook page, 12.8% have sometimes like the page and 1.5% have always liked it.

In term of feedback, 25% of the interviewees have already published a review about a movie on internet, 42.9% of people between 15 and 24 years old. Social media are the most used websites to publish comments (15%) rather than specialized sites (8.6%).

FRENCH DIGITAL BEHAVIOR

A recent study published in 2015 by the CNC (National Center of Cinematography) explained that 80.3% of the viewers were present on at least one social network. This figure explains the importance for marketers to invest social network when promoting a movie. The specialized cinema website is not the network favored when talking about a movie anymore. In the same discussion, social networks allow meeting the objectives of marketers when reaching a large audience or a tailored one thanks to the information fulfilled by the consumer himself.

THE ACTIVITY OF THE SECTOR

In term of cinema and at the difference of cultural industries, where fixed cost is low, it is impossible to realize, distribute and allow seeing a movie without bringing important financial means.

The huge costs are pushing the cinema industry to try anticipating movie taste of the audience and focus its means on movies likely to reach a wide audience.

Movie diversity is reducing from year to year. The cultural policy setting by the public organization since seventy years tries to thwart this phenomenon in order to preserve film diversity and independent ecosystem.

The difficulty of exposure for independent movies (exploitation in few cinemas, fast deprogramming, and inconvenient time scheduled) associated with an important marketing campaign for blockbusters, can gradually influence the taste of French audience. High marketing spending campaign tends to reduce the cinematographic diversity at the expense of the audience (Kopp Report, 2015).

FRENCH MEDIA RELEASE

In order to understand fully the audiovisual French market, the reader will be brought to a summary of the media release chronology.

The media chronology can be defined as the period of time settled between theatrical window and movie broadcasting on others mediums (TV, on-demand video, DVD...). A “release window” is defined for each communication way with unique regulations.

In France, the media chronology is mainly directed by the state through different laws and decrees. The principle of this chronology is giving the exclusivity to movie theaters and protecting the sector.

The setting up of a media chronology appeared in a national and then European area in the eighties. Its goal was protecting the movie operators facing a high competition of TV channels.

Before the arrival of official regulations, the sector was already determined by some rules in particular for the theatrical window. Indeed in the seventies, the custom was to respect a minimum period of five years between the movie release and the first TV broadcasting.

Defined as a simple custom, the media chronology will be built through several laws and decrees. The first one will be the decree on the second of May in 1980 followed by the law on the 29 of July in 1982 on audiovisual communication. It was the first time that an obligatory period of time was determined for the sector in term of broadcasting.

THE ACTUAL MEDIA RELEASE CHRONOLOGY

Theatrical Release	DVD	1st TV broadcasting (On subscription)	TV broadcasting (Free channels)	Online Video Demand (On subscription)	Online Video Demand (Free)
	+4 months	Between 10 and 22 months	Between 22 and 30 months	36 months	48 months

Figure 2: French media chronology

THE ACTUAL FRENCH MARKET OF CINEMA INDUSTRY

According to the board below, French movies are almost taking the lead on the market with an important growth of 41.2% in one year in term of box office revenue. In 2014, the three movies which reached the first positions in term of box-office were French.

FIGURES OF THE FRENCH MOVIE MARKET

	2013	2014	EVOLUTION
ENTRY (MILLIONS)	193.74	208.97	7.9%
REVENUE (M€)	1250.87	1332.73	1.5%
REVENUE/ENTRY (€)	6.46	6.38	- 1.2%
ENTRY FRENCH MOVIES	64.63	91.26	41.2%
ENTRY AMERICAN MOVIES	103.19	93.37	- 9.5%

Figure 3: Figures of the French Movie Market - CSA Report (2015)

Some figures which tend to testify the good shape of cinema industry in France, the only problem is the performance of independent movies. In 2013, the ACID (Association of independent cinema) alarmed government and public opinions on the lack of programming for Indies. The president of the association took an easy example of the situation by analyzing one week of box-office. The assessment is quite simple: on 5 600 cinema's screens, 4 693 were monopolized by only ten movies; none of them were independent movies.

This fact shows the lack of cultural diversity in the French film industry and how the offer of independent movies is weakened.

The same association denounced the huge media spending when promoting. Small studios cannot spend two or three million for movie promotion. This important gap between major and indie highlights the biggest problem of the industry.

Thus, the period of programming and turnover is widely criticized. Small movies are programming during the day when only restricted audiences can have access and less exposed during the night (the most effective period in term of ticket sales). Moreover, the period of programming is shorter than ever, the operators do not let the indie movies meet their audiences.

Conscious, that the subject has made polemic, the CNC (National Center of the Cinema) created an agreement: the cinema operators engage to have "a better programming" on a longer period. The same agreement also focuses on the ban of "wild programming" for

independent movies and limits the programming of the same blockbuster in different screens at the same time.

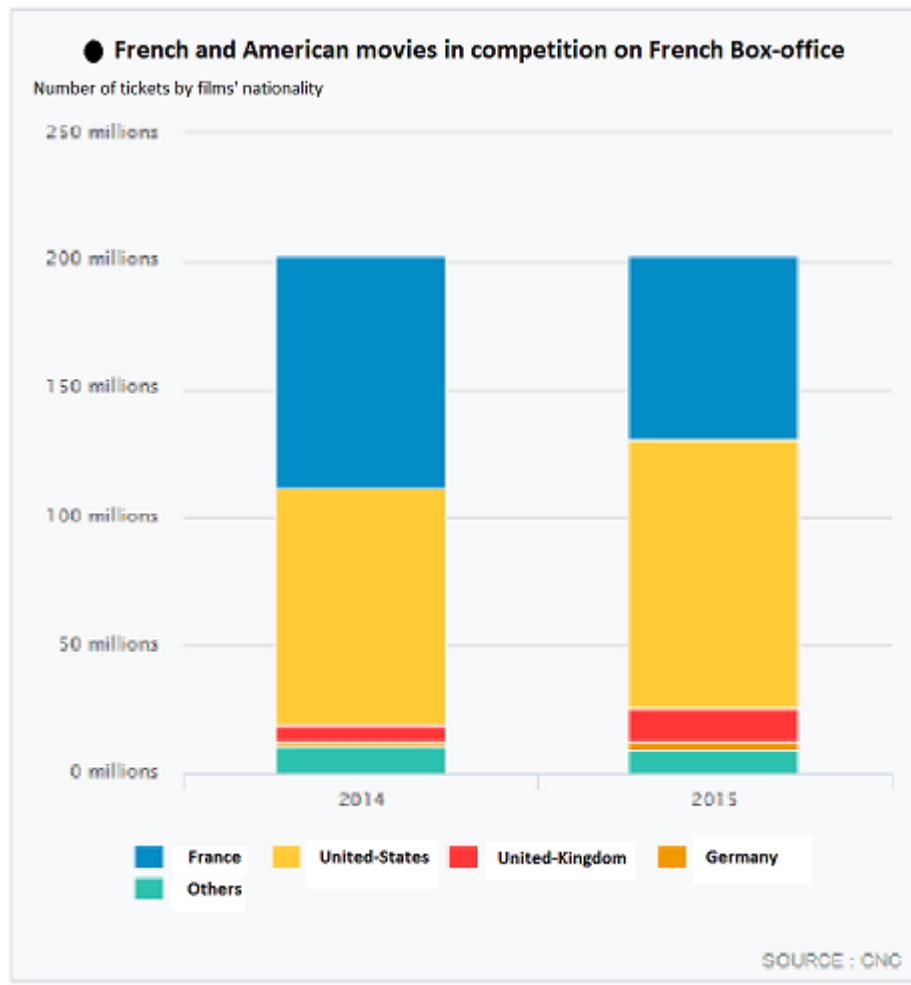


Figure 4: French Box-office - French Movies VS American Movies - CNC

In February 2016, the figures of movie attendance are the highest since 1980. 25.45 million of ticket sales generated, an increasing audience of 12.9% compared to 2015. Moviegoers are still watching French movies. On the first four months of 2016, the share of French movies was estimated to 40.4%, 52.1% for American movies. In comparison, last year on the same period French movies share was 38.7% and 47.3% for US movies.

Despite, this apparent growth, the independent sector is in bad shape. With the emerging technology and the programming turnover, the sector is the one which suffers the most. Half of the indie film has generated less than 50.000 tickets sales.

In this context, the promotion remains the most important tool in order to increase awareness and attract consumers. Besides, the independent movies were banking on word of mouth but

with the early movies' deprogramming the sector needs to promote at a higher scale. [CNC Report, 2016]

THE PROMOTION OF CINEMA INDUSTRY

The cinematographic sector represents 2.2% in marketing spend from all the announcers in 2012 (gross figures). The industry has spent 620 million of euros (gross) in media spent, with a small decrease compared to the previous year (-3.2%).

The main advertising spent are shared as followed:

- Out of home (OOH) is still the first media in term of investment despite an important decrease of 10% in three years in favor of digital. OOH represents 192 million of euros so 31% of total media investment. A successful media due to its ability for creating a fast notoriety on a short term and its low cost.
- Digital is now the second media used when promoting a movie with 25% of the total investment. A media chosen thanks to different components: its ability to reach younger audiences (main public in cinema) compared to traditional media, its low cost, a medium adapted to video content and most important for its role of influencer and word of mouth in social network and the possibility to book online sometimes even directly on social media.
- Print represents 20% of investments and is mostly being used in daily newspapers (2/3 of the investments) for the reach and frequency, combined with some specialized magazine for the affinity. This media is now more adapted to the secondary target audience: people between 30 and 59 years-old.
- Cinema: 98 millions of euros are allocated to the medium with a part of an investment of 16%. A media in perfect harmony with the product, the digitalization of cinema has increased investment due to a reduction of advertising cost (CSA Report, 2013).

These figures can be related to the previous study conducted by Allociné concerning the medium used by movies goers for getting information about a movie (Part Measuring Social Media).

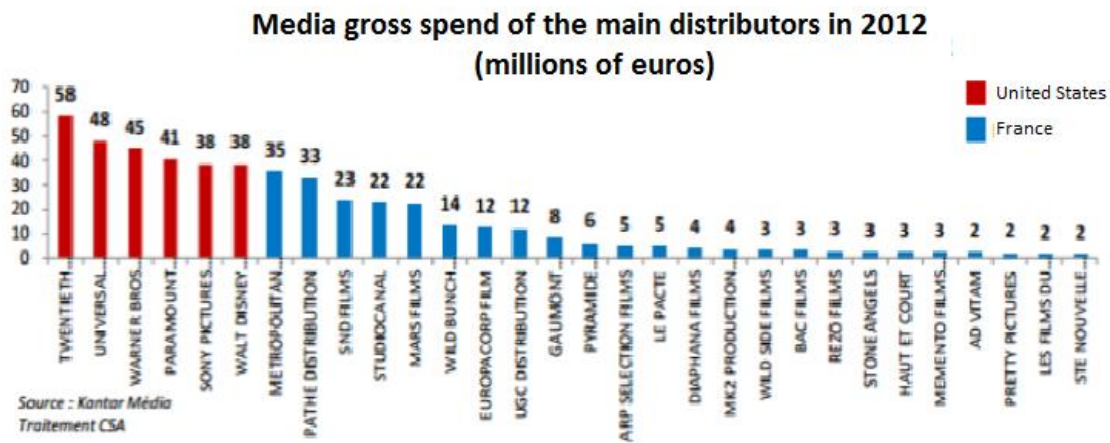


Figure 5: Advertising spend of the main movies distributors in 2012 - Kantar Media and CSA

With this graph, we can see the gap between major and Indies movies in term of marketing investments. 20th Century Fox (1st distributor) has invested 58 million of euros whereas the first indie distributor Mars Films spent 22 million of euros.

On average, the media investment for an indie amount to 5.46 million of euros when majors come to 34.91 million. With these two figures, how can independent movies find the way to reach through traditional media when the networks are saturated by a high competition?

Moreover, for small and really small distributors (77 in total), three-quarter spend less than 1 million for a whole year and more than a half with less than 300 000€.

MEDIA INVESTMENTS IN DETAILS

	Really Small Announcers	Small Announcers	Intermediairies Announcers	Middle Announcer	Big announcer	Very big Announcers
Number of Announcers	57	20	16	3	3	8
Number of Movies	114	106	159	54	111	130
Investments per movie	25K€	100K€	358K€	701K€	1 220K€	2 045K€

Figure 6: Media Investments by distributors size - CSA and Kantar Media

With the board above, the reader can notice the huge gap between small and major studios. The average media spending for “very big announcer” is six times superior to an intermediate announcer and it is getting worst when compared with small and really small announcers which are 20 and 80 times superior (CSA Report, Superior council of audiovisual).

In conclusion, for a group of researchers, the predictability of a movie's success is nearly impossible because of the uniqueness of the product. A movie will never look the same as another movie. A movie is unique; no lessons can be drawn from the past. The success is only a matter of talent and depends on the consumer's reception (De Vany, 2011).

In 1997, Otto Preminger in "An autobiography" defined this particularity of movie success: "There is no formula for success. You cannot play safe by mixing two parts of sex, two parts of violence, a few tears and two dozen of laughs. Even when a film is finished and acclaimed by the critics it is impossible to predict its success at the box office".

If the success depends mostly on consumer's reception, the audience needs promotion to have the ability to hear about a movie. The threat of conglomeration, the huge marketing spend of major studios and wild deprogramming have made emerged social media as an effective tool for building a fast awareness and target qualified audiences.

However, it still remains difficult to measure the contribution of social media in term of ticket sales due to two main aspects. Firstly because the indicators are more qualitative than quantitative, the metrics are more defining in term of text-based and subjectivity rather than figures, the solution is to quantifying words but involves a trained employee. Secondly, because it still remains difficult to isolate one medium from the others. On this second assessment, we can also add that the different research cited in the literature review have examined movie's success of independent and major mixed and that the positive results concerning the impact of social media would not have been the same with only independent movie due to a weak presence of traditional media.

Finally, none research has analyzed the impact of social media on movie's success from the consumer point of view and on independent movies in a specific country. The future study will evaluate the impact of social media on independent movies according to this two metrics: the consumer and the French country.

CHAPTER 3: METHODOLOGY

In order to answer properly to the research question, the following section will bring the reader to the methodology of the research. The different section will be approached and will allow building a coherent research design and finding the best strategies to conduct the study.

RESEARCH OBJECTIVES

The aim of this research is to find out the impact of social media on driving sales through Movie Theater for independent movies in France.

The objectives are to discover if social media can be correlated with the attendance of moviegoers for independent movies in France. On this specific context of the movie and after evaluating the previous literature, the objective is also to analyze what medium have the most impact for consumers and if some factors can increase box office revenue. Thus, another aim is to define what values can be associated with social media when promoting movies.

RESEARCH PHILOSOPHY

Different authors focused on three mains research philosophy.

The first one is the positivism which requires to first collecting the data and then makes interpretations. The principle is testing theories which have already been realized in literature review through quantitative research (Saunders et al, 2008). When conducting a research through positivism philosophy, Carson et al (2001) favored the quantitative questionnaire in order to secure data collection. The aim is to develop hypotheses based on secondary data and then support or on the contrary refute the previous hypothesis (Morris, 2008).

The objectivism supposes a total independence and objectivity of the researcher, in other words, the research shows his ability to not affect or impact the subject of the research through his values, beliefs or previous experiences (Holden and Lynch, 2004). Thus, the researcher will present and analyze results in total respect of what the sample population expressed.

The last research philosophy is interpretivism which recognizes that business people are all different and interpret different business situations differently. As the research will evaluate a specific sector (independent movies) related to the social media and depending on different factors (time, budget, cinematographic genre), the interpretivism seems to be the most relevant research philosophy for the topic.

The research will interpret social action and will be subjective with a need to explore, understand and interpret the findings. As Denzin and Lincoln suggested in 2003, the interpretivism shows the importance of discovering and understand a meaning with the influence of contextual factors which will determine different points of views. This study is more an exploration of insights than a scientific treatment of data, the objective is to explain and understand a phenomenon.

As the subject is related to my interests, the lack of objectivity based on my previous experiences, beliefs, and expectation, could differ the results depending on different interpretations.

The justification of the interpretivism is also defined by the nature of the research: a qualitative study which is well associated (Eriksson and Kovalainen, 2008). Denzin and Lincoln in 2013 explained that there are multiple realities resulting of different interpretations and that the different point of view which will be discussed in the studies, will not be generable. Considering the subjective characteristic of this philosophy, the qualitative approach is the most relevant (Saunders, 2007).

RESEARCH APPROACH

Two research approaches have been defined by the research onion (Appendix A): the deduction approach and the inductive approach.

The deduction approach involves the development of a theory that is “*subjected to a rigorous test*” (Saunders, 2009). This approach is used when there is already an extensive work done in the literature with relevant findings and when a model and hypotheses can be drawn (Lewis, 2012). Bryman and Bell in 2007 resumed the deduction approach as a well-structured process for confirming a theory through hypotheses that should be followed by empirical analysis.

On the other hand, the inductive approach is more a process where a theory will be developed due to a lack of existing findings. This approach starts first with the collection of data and then the development of a theory thanks to the data analysis. The findings of the study formulate a hypothesis (Maylor and Blackman, 2005).

This approach gives a better description of the social media phenomena in the specific context of the film industry. The inductive approach allows alternative explanations of the phenomena studied, social media is a wide activity and consumers have different interpretations and opinions of these platforms. This research approach gives less concern to the generalization of specific data and gives more flexibility to the research progress and

changes. The building theory will be apparent after data collection and data analyzed in order to understand better the nature of the issue.

According to Saunders et al (2009), inductive approach is strongly related to the qualitative study.

RESEARCH DESIGN

RESEARCH STRATEGY

There are seven main research strategies which are ethnography, grounded theory, case studies, survey, and experiment and action research.

The ethnography lets the researcher studies a cultural group on a long period of time and collects observation and interview (Creswell, 2007). Although, the approach has its strengths, the limit of time reveals the impossibility to take in account this strategy. Besides, this strategy implies a strong immersion and observation into the cultural group and requires experiences.

The case studies, the researchers collects a large amount of data and uses the different type of data collection for a “sustained period of time” (Stake, 1995), in order to have in-depth information. Nevertheless, this method can be easily biased depending on the subject. Different opinions are not enough representatives of large phenomena.

The survey requires a large sampling due to the need of collecting a large amount of data. It is favored for the use of quantitative research when the researcher wants to make a comparison, analyze specific figures and examine the relationship between different factors in a model (Sale et al, 2012).

The goal of my research is to understand a phenomenon, draw interpretations through consumer’s opinions; the survey is in this case not suitable for my thesis. It will be an exploration of data and insights rather than a strict comparison between variables.

The aim of experiment strategy is identifying the causes and effects through several variables and limit alternative explanations. This kind of approach is difficult to take in account when the period of time is short, the sampling is more difficult to find and requires most of the time a specific material. This strategy also needs some experiences for analyzing the link between several variables.

The action research, this strategy requires a high involvement of the researcher and a strong experience in the domain. The research is iterative meaning that the qualitative study will be built in different steps: diagnosing, planning, doing and evaluating until the answers are satisfying. The component of the action research is to generate a theory rather than starts out from one. Based on the requirements of objectivity when collecting data and experience, the action research is not adapted to my thesis. Thus, we are not looking for an exact fact but for multiple realities.

And finally, the grounded theory defines a specific behavior and understands a phenomenon. It is relied upon an inductive approach and collects and analyze data before developing a concept. In 2006, Charmaz highlighted the fact that for defining clearly insights, the study needs to have a different group of sample to make a comparison and maximize the similarities.

The grounded theory seems to be the most suitable strategy to conduct the study due to the drive to understand a specific behavior and have in-depth insights.

RESEARCH CHOICE

Three research choices can be selected according to the research onion: the mono method, the multi-method and the mixed method.

The mono method focuses only on one type of data whether it is qualitative or quantitative and do not need a combination of a type of data for answering the research question.

On the contrary, the multi-method supposes the use of different type of data but on the same approach, in other words, the researcher can gather different data from a quantitative approach or a qualitative approach. If the researcher needs both qualitative and quantitative approach for answering to the research question, he will then choose the mixed method.

For this study, the mono method is chosen in a qualitative perspective with the use of in-depth interviewing.

TIME HORIZONS

The time horizons of the research can be cross-sectional or longitudinal. With cross-sectional, the research is for a specific period of time. This is the time horizon chosen for the thesis according to different elements: the restricting time for conducting the study and the nature of the subject: social media in the independent movie industry which an evolving subject and the results can become non-accurate in few years due to the emerging technology.

On the other hand, longitudinal research studies a context over a long period of time.

DATA COLLECTION

The research will be carried out by qualitative research: in-depth interviewing. In order to explore and understand the social issues, the process will involve a semi-structured questionnaire to have in-depth answers and maintain a guide during the interview. It differs from direct observation due to the nature of the interaction.

The interview will be in face-to-face not in the group to have personal feelings, opinions. The focus group can be efficient with a difficult topic but for my thesis, I favored individuals interviews in order to do not have answers biased by the influence of others consumers and distractions from others individuals in the group. The interview will be recorded and then transcripts to draw insights from the different interview and build specific themes.

The choice of a semi-structured interview is guided by its ability to give flexibility to the interviewees and at the same time allow controlling the content (Ritchie et al, 2014). For this kind of interview, the researcher defines key questions as key themes to draw insights on particular sub-topic. This method can provide area and issues that the interviewer would not think to explore but which the interviewees have approached (Gill et al, 2008, pp.291-292). The structure of the in-depth interview has been set up following the model of Boyce and Nale (2006). The process is in seven steps: plan the interview, develop instruments, collect data, analyze data and describe findings.

First, planning the interview consists in identifying a sample (which will be described in the next section), define the information needed. For my study, the objectives are finding out if social media can impact the movie sales of independent movies, what the audience is looking for in term of movie content on social media, what kind of improvements can be done in the promotion online and what is the most used social media platform by audiences to learn about movies. When planning an interview, ethical issues need to be defined.

For conducting the research in a responsible manner, all the data obtained during the interview will respect ethical principles:

- All participants will be volunteer
- The respect of privacy participants (use of anonymous interview if required)
- The use of recording tool will be announced (and could be dismissed at the interviewee's demand)
- The choice of not using confidential information if required
- Present the data in the finding section as it has been reported
- Provide an informed consent form at all the interviewees before beginning.

The second step of the process is to develop an interview protocol: the administration and implementation of rules and an interview guide. First, the researcher engages herself to be receptive to answers and neutral to guarantee the objectivity of the study.

In term of interview structure, four types of question will be created inspired from Patton (2002): experience and behavior questions (learn about their movie and digital consumption) opinion and value questions (explore and interpret insights, expectations about social media promotion, independent movies) and demographic questions (find out the different impact of social media depending demographic metrics) and sensory questions (senses and stimuli). The interviews will have open questions to guarantee the flexibility and let the interviewees free on his answers. Besides, open questions will clarify complex issues and broach different insights. Closed questions will be held for introducing each theme (Saunders and Lewis, 2008).

For the ordering of questions, the funnel sequen has been chosen: starts from general to specific. This approach puts the interviewees at ease and allows giving more honest answers (Patton, 2002).

The tools required will be a recording device, a paper, and pen to note first observation during the interview and the interview guide. The record of the device will allow the researcher to be more focused on the interviews, push the interviewees to go deeper in their thoughts and to have an in-depth analysis at posteriorly.

The interviews will be divided into three main themes: digital behavior in order to build a real relationship between the consumption and the promotion on the social network, find out what is the most used social media, movie consumption to qualify the sample by their cinema behavior, what movie genres are they watching, the consumption of independent movies, on which medium they are getting movie information. The third theme will be Social media and movie news, the aim is to discover how consumers react when confronting movie news on social network, the engagement with a movie or a studio, the impact of word of mouth, find out what is the content they are looking for.

The structure of the interviews in three themes:

First theme: DIGITAL BEHAVIOR

In order to answer properly to the research question, the first objective was, understanding the digital behavior of moviegoers. This theme focused on their presence on all social network, the main use of these (friends, interact with brands etc...). Discover what the social media they used the most and if they interact with brands and why.

Second theme: MOVIE CONSUMPTION

The second theme will broached the movie consumption and explored firstly the movie's genre the sample are watching, a focus on independent movies and asked the interviewees to define the notion of independent in order to ensure that there is no misunderstanding of the

subject. Then, the researcher will explore on which medium the sample are getting the information about movies (the question will be proposed as a ranking of most common to the least common way they learn about movies).

Third theme: THE PROMOTION OF SOCIAL MEDIA

Based on these first findings, the discussions will go further by asking if they already interact with movie brands (whether it is studios, movie pages or cinema operators) on each social media and what was the nature of it (like, comments, share, posts etc...) and why they are interacting with brands. Then, we will evaluate the impact of word of mouth on social media for movies.

To finish, we will analyze the communication of three independent movies, one which had mostly a traditional communication with a low budget on social media (*Un homme Idéal*, see Appendix), a second with the main media spend on social media (*Mon Roi*, see Appendix C.) and the third one with a low communication budget but with a high word of mouth (*Dheepan*, see Appendix D.) in order to discover if social media can have a real impact on movie sales and in what conditions.

For the data analysis, the information gathered will be transcribed and summarized. The structure will be defined by the different themes broached.

The data analysis will follow the following process:

1st step: reading the transcripts, having first notes about impressions and observation and then re-analyzes the information collected.

2nd step: labeling relevant pieces: as the studies will be held with some guidance but at the same time will let the interviewees free to talk about new insights of the topic, the coding step is primordial in this research for underlying specific patterns. Due to the specific research strategy, it is important to stay close to the data to avoid unbiased information.

3rd step: the decision of selecting the most important codes and the creation of code categories. The aim of this step will be to focus on the most relevant codes in order to have a small range of categories and drop some codes defined in the second step.

4th step: Label categories phase. In this step, the researcher will describe the connection linked to all the categories labeled in the previous step.

5th step: as my subject can bring wide assessment and options, this step will be allocated to the hierarchy of the categories collected for defining the best insights related to the impact of social media in independent movies sales.

6th step: writing the results. For avoiding unbiased observations, the first section will be a simple summary of the data collected and then an interpretation of the results.

SAMPLING

As the population of the study is very large, a sampling method is extremely needed. The researcher cannot study all French moviegoers. A sampling method allows selecting a group of individuals' representative of the population targeted. As we do not have the overall population size about independent moviegoers, some method is already rejected.

Two methods of sampling are available: the probability sampling which is composed by random sample, cluster sample, and stratified random sample. As I have limited resources and that the method supposes to identify all the units of the population, the probability sampling is not adapted.

The use of non-probability sampling is more suitable for my research. This method is composed of six types of sample: purposive sample (a deliberate choice of individuals to study), quota sampling (population divided in category and the researcher develops a pre-defined quota for each segment), snowball effects (after interviewing one individual, the researcher asks to the interviewee if he can identify similar individuals likely to answer), self-selecting sample (choice of selecting close individuals, friends or family) and convenience sampling (used when units of target people meet some variables such as geographic proximity or willingness to participate are included in the study) and purposive sampling (Etikan et al, 2016).

The purposive and convenience sampling were the most relevant for the study due to a difficulty to define a representative sample size. However, the purposive sampling seemed more appropriate for conducting the research. The method consists of defining what information need to be known and find the units who will be able to provide these specific information (Etikan et al, 2016). It is a heterogeneous sampling involving the identification and selection of a population who will be well informed by a specific phenomenon. In consequence, five men and women will be selected as the interview will be held in one-to-one.

To be in total relevance with the topic, the sample will be men and women between 18 and 29 years old as it is the main audience on social media and in cinema.

The sample will be reached on the social network Facebook due to its ability of movie community. A post will be published on several cinema groups and on the page of the International Independent Film Festival which is organized each year in Bordeaux.

LIMITATIONS OF THE METHODOLOGY

Different limits can appear during the dissertation. First the lack of time and the evolution of the subject, social media evolve every month and it will not be surprising if a social network will appear during the research, this dimension requires being in constant monitoring.

The second limit was the lack of academic sources or non-accurate information of the French Independent film industry. In line with the above discussion, the topic is challenging due to its ability to be updated in a short period of time. Meanwhile, this evolution showed its limits with the gathering of some secondary data which were not accurate anymore.

The third limit will be about the research method, independent movies can be hard to define for the sampling thus, individuals tend to develop their own definition of Indies. The researcher needs to ensure that there is no misunderstanding of the term in order to have the best insights during the interviews. For this reason, the interviews will include a part of how they define independent movies.

CHAPTER 4: FINDINGS

In order to describe the findings, the interviewees have been named Participant A, B, C, D or E. A table is available on appendix L.

The findings will be divided into four main themes: socio-demographics criteria, digital consumption, movie consumption and promotion on social media for independents movies.

PROFILE OF THE PARTICIPANTS

The participant A was a man of 28 years old and was an electrician. Participant B was a woman of 24 years old and works as an engineer. Participant C was a woman of 26 years old and was a student and in the same was working as a manager on innovative products for a software brand. Participant C was also a woman of 24 years old and works as a market research specialist in an advertising company. Finally, the participant E was 25 years old and works as a landscaper.

DIGITAL CONSUMPTION

PRESENCE ON SOCIAL MEDIA

All the participants are present on Facebook and use it several times every day. YouTube is the second social media which appears for all the participants with different consumption. Participant A and B are on the platform two or three times a week when the participants C, D, and E are also using the video platform every day. When asking the question about social media presence, each participant declares to be on Twitter but when asking how many times they go on the platform the answers is unanimous they never go to the platform except for Participant D. The social network Snapchat is very present as well. Each participant is using it every day except for Participant A.

The imaging platform Instagram is only used by two participants C and D.

Except for the social network LinkedIn, their presence on social media is mainly for personal purpose.

INTERACTION WITH BRANDS ON SOCIAL MEDIA

Each participant has at least interacted with one brand on social media. The media favored is Facebook due to its simplicity to engage with a brand. Participant D is interacting with brands for two main reasons: the first one is for being informed of brands actualities and the second one is for contacting the client services. The contact with traditional medium for contacting customer services is too long and most of the time ineffective in her opinion. The others participants interact with brands in order to follow brands actualities or have access to promotions.

When asking what kind of brands they are following, only one participant (C) said spontaneously brands related to the film industry (actors, cinema operators and distributors). Two sectors of activity were mainly cited: fashion clothes and makeup brands. The nature of interaction common to all the participants are only likes. They do not share or comment content on social media because they interact only for personal purposes and consider that their contacts either do not need to know nor have to find the information themselves.

MOVIE CONSUMPTION

CINEMA ATTENDANCE

In term of cinema attendance, the results are variable but quite important. Participant B goes to the cinema once a weeks as well as Participant D who has an unlimited pass. Participant C goes to the cinema once a month and participant A and E twice a month depending on the programming.

In term of movies genres, three participants (A, C and D) are watching all genres from animation to documentary. Participant B watches romance mainly and sometimes blockbusters due to relatives' choices but tries to favor movies in original version. Participant E watches mainly independent movies and sometimes blockbusters.

INDEPENDENT MOVIES

In order to be sure that the interviewees understand the characteristic of independent movies and that both participant and interviewer are in the same way of thinking, the researcher asked them to define the movie genre.

Participant A defined an independent movie through the pre-production characteristic: "*a movie which has more freedom on the screenplay and in the manner to develop it*".

Participant C focused the notion of the opposition with blockbusters such as Participant E who explained that independent movies are not depending from big studios.

Participant B and D defined independent movies from the content and the cast, movies with "*unknown or infrequent actors*", more "*difficult to access due to the themes or original version*".

Each participant is amateur of independent movies but at different degrees. Participant A said that he is watching more independent movies than others but is not really sure because he claimed that most of the time he does not know if the film is labeled independent or not, he is more attracted by the themes which push him through Indies.

Participant B and D have access to an arthouse cinema at the proximity of their homes which give them more access to independent movies. Due to these cinemas, they are more sensitive to Indies than blockbusters.

Participant C is the only one who is watching more blockbusters than Indies because she almost never heard about independent movies except by word of mouth, compared to big productions which are really present on the digital platforms.

Due to the problem of access broached by the interviewees, the researcher evoked the subject of the representation of independent movies in French cinema. The answers are unanimous for saying that independent movies are really bad represented in movie theaters. Most of the participants are disappointed about the programming of their cinema. And the small visibility from independent worries them in term of cultural diversity. Participant B highlighted the fact that if she did not take a brochure from the arthouse cinema, she would probably never heard about independent movies. Moreover, one of the participants followed the same discussion by saying that without the word of mouth she would certainly not watch independent movies due to a lack of communication. The participant E worried about the cultural diversity complained about the fact that we are all the time watching the same type of movies due to a lack of visibility and reduced open-mindedness.

MEDIA WHERE THEY GET INFORMATION

All the participants are getting information about movies through the digital platform. Traditional media are evoked by some participants but as a second contact without any impact on them. The cinema platform Allocine (French IMDb) seems to be the medium by excellence when taking information about a movie. Three participants have cited it in the first position, then the social media Facebook and YouTube are favored and to finish word of mouth whether it is virtual or physical.

Participant E is using only social media, Facebook with recommendations and publications from her contact and YouTube via the advertising for the trailers, even if she regrets that the pre-roll on YouTube are mainly for blockbusters.

In term of traditional media, the participants said they never used it to learn about movies thus two participants are not watching TV or listening radio. Participant B evoked the out of home and the fact that even if she saw an interesting poster through out of home she will not take supplementary information (cinema programming, trailers).

The only traditional medium which has success for the target of 23-29 years old is the cinema which gathers incredible situations to watch a trailer and because this is where they are the most receptive.

THE PROMOTION OF INDEPENDENT MOVIES ON SOCIAL MEDIA

INTERACTION WITH MOVIES BRANDS

Two distinct answers concerning the interaction with movies brands. Two participants (A and B) are not interacting at all with movies brands for several reasons: first, the participant A does not interact because he does not where to find it due to the multiplicity of actors in this industry. Participant B said that the only movies page she could like will be the one from her arthouse cinema but does not exist. Thus, the participant is not interested in this kind of interaction because liking movie distributors pages will be more frustrating than anything else if the movie chosen is not programming on specific cinema moreover she said that she has enough information with traditional advertising.

The three last participants like cinema operators close to their home in order to follow the programming and special programming (avant-premiere, presence of directors and actors). Participant C also use the page to check the comments about movies and can share a movie's post if it really attracts her and could even like the movie page to look the different comments, reviews. In the same idea, the participant D can share a movie post if it is a strong topic, a personal belief or important for a specific theme. In this particular case, she wants to give more visibility to the film.

THE POWER OF E-WORD OF MOUTH

Word of mouth still remains very important for the sample, the majority broached the topic during the interview and said it is even more important on a cultural good compared to others brands.

One participant said it has no impact on her by distinguishing virtual and physical word of mouth, she relies on recommendations from her relations rather than social media contacts. Another one goes further by saying that compared to others products, she does not care about recommendations from her friends because of the subjectivity of a film, everyone has different taste so no judgment can be more and she prefers to make her own opinion.

For two participants (A and C) it has a real power of influence due to the price of a cinema ticket and they will always trust a review from their contacts and in a general manner it will dissuade them from watching a movie.

Finally, the participant D is sensitive to the word of mouth if it is a negative review and if there is a combination of specialized press and users she would be influenced, nevertheless, if the trailer is really attractive she will still make her own opinion by watching the movie in a cinema.

OPINIONS ABOUT MOVIES ADVERTISING ON SOCIAL MEDIA

All participants agreed on the fact that movies advertising on social media are pleasant and attractive but in the same time even if the advertising influences them, the majority never interacts with it. Only the participant C shares a video from advertising on her own profile if the movie seems really pertinent. All the participants watch entirely a video which appears in a sponsored content. Participants justified its power due to different aspects. First the content itself, the video is generally the best of the movie (Participant B) so it never bothers the users. Then, the specificity of the video format especially on Facebook attract them, indeed, the video is in auto-play which gives interactivity to the content.

Moreover, several participants went further by saying that movies advertising do not refer to a marketing purpose compared to others brands which try to sell and have access to personal information for “unknown advantage” (Participant C).

Finally, participant E likes the movies advertising considering the fact that it is fast and there is no need to look for the information elsewhere.

DID SOCIAL MEDIA FAVOR FOR MOVIES ADVERTISING?

Three participants on five declared that social media is the best medium for movies advertising and that it is more appropriate compared to others brands. Participant A said that if there were more movies advertising on social media it would not bother him at all.

Participant E declared that digital is the only medium where she watches movie advertising and the first platform is social media then cinema operator’s website or Allocine. Thus, the interactive content of the advertising makes the participant C favored social media.

On another hand, two participants like movies advertising on social media but still prefer watching advertising on cinema for two reasons. The first one is that on social media it is not from the own initiative of the consumer whereas on the cinema the viewer chooses to watch advertising (Participant B). Second, the conditions of the advert in cinema are incredible, quality of the video, the sound, the big screen.

IMPACT OF SOCIAL MEDIA ON INDIES TICKET SALES

During the interview, the researcher has asked the interviewees if, in their opinions, the presence of advertising on social media for independent movies will increase their consumption in a certain manner.

Four participants could guarantee that it would definitely increase their consumptions of independent movies.

Participant C said that if Indies were communicating on social media she would without a doubt watch more movies and that she only heard about these movies through word of mouth or sometimes in cinema which not constitute a real desire to see the movie. She added that

she only favored “big films” because there is more communication about it and so more visibility.

Participant A believes that it is, first, important for the cultural diversity especially to attract a young audience and that he would definitely watch more independent movies if there were a strong digital communication. Participant E explained that due to a lack of visibility, there are a lot of incredible movies unknown and which missed their audience.

On the same discussion, for attracting a young audience it is indispensable to make advertising on social media with video content and that higher budget should be allocated to the digital platform rather than on traditional media (Participant D). Then, she concluded that as the community of distributors is quite restricted, the studios should work on a way to engage and recruit news fans or followers.

Participant B is more skeptical by the impact on her consumption and said that it would probably be the same as traditional media and will not have any influence on her decision. She will still favor word of mouth against advertising.

CASE STUDY OF THREE INDEPENDENT MOVIES

For a reminder, the movie *Un homme idéal* was the ones which had benefited of a high visibility due to an integrated communication both on digital and traditional medium. *Mon roi* had a communication more digital oriented when *Dheepan* does not have a strong communication and just specialized in the word of mouth, reviews and relation press.

Four participants heard about the movie *Mon roi* through TV show, word of mouth and social media, on the four participants, two of them have seen it.

Three participants heard about *Dheepan* through word of mouth and Cannes Festival (owner of the Palme d’Or), only one participant has seen it.

Finally, for the movie *Un homme idéal*, three participants have heard about it through social media (advertising and reviews), word of mouth, print and out of home but none have seen it.

CHAPTER 5: DISCUSSIONS

The aim of the present thesis was evaluating the impact of social media on driving sales through Movie Theater for independent movies in France.

For answering this question, two processes have been used, gathering secondary data and create primary data.

After evaluating secondary data through different themes and sources, several objectives have been settled in order to evaluate in the best conditions the phenomenon.

The goal was to find out if social media could be correlated with the attendance of moviegoers for independent movies in France. The objectives were the following: find out what values associated with social media when promoting a movie, what is the place of social media in the buying customer journey, what media influenced the most the consumers.

Firstly, what values associated with social media when promoting a movie? In 2007, Edelman defined social media as the most efficient marketing tool due to the highest consumption in consumers' habits. Across the study, we have seen that the French use Facebook daily and weekly for YouTube for all the participants.

The role of word of mouth has always been present for cinema; however with the emerging technologies and the digital platform arrivals, the e-WOM has shown an influence even bigger.

The majority of individuals refers to friends and family recommendations when deciding to see a movie. The most used platform to give or look to an opinion about a movie is Facebook, before movies platform. An assessment which confirms the study results led by Karniouchina in 2011 who stated that 53% of moviegoers will choose a movie based on information received from others on social media.

An aspect to not underestimate, and which is perfectly associated with social media, is the French vision for the cinema. An activity still sanctified as a cultural good and never as a marketing product (Kopp, 2015). This characteristic was really present during the interviews especially concerning two themes. First, when the topic about brand interactions on social media have been broached, the majority of participants have not cited brands related to cinema ; even if after a precise question about their cinema brands relationships, a majority was interacting with its. An absence, which is justified by the cultural and entertainment aspect of the product.

In the same way, the three-quarter of participants love movies advertising on social media compared to others brands. Certainly, the interactive character of the advertising, as well as the quality of the content, had a lot to do with it but the reason also broached by the

participants, is that movies advertising compared to others are not broadcasting for marketing purpose and that are not trying to sell a product.

And this way of thinking is a real strength for marketers on an era where the advertising is criticized and where subscriptions to software such as Ad block continue their expansion. The cultural industry has the best opportunities.

This connection between the French and the cinema is even stronger with independent movies, which defines a certain French identity. Through this relationship, studios and marketers have a real advantage to communicate on social media where they can maintain this specific connection from the pre-campaign to the box-office.

Independent movies are suffering from the threat of big studios conglomeration which also own cinema operators and consequently favored their movies in the cinema without let enough visibility for small movies. A phenomenon which scandalizes French moviegoers, again the viewers is the best ally of independent studios.

The participants saw a lack of cultural diversity and complained about seeing all the time the same type of movie, a consequence due to the lack of visibility on the digital platform. A majority is saying they are favorable towards advertising on the social network to have access to different movies in the cinema. A problem also mentioned by Young et al in 2008 which prevents an access to culture for a larger population.

This matter of cultural diversity also conveys by the rising of moviegoers who act as an ambassador for specific movies. Ravier in 2011 evoked this process by defining a new genre of cinephilia who acts as an ambassador bringing the cultural diversity to a wider audience. A role which is also using social media as described in the interviews. Individuals are ready to share a movie to their personal profile, to talk about it in order to give more visibility and legitimacy to the movies they care.

The different data gathered also allow finding out the place of social media in the customer journey. According to a recent study (2016), 70% of moviegoers use Internet during their viewer journey. This figure made Internet the first medium of movies information. Among this 70%, more than 50% use cinema platforms and 46% use the social media. A figure which reflects the information obtained during the interview: two third use social media to get informed especially by following cinema operator's accounts. However, participants rarely follow movies page favoring the platform Allocine when they want specific details about a movie. It is interesting to see that french users make a combination of the digital platform with a social network and a content platform such as Allociné rather than focusing on one medium for getting information. This mix allows having access to on one side recommendation from friends and programming for Facebook and the other side to specialized press reviews. Most of the participants only inform themselves through digital platform due to the rapidity of information and the access to millions of data in few clicks. This assessment is in accordance

with Gubbins (2012) concerning the fragmented audiences and with the fact that we live in an age of “ubiquitous entertainment” with the access of millions of data.

This consumer's preference to the digital platform is an important aspect to bear in mind when promoting a movie especially for reaching a young target audience, it is better to focus the media spends on the digital medium.

Finally, for finding out the correlation between social media and movie sales, a section has been dedicated to the impact of each media on the consumers; different assessment has been made.

First, traditional media are now overstepped by the digital platform which contradicts the different report, leading by the CSA (Superior council of Audiovisual) and CNC (National Center of Cinematography). Indeed, in these reports, we can see that media investments are not in correlation with the consumer's consumption. In fact, the media favored by the marketers are the following: Out-of-home (31% of marketing spend), digital (25%), print (20%) and cinema (16%).

On the consumer's side, digital is the first media favored for movies advertising especially social media for two reasons: the interactive character of the advertising on the internet and the fact to have access in one click to the movie page.

On the contrary, traditional media do not have any influence on the young target selected: the majority is not listening to radio or reading print and is watching television content through catch-up service.

Another factor to take into account is the strong presence of one traditional media: the cinema (last media investment for marketers) which has been mentioned every time during the interviews. A plebiscite for two reasons: the incredible conditions of the place (big screens, sound and image quality, general atmosphere) and the non-intrusive character, the advertising is in total relevance with the activity practiced.

The reader also needs to notice the success of the platform Allociné which is cited as the media by excellence when asking the media favored for the recommendations, reviews of consumers and specialized press. A success which contradicts the assumption of Song in 2010 when saying that younger audiences are less interested by traditional critics and will trust more word of mouth.

Then, we have noticed that if independent movies were communicating on social media, it would have an impact on ticket sales. Most of the participants are not consuming independent movies due to two main reasons: the lack of visibility and communication and the fact that they cannot be reached on traditional media due to their low media consumption on historic medium. Some participant is not influenced by word of mouth and as a consequence never heard about an independent movie. In other words, communicating on

social media will alleviate to the cultural diversity phenomenon and attract more moviegoers especially a larger audience.

To finish, in order evaluating the impact of social media, the researcher chose to compare three independent movies released in 2015 with three different way of communication. One with a higher marketing spends (a mix between traditional and digital media), another with a main digital marketing spend and another one which focused on relation press and word of mouth.

The movie which had more success in the box office was *Mon Roi*, the one with the highest presence in the digital platforms. During the interview, it was also the movie which had the more success in term of notoriety.

However when studying the different communication on the social network Facebook, the movie *Un homme idéal* (movie with the highest marketing spend) (6.595 likes) communicate a lot with the publication of content several times a week whereas the movie *Mon roi* which earns 38.210 likes had a weak content strategy (One post every month). A success which resides more by the share mentions and recommendations from the fans.

Finally, even it is a difficult way to measure direct conversion between social media and box office revenue (Hoffman, 2010; Wilcox, 2012) and that there is no literature review concerning the use of social media for independent movies in France, the promotion on social media can definitely have an impact on movie attendance. Despite a small sample of the interviews which cannot be representative of the French population of moviegoers, there is a real correlation between the digital platforms and independent movies success. It would have been more relevant to use a mix-method in order to have the industry point of view.

CHAPTER 6: CONCLUSION AND RECOMMENDATION

The purpose of this dissertation was to find out if social media had an impact on driving sales through cinema for independent movies in France. With different methods, the researcher has shown how social media can be correlated with movie attendance.

Despite some limits, the researcher tends to demonstrate the values associated with social media when promoting a movie and how Indies studios should include social media at a higher scale in their marketing strategies.

Several recommendations can be drawn from data analysis, some confirmed with the literature review and others which have been discovered during the interviews.

Firstly, even if the impact of social media have been proven, the importance of cinema platform is a factor to bear in mind and digital strategy ought to integrate a mix between social media and specialized cinema platform for reaching a different audience and in the same time increase frequency. This combination embraces the two main media of information for a large population and includes word of mouth which is still an important factor when taking a decision about movies.

Then, movies studios should take advantage of the involvement drive of moviegoers and build a real community around the movie. This requires involving the consumers at the beginning of the creation in order to include them as a real partner. A concept which makes individuals attached to the product (Bowlby, 1973).

When communicating toward social media, there is no unique strategy and it depends on the movie, we have seen that having a strong online communication (e.g. the movie "*Un homme idéal*") does not predict a large amount of likes or share mentions. The quality of the movie has a lot to do with the success but a strong digital presence through effective targeting will transform users in viewers. Again, as expressed by different authors (Hoffman, 2010; Wilcox, 2012) measuring the effectiveness of a social media campaign is not an easy thing and required to analyze the data with more subjectivity and in a qualitative approach. The likes or following are not the criteria which guarantee the conversion in a movie theater, the reviews, comments and share will.

Finally conducting interviews allow drawing different conclusions. First the power of the cinema medium, the only traditional media still plebiscite by a young target audience.

Structural changes should be made in term of media investment. Indeed, for now, the first media used is the out-of-home with 31% of total media spend, cinema is in the fourth position with 16% of total media investment. When attracting a young audience, it would be more relevant to focus its investment on digital first with an average of 35% and an increase in a significant manner the cinema spending (25%) to have the maximum reach and frequency.

Thus, due to the success of interactive advertising, it would be relevant to produce more video content when communicating on the digital platforms and not only for trailers as it is the format the most attractive for consumers.

However, this study has shown some limits first, a few interviewees due to a lack of time and organization. The small sample makes it hard to draw generalizations about an entire population of moviegoers. Also, it will have been more relevant to adopt a mix-method to take first into account the industry point of views, how they react about emerging technologies and analyze a concrete example of social media impact. Thus, the researcher believes that a mix of in-depth interviews and focus groups would have been profitable for the findings and may have led to different insights.

FUTURE RESEARCH

As evoked previously, primary and secondary data have allowed answering to the research question and research objectives. In the same time, gathering different data allow giving insights for future work on the subject.

In term of promotion, the use of social media should be investigated in correlation with the use of metadata which is now the future of cinema industry and especially for independent movies.

For the first time in history, filmmakers can have access to niche audience which most of the time gather a few people but largely sufficient to provide the revenue needed. These niche markets can be found thanks to the metadata (Iordanova, 2012, p.7).

The movie director Eli Roth use data mining for promoting his last film "The Green Inferno" in 2015 when all his sponsors refused to follow him in his original topic (Cannibal horror movie). The director explained that reaching the maximum audience is not the key and that it is the major mistake, movie producers are attracted by having the maximum reach, in fact, the real aim is to reach the right audience, the rest is a waste of money. Concerning the targeting of a large audience, Roth stated: "*You're just making more noise and you're not hitting your audience*". The movie team used data to evaluate where advertising should be aimed. By analyzing audience on social media and mixing variables with horror interests. The producers knew where to retarget and redirect advertising (Crucchiola, 2015).

The data mining is already used by major studios but this technique is definitely the future of independent movies which enables a high targeting at a lower cost than traditional media. Moreover, by targeting qualified audiences, the studios are sure to match the right audience and in consequence improve their return on investment.

In 2012, Iordanova stated that *“chances are that film distribution as we have come to know it will soon represent a fraction of the multiple ways in which film can travel around the globe”*. Cinema is now moving online but not only from the promotion part. The emerging technologies transform all the marketing mix of the cinema industry. The distribution, for example, tends to be on the online platform due to the fragmented audiences and the facility of distribution. Following the discussion on the literature review and findings, the threat of conglomeration do not let enough space for independent movies. A lot of incredible movies do not meet the public targeted by a lack of visibility. The emerging technologies are leading to more and more online distribution.

The start-up SnagFilms tries to overcome this issue with an innovative process. The firm uses online streaming to reach a specific audience who might be interested in a specific film. The targeted user has then accessed to the film and the platform is remunerated by advertising. In a context, where small movies struggle to have distribution deal it would be relevant to study this phenomenon and how the filmmakers get remunerated (Drapper, 2012). In France, one movie created surprise at the end of 2015, by being first released in few movies for an avant-première and then only distributed on YouTube. The movie “Les dissociés” produced by a collective of actors had been entirely financed by product placement. The first day of release, the movie attracted more than 510.000 viewers, an impressive figure similar to the best blockbusters box office revenue.

Different strategies which will be interesting to investigate in order to see what the best solution is for the future of the independent movies. On a general point of view, it will be more relevant to analyze both consumers and industry parts in order to have a complete understanding of a phenomenon.

CHAPTER 7: SELF-REFLECTION

Pedler et al in 1986 explained that reflective learning should include learning but also behavior and thoughts.

EXPERIENCE OF THE THESIS

As I have already made a dissertation, I was confident when starting this research. This feeling disappears really fast when I discovered the structure of the study and how to process. This research challenged me in different manners.

I improved my analyzing skills, first by building a pertinent literature review which in my opinion has been the most difficult task in this these. Indeed, due to a French way of learning, I am used to give my own opinion when conducting a research without taking in account the previous literature. I hope the reader will enjoy this section and find it relevant to this study. Conducting a research has been a real discovery and I enjoyed interviewing people for a specific purpose. As the subject was a real passion I was sceptic about conducting an interview and afraid to biased the results due to my personal interests for the topic. Moreover, my biggest doubt was to be a good interviewer, taking the lead and not transform the interview as a discussion without any guidance. I believe, this step of the thesis has reinforced my communication skills.

On a general point of view, I found the dissertation work really challenging for several reasons: the first one was to conduct an entire research on a non-native language, adapting and translating in the best manners the French environment. The second one was the task of analyzing and interpreting results; drawing conclusion was the most interesting part and has improved my analytical skills.

Then, justifying every choice was also a new thing for me. These parts have helped me and pushed me to be coherent and, analyzed my findings whether it was primary or secondary data in a “bigger picture” rather than isolate each part from the others. I honestly think that since the beginning of my research, this task was the most difficult but also the most interesting and allow be to develop critical and reflective reviews of my own work.

However, this dissertation has also shown and highlighted some of my personal limits. First, my difficulty was: conducting a project and keeping the same coherence on all the sections. My limit of time management and organization put me in some difficulty, I regret to not have

used a Gantt diagram or a planning to have a concise organization and schedule each part. Instead, I had difficulty to manage my time on a certain task such as the literature review. I think by focusing too much time on this specific section, prevent me for having a non-biased opinion of my research question and bring some issues when starting my research methodology.

I also have to admit that the need to follow a strict research method could have pushed me to follow too much the process and might have lacked originality; in consequence, I may miss some relevant insights about the relationship between social media and independent movies. From a lack of experience, I think I should have more evaluated the research methodology, rank by order of pertinence all the method available; the options of the qualitative study and I may have used a focus group rather than in-depth interviews due to the topic chosen. The second problem encountered was the lack of academic sources on the subject. I was constrained to create a real strategy in term of keywords and group of keywords to find the most accurate and most recent academic information.

EXPERIENCE OF THE MASTER'S PROGRAM

In 2004, Cassidy explained that individuals choose different manner to approach a learning situation and these manners will have a different impact on the performance (p420). There are two mains learning style defined in the literature: the Kolb's Learning Style Inventory (1981) and Myers-Briggs type Indicator (Glonek, 2013).

In Kolb's learning style inventory (Appendix M), four learning styles are defined:

- Diverging (best learning when viewing concrete situation from different point of views)
- Assimilating (logical and organizational individuals are more sensitive to abstract concept)
- Converging (find practical and concrete uses for theories)
- Accommodating (is more about taking in account information from others and then takes actions "*based on their instinct*").

In my opinion and based on Kolb's learning style, mine is converging and that one of the reasons for why I liked studying at Dublin Business School. Most of the courses I attended, begun with explaining and developing theories and in a second phase, applying these specific ideas to concrete situations.

At the beginning of the master, I felt really lost concerning the way of learning and the assignment required. I am proud of my adaptability skills, switching from a French learning taught during ten years to an Irish learning was the most difficult action due to an opposite way of teaching.

I am also glad to have made the choice of DBS because I have overcome the lack of theories I had and developed synthetic skills due to assignments restricted by specific rules and number of words.

In a nutshell, this research allows me to know better my strengths and weaknesses and to improve my knowledge concerning the film industry, a sector where I would like to work. I have already conducted a thesis about cinema industry which has helped me and I have now acquired new knowledge thanks to the primary and the secondary data.

Conducting a whole dissertation in English allows me to have more confidence to work in an English environment. Studying one year in Dublin gives me more legitimacy to work here. The choice of the subject was a personal and professional motivation. Studying the film industry has strengthened me in my choice of career and gave me more knowledge and skills to work in the marketing film industry.

Working in a marketing environment implied to have different skills but one of the main is interpersonal skills which I have difficulty with. Conducting interviews allow me to work on this skill and gives me confidence, pushed me to take the lead. Even if I am conscious that I still need a lot of work on this expertise, the thesis and group project during the whole year have helped me to gain a lot of knowledge and learning.

BIBLIOGRAPHY

- Ab Hamid, N., Akhir, R. and Cheng, A. (n.d.). *Social media: An emerging dimension of marketing communication*. 1st ed. [ebook] Journal of Management and Marketing Research. Available at: <http://www.aabri.com/manuscripts/121420.pdf> [Accessed 1 Jun. 2016].
- Al-Dhuli, I., Mukhaini, E. and Ismael, S. (2015) 'The Impact of Social Media on Consumer Buying Behaviour', *Information System Department*, .
- Archambeaud, A. (2015) *The promotion of pop music in France: the use of social media*. MSC thesis thesis. Dublin Business School. Available at: <http://esource.dbs.ie/handle/10788/2291> (Accessed: 3 August 2016).
- Assaad, W. and Gómez, J. (2011). *Social Network in marketing (Social Media Marketing) Opportunities and Risks*. 2nd ed. [ebook] Oldenberg: International Journal of Managing Public Sector Information and Communication Technologie. Available at: <http://www.seokursu.com.tr/social-network-in-marketing.pdf> [Accessed 16 Jul. 2016].
- Benamon, S. (2010) *Réseaux sociaux et cinéma: Trafic d'influence*. Available at: http://www.lexpress.fr/culture/cinema/reseaux-sociaux-et-cinema-traffic-d-influence_923544.html (Accessed: 16 July 2016).
- Benevenuto, F., Rodrigues, T., Cha, M. and Almeida, V. (2009). *Characterizing User Behavior in Online Social Networks*. [online] Wisc. Available at: <http://pages.cs.wisc.edu/~akella/CS740/S12/740-Papers/BEN+09.pdf> [Accessed 6 Jun. 2016].
- Brooke M. (2016) *How the film industry drives sales through digital marketing and social media*. Available at: <http://onspotsocial.com/how-the-film-industry-drives-sales-through-digital-marketing-and-social-media/> (Accessed: 4 July 2016).
- Brubaker, J. (2015) *How To Create A Movie Marketing Plan?* Available at: <http://www.filmmakingstuff.com/movie-marketing-plan-overview/> (Accessed: 29 July 2016).
- Council, B.F. (2012) *A future for british film*. Available at: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/78460/DCMS_film_policy_review_report-2012_update.pdf (Accessed: 16 August 2016).
- Creton, L. (2008) *Cinéma et stratégies: Économie des interdépendances*. Available at: https://books.google.fr/books?id=dgXO_dxISMAC&pg=PA48&lpg=PA48&dq=strategie+marketing+films+ind%C3%A9pendants&source=bl&ots=ljzTTVRuxR&sig=3159qYPKKojhCmMwwEIYOINwqiU&hl=en&sa=X&ved=0ahUKEwiOjfqUxbHOAhWlxbQKHQq4Avo4ChDoAQgbMAA#v=onepage&q=strategie%20marketing%20films%20ind%C3%A9pendants&f=false (Accessed: 3 August 2016).
- Crucchiola, J. (2015) *Eli Roth has a data-happy vision for cinema's future*. Available at: <http://www.wired.com/2015/09/eli-roth-data-crunching/> (Accessed: 11 August 2016).

- Dewing, M. (2013) *Social media: an introduction*. Available at: <http://www.lopparl.gc.ca/content/lopparl/researchpublications/2010-03-e.pdf> (Accessed: 17 August 2016).
- Draper, J. (2012) *Watch 3, 200 Indie films online for free*. Available at: http://mashable.com/2012/08/09/snagfilms/#Ej_svpn0Vqqy (Accessed: 11 August 2016).
- Eliashberg, J., Elberse, A. and Leenders, M.A.A.M. (2006) 'The motion picture industry: Critical issues in practice, current research, and new research directions', *Marketing Science*, 25(6), pp. 638–661. doi: 10.1287/mksc.1050.0177.
- Etikan, I. (2016) 'Comparison of convenience sampling and purposive sampling', *American Journal of Theoretical and Applied Statistics*, 5(1), pp. 1–3. doi: 10.11648/j.ajtas.20160501.11.
- European Commission (2016) *Analysis of the legal rules for exploitation windows and commercial practices in EU Member States*. Available at: <https://ec.europa.eu/digital-single-market/news/analysis-legal-rules-exploitation-windows-and-commercial-practices-eu-member-states> (Accessed: 13 July 2016).
- Evans, E.J. (2011) 'Superman vs Schrödinger's Cat: Taste, Etiquette and Independent Cinema Audiences as Indirect Communities', *Journal of Audience and Reception Studies*, 8(2), pp. 328–332.
- Fabre, C. and Regnier, I. (2016) *Le blues des films art et essai*. Available at: http://www.lemonde.fr/cinema/article/2016/03/22/le-blues-de-l-art-et-essai_4887561_3476.html (Accessed: 10 August 2016).
- Fédération des Cinémas (2013) *Le livre blanc des salles obscures*. Available at: <http://www.fncc.org/online/pid43/le-livre-blanc-des-salles-obscures.html> (Accessed: 17 July 2016).
- Finzi, B. (2014) *Measuring impact: Just how does film drive change?* Available at: <http://ochre.is/industry/measuring-impact-just-how-does-film-drive-change/> (Accessed: 28 July 2016).
- González, R. (2013) *Emerging markets and the digitalization of the film industry*. Available at: <http://www.uis.unesco.org/Library/Documents/ip14-emerging-markets-digitalization-film-industry-culture-2013-en.pdf> (Accessed: 17 July 2016).
- Gray, A. (2014) *How Twitter killed the official movie website*. Available at: <https://www.theguardian.com/film/filmblog/2014/jun/16/twitter-movie-website-hashtag-film-social-media> (Accessed: 17 June 2016).
- Hallahan, K., Holtzhausen, D., van Ruler, B., Verčič, D. and Sriramesh, K. (2007). Defining Strategic Communication. *International Journal of Strategic Communication*, 1(1), pp.3-35.
- Hoffman, D. (2010) 'Can You Measure the ROI of Your Social Media Marketing?', *MIT Sloan Management Review*, 52(1).
- Holm, D.K. (2008) 'Independent cinema', *Film Philosophy*, 12(2), pp. 152–156.

- Independent Cinema Office (no date) *Social media marketing*. Available at: <http://www.independentcinemaoffice.org.uk/resources/marketing/socialmedia> (Accessed: 2 August 2016).
- Iordanova, D. and Cunningham, S. (2012) *Digital disruption: Cinema moves on-line*. London, United Kingdom: St. Andrews film studies.
- Ivana, K. (2014) *An overview of Europe's film industry*. Available at: [http://www.europarl.europa.eu/RegData/etudes/BRIE/2014/545705/EPRS_BRI\(2014\)545705_REV1_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/BRIE/2014/545705/EPRS_BRI(2014)545705_REV1_EN.pdf) (Accessed: 17 August 2016).
- Jeffrey, A. (2012) *Social media measurement: Putting all together*. Available at: <http://amecorg.com/wp-content/uploads/2012/10/Social-Media-Measurement-Putting-it-all-Together-2012.pdf> (Accessed: 3 August 2016).
- Jeon, J. and Jio, L. (2012) *The Influence Effect of Critics' Reviews on Foreign and Domestic Movies*. Thesis thesis. Durham. Available at: https://econ.duke.edu/uploads/media_items/jeon-and-jiao-honors-thesis1.original.pdf (Accessed: 12 July 2016).
- Jianxiong, H., Wai Fong, B. and Kim Huat, G. (2011) *From a social influence perspective: The impact of social media on movie sales*. Available at: <http://www.pacis-net.org/file/2011/PACIS2011-069.pdf> (Accessed: 16 July 2016).
- Joseph, S. (2014) *Movie marketing moves into the digital age*. Available at: <https://www.marketingweek.com/2014/02/25/movie-marketing-moves-into-the-digital-age/> (Accessed: 17 June 2016).
- Kaplan, J.J. (2012) 'Turning followers into dollars: The impact of social media on a movie's financial performance', *Undergraduate Economic Review*, 9(1), pp. 1–12.
- Kasprowicz, L. (2008) *Contribution à une sociologie de la consommation cinématographique*. Thesis thesis. Metz. Available at: <http://docnum.univ-lorraine.fr/public/UPV-M/Theses/2008/Kasprowicz.Laurent.LMZ0812.pdf> (Accessed: 2 August 2016).
- Kehrer, D. (2015) *8 Insights On How Marketing Drives Movie Box Office Sales*. Available at: <http://www.forbes.com/forbes/welcome/#262531788897> (Accessed: 4 July 2016).
- Kenny, G. (2012). *From the stakeholder viewpoint: designing measurable objectives*. 6th ed. [ebook] Journal of Business Strategy, pp.40-46. Available at: <http://www.strategicfactors.com/resources/Designing%20Measurable%20Objectives%20-%20Stakeholders%20-%20Graham%20Kenny.pdf> [Accessed 16 Jun. 2016].

- Kopp, P. (2016) *Le cinéma à l'épreuve des phénomènes de concentration*. Available at: http://www.gncr.fr/sites/default/files/hd-kopp-rapport-def_2.pdf (Accessed: 1 August 2016).
- Lalama, M. (2015) 'SETTING CLEAR COMMUNICATION OBJECTIVES: A PROPOSED FRAME OF REFERENCE TO MEASURE THE EFFECTIVENESS OF ADVERTISING AND INTEGRATED MARKETING COMMUNICATIONS CAMPAIGNS', *Research gate*.
- Lanzoni, R.F. (2004) *French cinema: From its beginnings to the present*. Available at: https://books.google.fr/books?id=Nkyr7ARHY6sC&pg=PA196&lpg=PA196&dq=the+promotion+of+cinema+industry+in+france&source=bl&ots=sztDAdjh0s&sig=FqRSiN_H7oObbCy8ptjJSDhoHdQ&hl=en&sa=X&ved=0ahUKEwjqoNXR2LLOAhXCPxoKHT2KBCMq6AEIOjAF#v=onepage&q=the%20promotion%20of%20cinema%20industry%20in%20france&f=false (Accessed: 2 August 2016).
- Les Echos (2013) *Les nouveaux médias, une solution pour le cinéma indépendant ?* Available at: http://archives.lesechos.fr/archives/cercle/2013/07/04/cercle_75933.htm (Accessed: 15 July 2016).
- Lefbvre, C. (2012). *An integrative model for social marketing*. 1st ed. [ebook] *Journal of social marketing*, pp.54-72. Available at: <http://socialmarketing.blogs.com/An%20integrative%20model%20for%20social%20marketing.pdf> [Accessed 16 Jul. 2016].
- Les Echos (2013) *Les nouveaux médias, une solution pour le cinéma indépendant ?* Available at: http://archives.lesechos.fr/archives/cercle/2013/07/04/cercle_75933.htm (Accessed: 3 August 2016).
- Lucini, B. (2010) *Analyzing the ROI of Independently Financed Films: Are there many more 'Slumdogs' than 'Millionaires'?* .
- Luna, T. (2013) *Movies depend on social media support for staying power at box office - the Boston globe*. Available at: <https://www.bostonglobe.com/business/2013/03/12/movies-depend-social-media-support-for-staying-power-box-office/mDRqLV2AaS1xqmLdFV1N5O/story.html> (Accessed: 3 August 2016).
- Marketshare and Google (2015) *Google Partners with Marketshare on Movie Ad effectiveness analysis*. Available at: https://static-marketshare.s3.amazonaws.com/uploads/customer_stories/558b396069702d67d50000/Google-Case-Study-Media-and-Entertainment.pdf (Accessed: 11 August 2016).
- Markou, M. (2014) *How digital & social media are changing the way movies are marketed*. Available at: <https://econsultancy.com/blog/65450-how-digital-social-media-are-changing-the-way-movies-are-marketed/> (Accessed: 12 June 2016).
- McGlade, A. (2013) *Cracking the code for film marketing*. Available at: <http://www.forbes.com/sites/alanmcglade/2013/12/27/cracking-the-code-for-film-marketing/#e0443c4143ab> (Accessed: 3 June 2016).

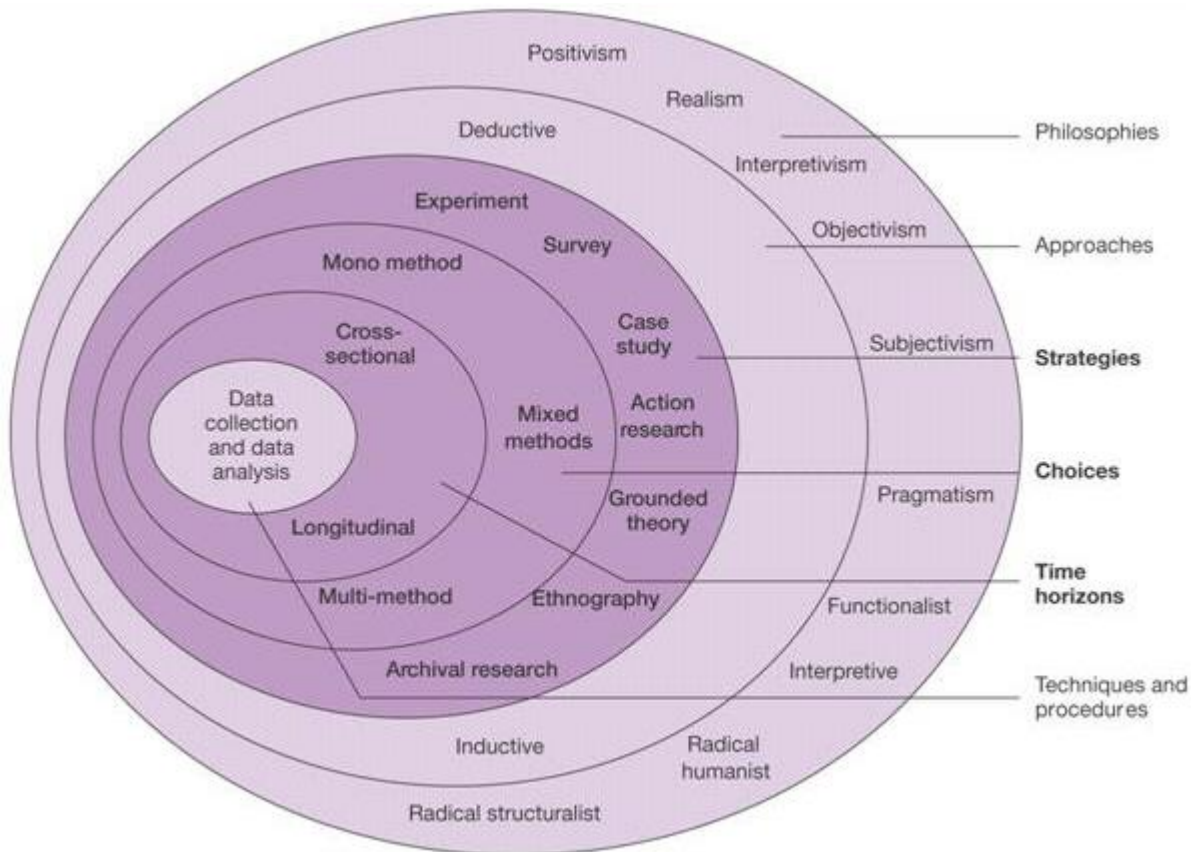
- Moosman, O. (2015) *Twitter helps drive 18% of UK cinema ticket sales | Twitter Blogs*. Available at: <https://blog.twitter.com/en-gb/2015/twitter-helps-drive-18-of-uk-cinema-ticket-sales> (Accessed: 3 August 2016).
- Moses, C.L., Olokundun, Ayodele, M., Augusta, A. and Mosunmola Oluwafunmilayo and Fred Inelo (2015) 'The overriding influence of social media as the key driver of cinematic movie sales', *International Business Management*, 10(6), pp. 718–725.
- Neely, C. (2015) *Movies and social media: Marketing films with new media*. Available at: <http://www.tintup.com/blog/movies-and-social-media-marketing-films-with-new-media/> (Accessed: 17 June 2016).
- N.B, K. (2014). *Conceptualizing objective setting and metrics in marketing strategy*. 1st ed. [ebook] Bangalore: Journal of Management and Marketing Research. Available at: <http://www.aabri.com/manuscripts/141925.pdf> [Accessed 6 Jul. 2016].
- Oyza, I. and Edwin, A. (2015). Effectiveness of Social Media Networks as a Strategic Tool for Organizational Marketing Management. *The Journal of Internet Banking and Commerce*. [online] Available at: <http://www.icommercecetral.com/open-access/effectiveness-of-social-media-networks-as-a-strategic-tool-for-organizational-marketing-management.php?aid=66382> [Accessed 16 Aug. 2016].
- Paris, T. (2014) *New approaches for greater diversity of cinema in Europe*. Available at: http://ec.europa.eu/culture/library/studies/cinema-diversity-report_en.pdf (Accessed: 2 August 2016).
- Paquette, H. (2013). *Social Media as a Marketing Tool: A Literature Review*. [online] Digitalcommons.uri.edu. Available at: http://digitalcommons.uri.edu/cgi/viewcontent.cgi?article=1001&context=tmd_major_papers [Accessed 8 Jul. 2016].
- Ramsaran-Fowdar, R. and Fowdar, S. (2013). *The Implications of Facebook Marketing for Organizations*. 9th ed. [ebook] Contemporary Management Research, pp.73-84. Available at: http://www.cmr-journal.org/article/viewFile/9710/pdf_1 [Accessed 16 Jul. 2016].
- Raspeingas, J.-C. (2013) *Les conditions d'un cinéma indépendant*. Available at: <http://www.la-croix.com/Culture/Cinema/Les-conditions-d-un-cinema-independant-2013-05-18-961846> (Accessed: 3 August 2016).
- Rehman, S. and Dr M.Syed, I. (2011). *INTEGRATED MARKETING COMMUNICATION AND PROMOTION*. [online] Researchers World. Available at: http://www.researchersworld.com/vol2/issue4/Paper_21.pdf [Accessed 6 Jul. 2016].
- Rossiter, J. and Percy, L. (1985). Advertising Communication Models. *NA - Advances in Consumer Research Volume 12*. [online] Available at: <http://acrwebsite.org/volumes/6443/volumes/v12/NA-12> [Accessed 5 Jul. 2016].
- Saint-Michel, S.-H. (2013) *Réalisateurs indépendants et nouveaux médias*. Available at: <http://www.marketing-professionnel.fr/parole-expert/marketing-cinema-realisateurs-independants-nouveaux-medias-201310.html> (Accessed: 7 August 2016).

- Schrage, S. (2012) *The impact of movie reviews vs. word of mouth on post-viewing evaluations of films*. MsC Thesis thesis. Iowa. Available at: <http://lib.dr.iastate.edu/cgi/viewcontent.cgi?article=3654&context=etd> (Accessed: 28 July 2016).
- Sidarova, Y., Arnaboldi, M. and Radaelli, J. (2016) 'Social media and performance measurement systems: towards a new model?' *International Journal of Productivity and Performance Management*, 65(2), pp. 139–161.
- Silver, J. (2007) *Are movies theaters doomed? Do exhibitors see the the big picture as they lose their competitive advantage?* Brisbane. Available at: <http://eprints.qut.edu.au/12880/1/12880.pdf> (Accessed: 13 June 2016).
- Song, T. (2010) *Independent cinema in the chinese film industry*. Thesis thesis. Available at: http://eprints.qut.edu.au/43448/1/Tingting_Song_Thesis.pdf (Accessed: 3 August 2016).
- Tejada, K. (2015) *Social Media Marketing In The Film Industry*. Bachelor Degree thesis. San Luis Obispo. Available at: <http://digitalcommons.calpoly.edu/cgi/viewcontent.cgi?article=1148&context=grcsp> (Accessed: 17 July 2016).
- Terry, N., Butler, M. and De'Armond (2004) 'Critical acclaim and the box office performance of new film releases', *Academy of Marketing Studies Journal*, 8(1).
- *Theatrical Market Statistics* (2014) Available at: <http://www.mpa.org/wp-content/uploads/2015/03/MPAA-Theatrical-Market-Statistics-2014.pdf> (Accessed: 4 June 2016).
- Quora (2014) *How has movie marketing and distribution evolved over time?* Available at: <http://www.forbes.com/sites/quora/2014/02/11/how-has-movie-marketing-and-distribution-evolved-over-time/#1d73d6eb4733> (Accessed: 9 June 2016).
- Vukasovič, T. (2013). *Building successful brand by using social networking media*. [online] Academic Journals. Available at: http://www.academicjournals.org/article/article1381848441_Vukasovic.pdf [Accessed 21 Jun. 2016].
- Waldfogel, J. (2013) *Cinematic Explosion: Movies, Gatekeepers, and Product Discovery in the Digital Era*. Carlson School of Management - Economic Department. Available at: <http://www.tc.umn.edu/~jwaldfog/Cinematic%20Explosion%20Waldfogel.pdf> (Accessed: 3 August 2016).
- Warren, C. (2010) *How social media is changing the way movies are promoted*. Available at: <http://mashable.com/2010/11/29/social-media-movie-marketing/#kUwv07zRugqP> (Accessed: 5 June 2016).
- Wernerfelt, B. (1996). *Efficient Marketing Communication: Helping the Customer Learn*. [online] Web.mit.edu. Available at: <http://web.mit.edu/bwerner/www/papers/EfficientMarketingCommunication-HelpingtheCustomerLearn.pdf> [Accessed 5 Jul. 2016].

- Westland, C.J. (2012) 'The adoption of social networking technologies in cinema releases', *Information Technology and Management*, 13(3), pp. 167–181. doi: 10.1007/s10799-012-0114-0.
- White, S. (2015) 'Film Raise: How social innovation impacts the film issue space', *Media Psychology Review*, 8(1).
- Wilcox, B. (2012) *Current Trends in the Marketing and Promotion of Movies Using Social Media*. Bachelor thesis. Available at: <http://digitalcommons.calpoly.edu/cgi/viewcontent.cgi?article=1082&context=grcs> p (Accessed: 14 July 2016).
- Young, M., Gong, J.J. and Van Der Stede, W.A. (2008) 'The business of making movies', *Strategic Finance*, , pp. 28–32.
- Yu, Y. and Chen, H. (2014). *Measuring social media success: the case of facebook marketing in the motion pictures industry*. 1st ed. [ebook] Available at: <http://www.pacis-net.org/file/2015/2966.pdf> [Accessed 24 Jul. 2016].
- Zurko, N. (2015) *Measuring viewer impact with social media tools*. Available at: <https://www.nyfa.edu/student-resources/measuring-viewer-impact-with-social-media-tools-2/> (Accessed: 8 August 2016).

APPENDICES

APPENDIX A: Research onion (Saunders, 2008)



APPENDIX B: “UN HOMME IDEAL” MOVIE INFORMATION

UN HOMME IDEAL



Directed by Yann Gozlan

Released the 18th of february (2015)

Cast: Pierre Niney

Plot: Mathieu, 25 years old has dreamed to become a writer since he is a child. A dream which never came true despite written books never published. His destiny turns the day he found a book of a dead old man and decides to publish with his own name. The author will now live a nightmare...

Budget: 5.090.000 €

Box-office: 667 261 ticket sales

Returns: \$3,833,336 (gross)

Rentability: 84%

Marketing: Mainly traditional media, important campaign with OOH, Radio, Digital, TV, Cinema

APPENDIX C: “MON ROI” MOVIE INFORMATION

MON ROI



Directed by Maiwenn

Released the 21th of October (2015)

Cast: Vincent Cassel, Emmanuelle Bercot

Plot: Tony is accepted in a rehabilitation clinic after a severe injury when she was skydiving. She remembered her love story with Georgio. Why did they love each other? How can she be so dependent and not run away in this violent relationship?

Budget: 9.473556 M€

Box-office: 745,483 tickets sales

Returns: \$5,035,415 (gross)

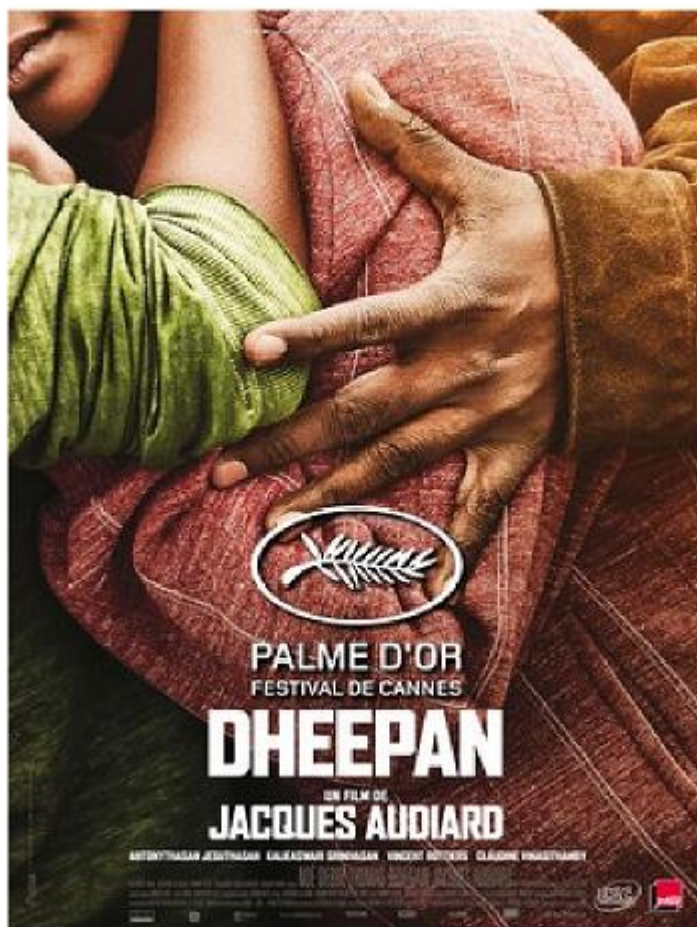
Rentability: 51%

Marketing: OOH, TV, DIGITAL mainly, Teaser large pre-release campaign

One price (best actress in Cannes Festival)

APPENDIX D: “DHEEPAN” MOVIE INFORMATION

DHEEPAN



Directed by Jacques Audiard

Released the 26th of August

Cast: Anthonythasan Jesuthasan, Vincent Rottiers, Marc Zinga

Plot: Fleeing from his country during civil war in Sri Lanka, an ex soldier, a young lady and a small girl, pretend to be a family. Refugees in France, in a ghetto, they tried to build a real household...

Budget: 7.984.811€

Box office: 634.665 ticket sales

Returns: 4.802.687€

Rentability: 51%

Marketing: WOM, TV through interviews.

Price: Palme d'Or

APPENDIX E: INTERVIEW GUIDE

INTERVIEW GUIDE

Fulfillment of the consent form - Interview recorded

1ST THEME: PERSONAL INFORMATION

Name
Age
Sex
Occupation

2ND THEME: DIGITAL CONSUMPTION

Presence on social network
Reason of presence
Consumption of the social media (if possible for each social media)
Social media activity
Interaction with brands on social media (type of interaction, sector of activity)

3RD THEME: MOVIE CONSUMPTION

Cinema attendance
Genre of movie
Definition of independent movies
Amateur of independent movies?
Representation/Place of independent movies in the cinema
Different media where they get movie information

4TH THEME: THE PROMOTION OF INDEPENDENT MOVIES ON SOCIAL MEDIA

Interaction with movies brands
Type of brands and reason of interaction
The influence of peer's recommendation on social media
The impact of negative reviews on their decision choice
Consumption of movies content on social media
Which support (friends, movie pages, sponsored content)
Opinion about advertising on social media especially on the news feed
Opinion about movies advertising on social media
Media favored when getting advertising information
Movie advertising on digital platform vs traditional media
Impact of social media communication on their independent movies consumption
Case study of 3 independent films
Spontaneous notoriety
Specific communication

Do you want to add something else?

Thank you for your participation.

APPENDIX F: INFORMATION SHEET FOR PARTICIPANTS

INFORMATION SHEET FOR PARTICIPANTS

Thank you for participating in this study. This information sheet describes the purpose of the study and the process.

Name of the project: Evaluating the impact of social media on driving sales through movie theater for independent movies in France.

You are being asked to take part in a research study on finding out if social media correlated with the attendance of moviegoers for independent movies in France. The aim of the study is to gather insights and discover how consumers react about the use of social media for independent movies and discover if the media can have an impact on cinema ticket sales for independent movies. This study is part of my dissertation work from the Dublin Business School.

What will happen?

In this study, you will be asked to share information about your digital and cinema consumption and share opinion about the promotion on social media for independent movies. The method will be an interview in one-to-one which if you agree will be recorded.

TIME COMMITMENT The study typically takes less than 30 minutes.

PARTICIPANTS' RIGHTS AND CONFIDENTIALITY

If you feel uncomfortable during the interview, you can decide to stop it at any moment. If you request, the transcription of the interview can be sent to you before being published. As the results will be read by my supervisor you can decide to answer anonymously. The data collected will not contain personal information except your age and occupation.

FOR FURTHER INFORMATION

If you have any questions about the study, I will be glad to answer to you at anytime by email (clara.joeckle@gmail.com) or by phone (06 52 87 66 09).

Do you accept that the information given can be used for the research purpose? Yes - No

Do you accept to be cited with your full name? Yes - No

Participant's signature Participant's Name (Printed)

Clara Joecklé

Student Name (Printed) Student Name signature

Date

APPENDIX G: INFORMATION SHEET FOR PARTICIPANT A (FRENCH)

FORMULAIRE D'INFORMATION POUR LES PARTICIPANTS

Merci de participer à cette étude. Ce formulaire d'information décrit le but de l'étude et le processus qui sera employé.

Intitulé du projet: Évaluer l'impact des médias sociaux sur les ventes de tickets cinéma pour les films indépendants en France.

On vous a demandé de prendre part à cette recherche dans le but de découvrir si les réseaux sociaux peuvent être corrélés avec les ventes de tickets de cinéma en France. Le but de cette étude est de rassembler des informations et de découvrir comment les consommateurs réagissent à l'utilisation des réseaux sociaux pour les films indépendants et si cela peut avoir un impact lors des entrées au box-office. Cette étude fait partie de mon travail de dissertation de mon école Dublin Business School.

Comment l'interview va-t-elle se passer?

Dans cette étude, je vous demanderai de partager des informations à propos de votre consommation digitale mais aussi cinématographique. Enfin je vous demanderai votre opinion concernant la promotion sur les médias sociaux des films indépendants. L'interview sera individuelle et si vous l'acceptez, sera enregistrée.

Temps requis: L'interview durera idéalement moins de 30 minutes.

Droit des participants et confidentialité:

Si pendant l'interview, vous ne vous sentez pas à l'aise, vous pouvez décider de l'arrêter à tout moment. Si vous me le demandez, je peux vous fournir la transcription de votre interview avant que celle-ci soit publiée. Les résultats seront lus par mon superviseur, si vous le souhaitez vous pouvez répondre anonymement. Les informations collectées ne comprendront pas d'informations personnelles si ce n'est votre âge et votre profession.

Pour plus d'informations:

Si vous avez la moindre question à propos de l'étude, je serais heureuse de vous répondre à tout moment que ce soit par email (clara.joeckle@gmail.com) ou par téléphone (06 52 87 66 09).

Acceptez-vous que les informations collectées soit utilisées dans le but de la recherche? Oui - Non
Acceptez-vous que je cite votre nom dans l'étude? Oui - Non

Nicolas Simane

Nom du participant

Signature du participant

Clara Joecklé

Nom de l'étudiant

Signature de l'étudiant

12/08/2016

Date

APPENDIX H: INFORMATION SHEET FOR PARTICIPANT B (FRENCH)

FORMULAIRE D'INFORMATION POUR LES PARTICIPANTS

Merci de participer à cette étude. Ce formulaire d'information décrit le but de l'étude et le processus qui sera employé.

Intitulé du projet: Évaluer l'impact des médias sociaux sur les ventes de tickets cinéma pour les films indépendants en France.

On vous a demandé de prendre part à cette recherche dans le but de découvrir si les réseaux sociaux peuvent être corrélés avec les ventes de tickets de cinéma en France. Le but de cette étude est de rassembler des informations et de découvrir comment les consommateurs réagissent à l'utilisation des réseaux sociaux pour les films indépendants et si cela peut avoir un impact lors des entrées au box-office. Cette étude fait partie de mon travail de dissertation de mon école Dublin Business School.

Comment l'interview va-t-elle se passer?

Dans cette étude, je vous demanderai de partager des informations à propos de votre consommation digitale mais aussi cinématographique. Enfin je vous demanderai votre opinion concernant la promotion sur les médias sociaux des films indépendants. L'interview sera individuelle et si vous l'acceptez, sera enregistrée.

Temps requis: L'interview durera idéalement moins de 30 minutes.

Droit des participants et confidentialité:

Si pendant l'interview, vous ne vous sentez pas à l'aise, vous pouvez décider de l'arrêter à tout moment. Si vous me le demandez, je peux vous fournir la transcription de votre interview avant que celle-ci soit publiée. Les résultats seront lus par mon superviseur, si vous le souhaitez vous pouvez répondre anonymement. Les informations collectées ne comprendront pas d'informations personnelles si ce n'est votre âge et votre profession.

Pour plus d'informations:

Si vous avez la moindre question à propos de l'étude, je serais heureuse de vous répondre à tout moment que ce soit par email (clara.joeckle@gmail.com) ou par téléphone (06 52 87 66 09).

Acceptez-vous que les informations collectées soit utilisées dans le but de la recherche? Oui - Non

Acceptez-vous que je cite votre nom dans l'étude? Oui - Non

Maëlla Carlier

Carlier

Nom du participant

Signature du participant

Clara Joecklé

Clara

Nom de l'étudiant

Signature de l'étudiant

8th August 2016

Date

APPENDIX I: INFORMATION SHEET FOR PARTICIPANT C (FRENCH)

FORMULAIRE D'INFORMATION POUR LES PARTICIPANTS

Merci de participer à cette étude. Ce formulaire d'information décrit le but de l'étude et le processus qui sera employé.

Intitulé du projet: Évaluer l'impact des médias sociaux sur les ventes de tickets cinéma pour les films indépendants en France.

On vous a demandé de prendre part à cette recherche dans le but de découvrir si les réseaux sociaux peuvent être corrélés avec les ventes de tickets de cinéma en France. Le but de cette étude est de rassembler des informations et de découvrir comment les consommateurs réagissent à l'utilisation des réseaux sociaux pour les films indépendants et si cela peut avoir un impact lors des entrées au box-office. Cette étude fait partie de mon travail de dissertation de mon école Dublin Business School.

Comment l'interview va-t-elle se passer?

Dans cette étude, je vous demanderai de partager des informations à propos de votre consommation digitale mais aussi cinématographique. Enfin je vous demanderai votre opinion concernant la promotion sur les médias sociaux des films indépendants. L'interview sera individuelle et si vous l'acceptez, sera enregistrée.

Temps requis: L'interview durera idéalement moins de 30 minutes.

Droit des participants et confidentialité:

Si pendant l'interview, vous ne vous sentez pas à l'aise, vous pouvez décider de l'arrêter à tout moment. Si vous me le demandez, je peux vous fournir la transcription de votre interview avant que celle-ci soit publiée. Les résultats seront lus par mon superviseur, si vous le souhaitez vous pouvez répondre anonymement. Les informations collectées ne comprendront pas d'informations personnelles si ce n'est votre âge et votre profession.

Pour plus d'informations:

Si vous avez la moindre question à propos de l'étude, je serais heureuse de vous répondre à tout moment que ce soit par email (clara.joeckle@gmail.com) ou par téléphone (06 52 87 66 09).

Acceptez-vous que les informations collectées soit utilisées dans le but de la recherche? Oui - Non
Acceptez-vous que je cite votre nom dans l'étude? Oui - Non

Nathalie Chomreau

Nathalie

Nom du participant

Signature du participant

Clara Joecklé

Clara

Nom de l'étudiant

Signature de l'étudiant

13th August 2016

Date

APPENDIX K: INFORMATION SHEET FOR PARTICIPANT E (FRENCH)

FORMULAIRE D'INFORMATION POUR LES PARTICIPANTS

Merci de participer à cette étude. Ce formulaire d'information décrit le but de l'étude et le processus qui sera employé.

Intitulé du projet: Évaluer l'impact des médias sociaux sur les ventes de tickets cinéma pour les films indépendants en France.

On vous a demandé de prendre part à cette recherche dans le but de découvrir si les réseaux sociaux peuvent être corrélés avec les ventes de tickets de cinéma en France. Le but de cette étude est de rassembler des informations et de découvrir comment les consommateurs réagissent à l'utilisation des réseaux sociaux pour les films indépendants et si cela peut avoir un impact lors des entrées au box-office. Cette étude fait partie de mon travail de dissertation de mon école Dublin Business School.

Comment l'interview va-t-elle se passer?

Dans cette étude, je vous demanderai de partager des informations à propos de votre consommation digitale mais aussi cinématographique. Enfin je vous demanderai votre opinion concernant la promotion sur les médias sociaux des films indépendants. L'interview sera individuelle et si vous l'acceptez, sera enregistrée.

Temps requis: L'interview durera idéalement moins de 30 minutes.

Droit des participants et confidentialité:

Si pendant l'interview, vous ne vous sentez pas à l'aise, vous pouvez décider de l'arrêter à tout moment. Si vous me le demandez, je peux vous fournir la transcription de votre interview avant que celle-ci soit publiée. Les résultats seront lus par mon superviseur, si vous le souhaitez vous pouvez répondre anonymement. Les informations collectées ne comprendront pas d'informations personnelles si ce n'est votre âge et votre profession.

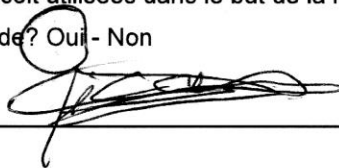
Pour plus d'informations:

Si vous avez la moindre question à propos de l'étude, je serais heureuse de vous répondre à tout moment que ce soit par email (clara.joeckle@gmail.com) ou par téléphone (06 52 87 66 09).

Acceptez-vous que les informations collectées soit utilisées dans le but de la recherche? Oui - Non
Acceptez-vous que je cite votre nom dans l'étude? Oui - Non

Jessico Picasso

Nom du participant



Signature du participant

Clara Joecklé

Nom de l'étudiant



Signature de l'étudiant

08/03/2016

Date

APPENDIX L: TABLE OF PARTICIPANTS

TABLE OF PARTICIPANTS

	PARTICIPANT A	PARTICIPANT B	PARTICIPANT C	PARTICIPANT D	PARTICIPANT E
Name	Nicolas Simane	Maëlle Cécilio	Nathalie Chinmeung	Eléa Laidet	Jessico Picassol
Sex	Male	Female	Female	Female	Female
Age	28 years old	24 years old	26 years old	24 years old	25 years old
Occupation	Electrician	Engineer	Student	Research specialist	Landsacaper
Observations	Audio records	No audio records	Audio records	Audio records	Audio records

APPENDIX M: KOLB'S LEARNING STYLE

