

GHANA INSTITUTE OF JOURNALISM

**FILM MARKETING IN GHANA: AN INTEGRATED MARKETING
COMMUNICATIONS APPROACH**

BY

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ARTS DEGREE IN MEDIA MANAGEMENT**

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DECLARATION

I hereby declare that this dissertation is my own work towards the award of a Masters of Arts degree in Media Management and that, to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the literature.

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DEDICATION

I dedicate this literature to my cherished daughter, Nhyira Adom Boakyewaa.

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LIST OF ABBREVIATIONS

DSTV	Digital Satellite Television
DVD	Digital Video Disc
e-WOM	Electronic Word of Mouth
IMC	Integrated Marketing Communications
POP	Point of Purchase
PR	Public Relations
RABOSTIC	Research, Audiences, Budget, Objectives, Strategy; Tactics, Implementation and Control
SWOT	Strengths, Weaknesses, Opportunities and Threats
TV	Television
UK	United Kingdom
USA	United States of America
VCD	
VoD	Video-on-Demand
WOM	Word of Mouth

ABSTRACT

At the initial stage of its introduction, business world, including the film industry was not quite ready to embrace the principles of Integrated Marketing Communications (IMC). But as the environment developed over the past decade, IMC grew in stature because it makes good business sense, especially in today's fast-moving economy. Technology has opened up numerous doors in terms of knowledge of the customer, speed to market and connectivity and presented new ways of marketing businesses and products. Nonetheless, IMC is not restricted to any business field. In recent times, studies have been conducted regarding IMC in marketing films, including; Manavalan (2016) and Shah (2001). Other studies such as Baker (2016), Babutsidze (2011), Tuohimaa (2010); Pawar et al (2014), Jerick (2013), Zhou (2013), Wilcox (2012) and Tuohima (2010), have also explored the use of traditional and new (social) media in marketing films.

Little is however, known regarding IMC in marketing films in Ghana. Against this backdrop, this study investigates the relevance of IMC in marketing films in Ghana. The study adopts a qualitative approach and uses interviews as the data collection tool. The study collects data from five Ghanaian and Nigerian filmmakers, producers and marketers and analysis data using a thematic approach. The result is that, filmmakers, producers and marketers in Ghana use IMC in marketing films. The study has found that, IMC is relevant in marketing films because, it enables reach of multiple sects of the target market, helps filmmakers, producers and marketers make profit/break even, and also gives the film a united voice when marketing. The study has also found that, using IMC in marketing films is costly, time consuming, and difficult to monitor. IMC equally comes with challenges in its full utilization and implementation. Filmmakers, producers and marketers must therefore, seek for expert hands in embarking on IMC projects.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Film making in Ghana can be traced as far back as the 1910s, when Christian missionaries first used slides and later films as evangelical tools (Nanbigne, 2011). For the missionaries, the introduction of film in then Gold Coast (now Ghana), was to expand their preaching of the gospel to the people. Nanbigne further asserts that Basel Missionaries who settled in what is present day Osu, in Accra, were one of the earliest white settlers to introduced films to the natives. In the 1920s the colonial authorities established the Gold Coast Film Unit and by 1948, the unit had begun production of films. (Meyer, 1999). However due to lack of consistent and adequate funding from the colonial authorities, the unit managed to produce only 13 movies between 1945 and 1980 (Meyer, 1999). Movies and films are consumed in Ghana for many reasons.

Movies can be a form of entertainment; a way to escape the stress and pressures of everyday life. They can be educational; thus, they can be used to teach about cultures, historical times, environmental or political issues. Movies can also thrill and excite, invoke laughter or tears. They equally grant access to other languages and geographical places, offering endless imagination and even make the impossible, visible. Movies can satisfy many wants and needs to feel or see something extraordinary and at best they can change your life forever (Kerrigan 2010:103). Assessing a more insightful role of films in societies, Garritano (2013:42) asserts that, films played critical roles in psychologically preparing Ghanaians towards the achievement of political independence. Films such as ‘*The Boy Kumasenu*’ (1952), a Gold Coast Film Unit production, “allegorized Ghana’s evolution from primitive tradition to modern nationhood, which fueled this nationalistic fever.” Ghana’s film making industry has evolved

tremendously since then. The industry is however, unable to match the prowess of top industries like Nollywood, Bollywood and Hollywood. Silver (2007) argues that Hollywood to be specific have been able to maintain global dominance in film making because the industry has developed and maintained a set of marketing strategies that have been superior to that of their competitors. Silver (2007) mention that, these strategies adopted by Hollywood are either defensive or offensive. The concept of marketing plays very essential roles in growing film industries. In defining the concept of movie making, Touhimaa (2010) emphasizes the relevance of marketing in the process of movie making. According to her “movies happen to be a form of art, but they have also become a business...” (pg. 9).

Similarly, Bordwell et al. (1960), Klapat (1985) and Augros and Kitsopanidou (2009) assert that marketing played an essential part of the movie industry since the 1970s when the movies ‘Jaws’ (1975) and Star Wars (1977) launched TV advertising campaigns. Fisher (2008:1) says “marketing has always played a key role in the movie industry. Meanwhile, since the 1970s that importance of marketing in film has mushroomed to the point that how a movie is marketed frequently overshadows the quality of the film itself. Not only do marketing considerations help determine financing of films, but they are expected to create in an audience a burning desire to see the movie more than once. Marketing today surpasses in importance the actual process of filmmaking itself. Marketing can determine whether a film is actually made or whether the film will receive sufficient financial backing to become a ‘hit’. Beyond the relevance of marketing in the financing and the raising of audience desire for films, Lamb et al (2003), also argue that in film marketing, marketing communication plays a critical role.

The main purposes of marketing communication are to inform, persuade or remind the selected target audience of the market offering. Relative to film making and movies, Manavalan (2016) asserts that film marketing “is about how the target audience is made aware of the film” (p.

33). Manavalan defines film marketing as film advertising. This is to show that when a new film is made, it has to be advertised like any other new product, to let people know it about its existence and to encourage them to go to the cinema or any other available avenue to see it. (Lehu, 2007). Bearden et al. (2007:403) emphasize that marketing communication's ultimate role is to influence the behaviour of the target market, and not only to inform, persuade or remind the consumers. It is also imperative to appreciate that, all advertising, public relations, personal selling, direct response marketing and sales promotion, and all other communication elements are collectively known as the marketing communication mix (Lamb et al. 2003).

Owing to this variant of marketing, the concept Integrated Marketing Communication (IMC) has been adopted by many as a comprehensive and holistic approach to achieving marketing objectives. "Under this concept, the company carefully integrates and co-ordinates its many communications channels - mass-media advertising, personal selling, sales promotion, public relations, direct marketing, packaging and others - to deliver a clear, consistent and compelling message about the organization and its products" (Kotler et al 1999:781). Literature concerning film marketing suggests that, making good films is not good enough to sell them. However, cautious marketing efforts will have to be made to make it a hit/good film. This is to say that, good movies can be produced but without marketing efforts such films would not gain the expected outcome, in terms of audience reach and revenue generation. The filmmaker, director, distributor or marketer will have to employ a careful blend of promotional marketing tools in order to successfully get his piece of art to the targeted audience and in effect reap the desired benefits (Fisher, 2008; Lehu 2007; Manavalan, 2016; Touhimaa, 2010). This approach to marketing according to many scholars is cost effective and a critical means of communicating marketing messages to audiences. It therefore becomes apt that as a way of improving film marketing, and considering the constantly evolving nature of audiences, the concept is adopted

most preferably to traditional means of marketing films (word of mouth, advertising, trailer premieres amongst others).

1.2 Problem Statement

Literature concerning film marketing and the role of marketing in film making is very common. These two fields have been covered extensively without doubt. Most knowledge available in the field of movie or film marketing however, concerns largely, traditional or orthodox approach to film marketing [for instance, Baker (2016), Babutsidze (2011), Tuohimaa (2010) etc.] Geraghty (2016) defines traditional marketing as marketing that involves the use of older media form such as film, television, radio, billboards, face-to-face, physical print and placement / POP (point of purchase). Literature concerning film marketing thus involves how traditional media forms such as television, radio, and billboards are used in promoting films. Literature thus does not place much emphasis on the use of an integrated model of these marketing communication channels to market films. Babutsidze (2011) for instance, primarily focuses his investigation on understanding the role of advertising and word of mouth in marketing films.

In light of recent innovations and the rapidly changing nature of technology and its impact on film making and marketing, scholars such as Culkin (2003); Fair (2006); Fisher (2008) and Kelhoe (2015) have channeled their research towards finding thorough understanding of the current filmmaking – marketing nexus, paying particular attention to technology. More specifically, authors such Tuohima (2010), Wilcox (2012), Zhou (2013), Jerick (2013) and Pawar et al (2014) have dedicated their studies to identifying the role that the internet plays in advancing film marketing. While some of these studies present internet use as an approach to film marketing, others also focus mainly on the advantages and disadvantages of internet use

in film marketing. Kaplan (2013), Tejada (2015), Zhang (2016), Singh (2017) among others have also explored more intrinsic specifics of the internet like social media and how it affects film marketing. These studies also primarily share knowledge on how social media can be used as a marketing tool for films while focusing on how the platform helps spread electronic word of mouth (e-WOM).

Manavalan's (2016) attempt to investigate the role and relevance of integrated marketing communication in film marketing perhaps presents the closest directly linked literature to this present. In spite of the study identifying that Integrated Marketing Communication, as an emerging concept can play a pivotal role in film marketing, it however is restricted to Tamil movies typically found in India and Sri Lanka. The study thus does not become applicable enough to any society except the Tamil society. The study is also not in-depth enough to assess more efficiently the relevance of Integrated Marketing Communication in film making.

To conclude, existing knowledge regarding the role and relevance of Integrated Marketing Communication (IMC) in film marketing is lacking. Literature that exists mainly focuses on the use of traditional marketing models to market films. There is not enough literature that tackles the integration of the marketing communication models into a singular functioning model as the concept of IMC proposes. The primary focus of this study is to investigate how IMC can be used to market movies in Ghana. The research therefore seeks to explore the role of IMC in film marketing while assessing the benefits and disadvantages of employing an integrated marketing approach instead of traditional marketing forms which employs a single marketing form at a time.

1.3 Research Objectives

The study's primary focus is to identify the relevance of integrated marketing communication (IMC) in marketing films in Ghana. The study is therefore concerned about how the concept can be used to promote Ghanaian films and how beneficial the adoption of this marketing model will be to Ghanaian film industry. In order to achieve this, the study will seek to achieve the following objectives.

1.3.1 General Objective

To investigate the relevance of integrated marketing communication in film marketing in Ghana

1.3.1 Specific Objectives

1. To establish the use of Integrated Marketing Communication in film marketing in Ghana.
2. To underscore the relevance of employing Integrated Marketing Communication as a tool in film marketing.
3. To identify the demerits of employing Integrated Marketing Communication as a tool in film marketing.

1.4 Research Questions

1. What is the state of Integrated Marketing Communication in film marketing in Ghana?
This question will explore the current development in film marketing in Ghana, with particular

reference to the use of IMC in marketing Ghanaian films. This will put into context and shed light on the usage of IMC in marketing films in the country, thereby, establishing whether or not, if IMC is used by film marketers.

2. How relevant is the use of Integrated Marketing Communication as a tool in film marketing in Ghana? This question is to aid in highlighting the benefits that IMC provides to films, film producers, and film marketers in general. With this, the various advantages that, the use of IMC in films will be brought to light, which will in turn help film producers, marketers, and policy makers in their decision making process.

3. What are the disadvantages of using integrated marketing communication as a tool in marketing films in Ghana? After exploring the merits of IMC in film marketing, is it key to also look at the other side of IMC. This question will hence, help in knowing the disadvantages of IMC in film marketing, thereby, serve as a sign post for stakeholders, particularly, film producers and marketers who would like to integrate IMC as a strategy in marketing films.

4. What factors challenge the use of integrated marketing communication in film marketing in Ghana? With this question, the impediments to the use of IMC will be highlighted, thereby, making room for suggestions on how to deal with them.

1.5 Significance of the Study

Marketing is an essential part of the film making industry. Films do not have to remain crafty pieces but they have to be transformed into sellable products that can generate income to film makers. It is on the back of this that the research draws rationale to study the relevance of

integrated marketing (an emerging and unorthodox marketing approach) in film marketing in Ghana. This research will be of immense significance to film producers, marketers and the film industry in Ghana as a whole. Also, the research will be of significance to the Ghanaian world of academia as it seeks to contribute to knowledge regarding integrate marketing communication and film marketing.

1.6 Scope of the Study and Limitations

The primary focus of this research is to understand the relevance of integrated marketing communication in film marketing in Ghana. The study will therefore focus on gathering data from Ghanaian film making industry players in order to achieve the objectives of the study.

The study was however constrained by time, geographic and economic barriers. Due to the short duration of the study, a lot more data will not be gathered and analyzed in time. Also, the research places its setting in Accra, thus limiting the findings geographically. A lot more geographic grounds will not be covered due to the time and cost involved.

1.7 Order of Study

This study is structured into five chapters. Chapter one deals with the introduction to the study, statement of problem, research questions and objectives, scope of the study and limitations. Chapter one will also focus on the significance of the study and present an order of the study.

Chapter Two begins with an introduction to the chapter and also theoretical foundation to the study. The chapter will also review related and relevant literature which includes studies, articles, journals and books concerning integrated marketing and film marketing. Chapter 2 also looks at conceptual definition of terms, operational definition of concepts, importance of the study and end with a conclusion.

Chapter Three provides the methodology, methods, research design, population, sampling technique and sample frame and size, sources of data collection and data collection instruments, techniques of data analysis and limitations and de-limitations of the study.

Chapter Four will seek to provide critical analysis and discussions of key findings that accrued from the gathered data.

Chapter Five summarizes the key findings, draws conclusions and makes some recommendations for further research.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter of the study will be a continuation of the previous chapter. It will thus be dedicated to defining concepts in film and marketing, evaluation of related and relevant past studies that

speaks to Integrated Marketing Communications in marketing films. Themes that will be explored in this regards will include, film marketing, history of film marketing, Film Marketing the Twenty-First Century, the Film Marketing Process, Integrated Marketing Communications, film and the marketing mix, as well as the Internet, Social Media and Film Marketing.

2.2 Defining Film Marketing

Defining the concept of Film marketing according to Kerrigan (2010:11) is a hefty task as “to date, books on film marketing written from a marketing perspective are absent” and thus finding literature on the increasingly evolving phenomenon is almost impossible. Film marketer, Camilleri (2006) once described his job as, an art which enables him to ‘seduce’ the largest number of people into buying movies. Just as the main objective of every marketer is to find the best possible match between a product or service and its market, film marketers are also primarily concerned with identifying the right audience or targets for their movie products. Just as every product is unique and thus appeals to many diverse kinds of consumers, movies also vary greatly and therefore finding the right audience for the different types of movies is of utmost importance (Epstein, 2010). Film marketing therefore implies the participation of many players, from the conception of the film in the mind of the author, to the adoption by audiences long after they have left the cinemas.

It is therefore not surprising that Kerrigan (2010) identifies film marketing as beginning with “the new product development stage and continues throughout the formation of the project ideas, through production and into distribution and exhibition.” This means, film marketing is not an end in itself. Thus, it involves a number of processes, from the generation of idea or concept, to the final execution of the idea.

2.3 A Brief History of Film Marketing

Film marketing in Hollywood Marketing developed in the USA in the 1930s. Although it did not officially reach Hollywood before the 1960s, one can consider that many current practices are as old as cinema itself, with the use of market research in production choices identified as early as the 1910s (Bordwell and Thompson, 1985). Klaprat (1985) acknowledges that in the 1930s, a common marketing strategy that was used to promote movies was the use of movie stars. Movie stars were therefore used as on posters, in radio advertisements among others in order to promote a new movie. Klaprat however opine that before the 1970s, Hollywood, which was then the world's biggest emerging movie industry did not market its films, it simply engaged promotional strategies to get them to their target audience.

Hollywood's publicity departments were then largely concentrated on publicity and trailers, rather than on advertising. These strategies, (use of movie stars and publicity through trailers) were however sustainable for only a short period of time as a shift in the industry between the 1950s and early years of the 1970s necessitated a paradigm shift from these forms of movie marketing. According to Augros and Kitsopanidou (2009) 'marketing services' began to be employed by movie production companies, with these services gaining increasing importance and popularity among production houses at the latter years of the 1960s and the early years of the 1970s. Augros and Kitsopanidou (2009) script that, in the 1970s, two films marked the full emergence and to a larger extent the concrete establishment of marketing practices in Hollywood. *Jaws* (1975), which launched the concept of the saturation release, with advertising campaigns centered on television spots and *Star Wars* (1977), which took the marginal practice of merchandising to previously unheard-of levels and turned it into a staple practice in Hollywood. By the late 1970s, marketing had officially set foot in Hollywood, and 'publicity departments gradually morphed into "multi-disciplined" marketing departments, which include specific divisions for publicity, creating advertising, media buying and promotion (including

product placements and tie-in activities). At the same time, market research was generating attention within the emerging concept of film marketing. This was so especially when movie production houses and studios were becoming parts of large media conglomerates or were conglomerates in themselves. Owners and financiers of these huge corporations needed reassurance against unpredictability in the movie markets and marketing departments of movie studios began laying much emphasis on research (ibid).

Today, marketing considerations guide production decisions in the Hollywood system. Wasko (2005) defines this as a 'bottom-line or box-office mentality'. With the development of marketing practices came the recurrent issue of constantly expanding marketing costs. Publicity and advertising costs today represent about one third of a film's total cost by a major Hollywood studio (ibid). For big franchises, the cost can be much higher. In 1995, *Golden Eye*'s marketing costs reached 125 per cent of its production costs. In 2013, *Skyfall* kept them at 100 per cent, and relied on externalized publicity (tie-ins). Film marketing's evolution is not restricted to the case of Hollywood alone although the Hollywood case presents significant and interesting strides in literature concerning the concept's development. Many of the world's movie industries' evolution mimics that of Hollywood, notwithstanding the cultural, political and economic differences they may exhibit. For instance, the Indian situation presents a similar shift from simple promotion of movies in the early years of movie production in the 1910s through to the emergence and establishment of movie marketing strategies later in the mid-1990s (Deprez, 2010). The shift from movie promotion to movie marketing was however, as Deprez notes was not triggered by the sense of commercialization as in the case of Hollywood. Movies in India were already in high demand as they were the nation's biggest form of entertainment. Deprez avers that the movie '*Hum Aapke Hain Kaun*' (1994) marked the emergence of film marketing in India when the producer of the seminal movie decided to

promote the movie on television. Since then, integrated marketing strategies have been commonly used in Bollywood, with movie previews, television appearances and dedicated websites for movies fueling an unorthodox means of ‘seducing’ audiences to consume movies. To Creton (2010) regarding the situation in France and indeed many other European nations, film marketing was first met with distrust.

In the mid-1990s, film marketing, which had already taken off in USA was generally looked down upon by film professionals for ideological reasons: adopting marketing would mean giving in to US-style commodification, conglomeration and more generally to ‘supermarket culture’. The structure of the French film industry was also a factor to the slow adoption of film marketing in the nation. Most movie production organisations were either state owned or funded heavily by the state. The ideology that following the US marketization style was imperialist made the French government invest less in marketing strategies for French movies (Pardo, 2007). Fueled by fierce competition in the 2000s, movie distributors began to adopt marketing in film promotion. So far as film marketing in Africa is concerned, the evolution of the concept has not seen heads way. Mattlehart (2000), Lobato (2012) and Mingant (2015) hold that film marketing in most African movie industries have not been fully adopted and operationalized as only a few industries like Nollywood (Nigerian movie industry) and that of Algeria have shown developments in the use of film marketing since the 1990s.

2.4 Film Marketing the Twenty-First Century

This section of the chapter focuses on the current phase of film marketing in the world as have been affected by core characteristics of the twenty-first century such as the advancement in technology and globalization. Film marketing under this era took on an international phase with film marketers becoming increasingly interested in exporting movies to international

audiences. The issue of cultural differentiation and how it might affect marketing of movies thus became a reason for film marketers to up their game in order to attract and develop their new international markets. As globalization begun to take roots in the world, opening up national borders, identities were being re-created, experienced and perceived. Mattelart (2000) advances that facilitated by the advancement in technology and national policies to open up borders for trade, the easy circulation of cultural products in films effected the development of a 'global culture' in which everyone became 'citizens of the world' instead of citizens of singular sovereign states.

How then does movies which are originally imbibed with a particular culture appeal to another culture? Wasko and Mingant (2015) provide that, this is as a result of film marketers strategy to localize movies in order for movies to have international and trans-cultural appeal. This according to them led to the success of such movies as *My Big Fat Greek Wedding* (2002) and *My Life in Ruins* (2009) which had strong Greek and American cultural backgrounds respectively. Mingant (2015) presents a special case where the *Ice Age* franchise developed to become trans-national favorites. According to her the movie assumed the marketing strategy of being dubbed into diverse languages to fit the geography of distribution. Hence, the movie was shown with Hindi language in India, French in France and other French speaking nations etc. Mingant also acknowledges that the movie was not only dubbed to suit the language of its audiences but it was dubbed with the voices of local stars in order to attract audiences.

Literature also explores the major Hollywood studios' efforts to market their films internationally. Mingant (2015) examines Hollywood's renewed interest for non-US audiences since the mid-90s and brings to light the place of international marketing professionals and their role in the transformation of Hollywood big-budget films into highly marketable global

local films. Another market where distribution is deeply constrained by local circumstances is Nigeria. Nollywood – the Nigerian film business – is a predominantly non-theatrical industry. Because of this, Nollywood has a unique model of film marketing, which is based mostly on point-of-sale marketing strategies. A major issue to talk about is the development of new communication technologies, specifically, the internet and social media. Over the past decades, social media has had a deep influence on the relationship between products and their consumers.

The capacity to exchange opinion through social media platforms such as Facebook, Twitter, YouTube or Vine has turned internet users (especially bloggers) from mere consumers of products into main players in the marketing process. Toffler (1980) thus lends the name ‘prosumer’ to describe this phenomenon where social media has developed audiences from being mere consumers to playing critical roles in the development of products. Augros (2009) further adds that the turn of the 21st century as characterized by the development of the internet, social media and other technologies has led to the development of an essential part of film marketing – Word of Mouth (WOM). Augros contends that word of mouth has now transcended physicality and has now assumed a more digital character where messages about movies reach larger audiences via social media. What has now come to be known as e-WOM has become a strategy for most film marketers who as a matter of strategy ‘leak information’ concerning a movie in order to generate attention.

2.5 The Film Marketing Process

Detailed practical literature concerning how a film is processed through the different stages of production through to distribution is available in Finney’s *International Film Business: A Market Guide beyond Hollywood* (2010), Reiss’s *Think Outside the*

Box Office: The Ultimate Guide to Film Distribution and Marketing for the Digital Era (2011), or Robert Marich's seminal *Marketing to Moviegoers: A Handbook of Strategies and Tactics* (2013). One can also turn to the now-dated but still pertinent *Movie Marketing: Opening the Picture and Giving it Legs* (1997), in which a series of case studies based on interviews with professionals have been presented to illustrate the processes of film marketing. Despite the fact that these scholars and many others present different angles as to the processes involved in film marketing, a similar underlining scheme runs throughout their essays.

First, the target audience is identified by analyzing the 'film marketing mix' – that is the intended market to which the movie will be appealing to is identified. In most cases, audiences are segmented and targeted based on well researched characteristics that they possess. Marketers of the film then develop a SWOT analysis or matrix for the movie in order to understand the film's strengths, weaknesses, opportunities and threats. On the basis of these SWOT elements, film marketers operate a segmentation of the audience, identifying a core target, but also a secondary group to which the film could cross over. Once the target audience is identified, the team determines the film's positioning, by setting its identity and defining where it stands in relation to other films on the market and in audiences' minds.

Miller et al. (2001:153) aver that positioning relies on a film's selling points – that is, "story elements that are easily communicated in simple terms". A single film can have several diverse types of positioning which are developed for different target groups. According to Lukk (1997) the movie '*Four Weddings and a Funeral*' (1994) was marketed as a comedy about single people to eighteen-to-twenty-four-year-olds, as an English-humour romantic comedy for twenty-five-to-thirty-four-year-olds and as an adult date movie for the thirty-five-plus

audience. Movie producers can also develop different positioning for different countries. For instance, while the movie '*Minority Report*' which was aired in 2002 was sold in France on the reputation of its director, with praise from film critics printed on the poster, marketers focused on the movie's highly technological elements as positioning elements to sell the movie in Japan.

The identification of the audience segment and positioning then guides the choice of a distribution pattern or release strategy. Movies that are targeted for mainstream audiences and have big budgets are usually benefited from a saturation release – that is, on a large number of screens, with a blitz television campaign. Movies that are also directed at adult audiences usually have two or more releases. Movie producers may also engage in exclusive releases where the movie is released in a few specific theaters or cinemas. A platform release can also be used to distribute the movie to a few cities and then as the movie gets bigger by way of word-of-mouth, the release is expanded to reach other cinemas and targets (Augros, 1996). Augros further argues that in distributing films, marketers also take not seasonal variations in order to market the right movie to the right audience at the right time. He cites that in the USA for example, the Christmas season is a good time to market big budget movies such as family movies and animations. Marketers must also take into account specific Islamic holidays such as Eid al-Fitr and Eid al-Adha in Egypt, or the summer school break in China. Marketers must ensure that stay attuned to this seasonality, which have the tendency to evolve over time. The choice of the right release date is thus very critical to the film marketing process. Marketers must also consider other 'ancillary' markets such as television, DVDs, video-on-demand (VoD) to continually push the movie.

2.6 Integrated Marketing Communication (IMC)

Despite knowledge of the fact that marketing is an essential part of businesses, Liodice (2008) and Quenqua (2008) mention that one of the biggest challenges marketers face is ensuring cohesion among the many activities of marketing. Moriarty (1994) agrees to this by emphasizing that a totally integrated approach accounts for an organization to communicate all types of messages to the consumer at all contact points between the organization and consumers. Integrated Marketing Communication presents an approach to unifying all the various types of marketing communication activities. Kotler (2003) argues that IMC is not focused on the integration of an organization's marketing activities only. According to Kotler, core essence of IMC is to provide messages that the consumer is comfortable and can relate to easily. This therefore makes the approach consumer centered and thus one of the best marketing models to employ. Pickton (2010) points out that in its simplest form, Integrated Marketing Communication can be seen as bringing together all marketing communications activities. But in agreement with Broderick (2004) and Schultz (2004) Pickton counters that IMC goes beyond this simplistic definition. Pickton (2010:2) describes IMC as "a meta-system by which and through which a company integrates and co-ordinates its many communications to deliver clear and consistent (but not necessarily the same) messages about the organization and its products."

Integrated marketing communication in this view is a system of singular separate marketing activities that are not originally similar or perform similar functions but function cohesively to achieve a single message. Kendall (1999) adds that messages transmitted within an integrated marketing communication strategy are not mere messages intended to push a product or service but are a 'common brand understanding and a common brand passion' that seeks to promote the brand of the product in diverse angles. Additionally, Kitchen et al. (2008) sees IMC as a concept, strategy and a set of programs that is used to achieve strategic marketing to lay emphasis on IMC being a strategy that organizations undertake. Pickton (2010) identifies that the concept of IMC has certain characteristics. He identifies this as the 4Es, 4Cs and 4Ss. They include the following.

1. Coherent – IMC consists of logically connected parts that are fused together.
2. Consistent – IMC is not self-contradictory but in harmony and in a single accord.
3. Continuity – IMC is connected and contiguous over time.
4. Complementary – The concept is a balanced whole, with each element within it supportive of each other.
5. Enhancing – The elements within the concept are such that they improve, augmenting and intensifying the functions of each other.
6. Economical – IMC allows the marketer to effectively utilize resources at the least cost. The concept is thus economical and cost effective.
7. Effective – doing the right things; achieving objectives.
8. Synergistic – The concept suggests that the whole (the meta-system) is better than the sum of the individual parts.
9. Synchronistic – The execution of IMC strategies is timed and in appropriate sequence such that messages sent across the various individual are in appropriate and desired sequence.
10. Symbiotic – IMC is mutually dependent but benefiting from uniqueness and independence of individual elements
11. Systemic – IMC follows a systematic pattern where the individual parts are unified under the functionality of the entire system.

2.7 The IMC framework of models

According to Pickton (2010), IMC may be conceptualized within a framework of three integrated and inter-linked IMC models that represent the process by which marketing communications occur, the way in which they are planned and the tools and techniques that

can be used to put IMC into practice. They include the IMC process, the RABOSTIC planning and the IMC wheel models.

2.7.1 The IMC Process Model

The first model, the IMC Process, is fundamental to understanding how marketing communications work and is based on Schramm's well accepted classic (1960) albeit with a number of significant additions and refinements to provide a much more comprehensive framework for understanding how marketing communications work. The model explains how marketing messages flow from senders to receivers and beyond. Marketing message receivers may either be members of the intended target audience(s) (including customers, consumers and other stakeholders and publics both within and external to the organization) and non-audience members. Receivers may then promulgate further communications with others. In an increasingly sophisticated 'mediascape' (Hartley and Pickton 1999), such communications among receivers will include use of electronic and non-electronic media within a 'web' of social communications and in a micro and macro communications environment (Wasko, 2015). The 'web of social communications' is a significant extension to previous IMC Process Models highlighting the word-of-mouth process between receivers of marketing communications messages. It is further facilitated by the increasing use and availability of social media and social transactions creating what might be seen as an inter-connected web of social interactions. This 'extension' to the communications process, such as that described by Schramm (1960) and later advocates, is an increasingly powerful and influential part of the IMC Process Model described here.

2.7.2 The IMC RABOSTIC Planning Model

The second model is the IMC RABOSTIC planning model. Its prime focus is on the management aspects of marketing communications and focuses on the tasks and decisions that have to be made when planning and, ultimately, implementing marketing communications. Although there may be some argument about the sequence in which the decisions should take place, the decision areas are basically common to all general business and marketing planning (see, for example, Wilson and Gilligan 1998; Kotler 2003; McDonald 1995). In this model, the planning cycle forms the acronym RABOSTIC: R = research and analysis; A = audiences; B = budget; O = objectives; S = strategy; T = tactics; I = implementation; and C = control, and an information stream is constantly tapped into throughout the cycle as an iterative process.

2.7.3 The Wheel of IMC Model

The final model, the Wheel of IMC model, describes the mix of marketing communications activities that can be incorporated into IMC. Typically, the promotions or marketing communications mix has been classified into a set of four items (e.g. Public Relations, Advertising, Sales Promotions, Personal Selling) by numerous authors such as DeLozier (1976) and Kotler et al (1999) (or in slightly modified form by other authors such as Crosier 1990; Shimp 1997; and Belch and Belch 1995). Despite whatever drawbacks this may have, it serves as a simple and easy to grasp typology as long as its limitations are appreciated - categories that overlap, are not discrete or exclusive, and subject to difficulties in knowing where to place some promotional activities. The Wheel of IMC uses as its basis the four categories and presents them in a circle to highlight their overlapping nature. The outer circumference indicates the media which are the means by which IMC activities 'gain voice' through transmission. The crux of the Wheel emphasizes that activities need to be integrated to achieve their full effect.

2.8 Review of Related and Relevant Literature

This section of the study summarizes, and critically evaluates past work which are relevant and related to the topic under study.

2.8.1 Film Marketing and the Marketing Mix

Literature concerning the role of integrated marketing communication in promoting films is not abundant. However, researchers have studied the use of marketing tools or elements in promoting movies. While some aspect of literature typifies the relevance of employing marketing elements in movie or film promotion, some aspects also digest how effectively to use these tools to enhance the marketization of films. Mohammadian and Habibi (2012) reflect on how marketing mix tools can be used to attract audiences to cinemas. Their study focused on how essential a mix of the 4ps of marketing (namely product, price, place and promotion) is to film marketization in recent times. As such Mohammadian and Habibi (2012) focused on which element was more influential in attracting movie goers to the cinema while assessing how and why it was so. The study also assessed the strength of each marketing mix element and essentially rated their relevance to film marketing.

The study proved that the place of a movie or film, i.e. the location of the cinema and the ease of accessibility to these cinemas was the most influential element of the marketing mix that attracted audiences to go to movies. The second most influential element was the product. Mohammadian and Habibi (2012) identify the product here as the film itself, the film's genre, director of the film, movie stars casted in the movie and the awards and nominations the movie has received. The study proved that these factors were also essential in pulling audiences to the cinemas and thus were critical to film marketing. While promotional strategies used to

communicate the film was also influential, Mohammadian and Habibi also found that, the least most influential element was the pricing of the films.

Ulker-Demirel et al. (2018) also assessing the use of marketing mix establish the term ‘movie marketing mix’ to also elaborate how the 4ps of marketing can be used to market movies or films. Similarly, in trying to identify some factors that attracted audiences to cinemas, Schaaf (2017) the most attractive marketing elements of movie are the movies’ affordability, accessibility, comfort and entertainment. Additionally, Schaaf recommends that, film marketers “must exercise a low price strategy and offer subscription advantages in order to encourage the consumers to purchase the movie product” (p, 2). Just as Mohammadian and Habibi (2012) found. Ulker-Demirel et al (2018) also found that adopting the marketing mix elements to market movies are essential. Their study specifically draws that actors and actresses used in movies play vital roles in marketing the movie. This is because not only do actors and actresses have box office appeal they also attract audiences based on their persona. Agreeing to Karniouchina (2011), Ulker-Demirel et al. also show that actors are not only important for these reasons but they also possess the ability to “generate and buzz and drive audiences to the theatres, especially during the opening week” (p, 93).

An essential part of Ulker-Demirel’s et al. study is the emphasis they laid on distribution channels, otherwise presented in literature by scholars other as place. To Ulker-Demirel et al, place transcends physical edifices such as the cinema as some audiences like to watch movies away from theatres and cinemas. Place or distribution channels should therefore include such platforms as Video on Demand “which offers audiences the ability to time-shift the movies they prefer to watch, make the viewing experience easier and more comfortable for audiences” (p. 93).

2.8.2 The Internet, Social Media and Film Marketing

The advancement in technology over the past decades has impacted significantly on how filmmakers market their film in recent times. Advertisement for instance have now shifted from simple posters pasted on walls to means that reach larger audiences such as radio jingles, television advertisements, promotional tours and trailer launches worldwide. Film marketing now does not rely on radio jingles, television advertisements and the likes but look to social networking sites that are facilitated by the internet. Wilcox (2012) while investigating current trends in movie marketing identifies that social media social networking sites are becoming increasingly useful in attracting audiences to the cinema. Wilcox finds that such social media such Youtube, Google, and Facebook are essential platforms for marketing films and consequently attracting a large audience to cinemas.

Zhang (2016) presents an interesting comparative study on how social media is used as in marketing films in two of the world's biggest film industries – USA and China. Zhang identified that although both industries engage in social media marketing, within each industry lies deep seated differences that shed light on the movie production systems of that particular industry. Zhang found that Hollywood and the Chinese industry varied on basis of ticketing websites, movie official websites, blog usage and Facebook usage. Despite the fact that Zhang's primary focus was to understand areas of differences between the two industries, the emerging factors (i.e. ticketing websites, official movies etc.) informs on how social media is used to market movies. For instance, Zhang's study identified that, Chinese film marketers sell virtual tickets online instead of physical ones. Zhang avers that ticketing on social media does not only afford the audience convenience, but it also allows the film marketer to easily engage the audiences in promotional strategies to buy tickets for other movies.

In the area official movie websites, Zhang finds that movie websites that are developed do not only sell the movies by providing information on them; they also provide an avenue to market and sell movie merchandize too. The study further highlights that Facebook pages are a common means of marketing in the USA. In emphasizing on the relevance of Word of Mouth (WOM) as an essential tool in film marketing, Tuohimaa (2010) posits that the efficiency of WOM can be enhanced to benefit the film marketer greatly. Word of mouth is simply a “process where people influence each other’s actions and attitudes towards a product or a service and it can be motivated by both positive and negative experiences” (p.13). Tuohimaa further holds that since WOM is critical because it holds a high level of trust for products and services, an online variant of WOM which has the capability to reach people farther and faster is even more significant to film marketing.

The essence of social media marketing is mostly hinged on the social media’s interactivity between the film marketer and his audience (Kerrigan, 2010). However, social media is not always successful in facilitating interactivity between the film marketer and the audience. Blanchard (2011) warns that audiences may behave as ghost followers who follow social media platforms of movies but only passively. Pradiptarini (2011) therefore encourages that the effectiveness of a film marketer’s social media interactivity should not be on content quantity but on content quality basis. Film marketers should therefore be more concerned about posting messages with interactive content rather than concentrating on the frequency of posts and the high numbers of their posts’ reach. Pradiptarini (2011) also scripts that, to achieve social media marketing effectiveness, there is the need to adopt an integrative approach to using the various social media platforms. Pradiptarini therefore argues that the instead of using singular fragmented social media platforms, the film marketer should integrate other social media platforms and marketing tools. In the same vein, Pawar (2014) also finds an integrated

approach to marketing online as preferred to by consumers instead of fragmented forms. Pawar (2014) avers that consumers use the combination of various sources for making final purchase decisions.

Chapter Summary

This chapter was dedicated to reviewing literature connected to this study and thus provided insight into the concept of film marketing by definition and also considered the concept as regarding an integrated marketing approach to studying it. The chapter essentially explored the various angles from which film marketing can be defined. Literature assessed point to the fact that, defining the concept is not an easy task. However, the basic theme through which the concept can easily be understood is from the perspective of marketing. The chapter argued that, just as marketers of products and services are interested in getting buyers for their products, in the same vein, film marketers is also interested in selling their films to as many audiences as possible. It is argued in this chapter that, the understanding of film marketing as a concept hinges heavily on considering the concept as the application of marketing principles to selling films to audiences. Films under this concept are thus treated as products and the audiences considered as consumers of these products. A brief historic overview of the concept has also been provided in this chapter. While the presentation of the concept's evolution through history has been presented to provide a pathway to understand how the concept has evolved, it also serves as means of understanding how the concept has come to be defined currently. The historic brief argues that films produced in the path were simply made and shown to audiences in theatres.

Eventually, films become advertised on paper posters and in newspapers. This form of ensuring information concerning a new film reached the audience was later introduced into television

advertising. This was usually done through trailers. Literature concerning the developments of the concept indicates that, the concept has come to have a more complex meaning than simply ensuring information about a film gets to the audience. Now, film marketing means, researching the audience to understand their needs, before shooting a scene of the film. Film marketing also implies employing strategic means to ensure that the film becomes relevant in the minds of the audience. As is the prime objective of this study, the chapter argues for the application of an integrated marketing communication approach to film marketing. From the literature assessed, it has been identified that, film marketing has been practiced in a rather disjoint manner with film marketers concentrating on one or two aspects of marketing film to audiences.

This implies that, films marketers do not wholly incorporate Integrated Marketing Communication as an approach in their marketing activities, but some aspects. An IMC approach to film marketing on the other hand will seek to market film in a well co-ordinated and strategic manner. For instance, unlike in simply employing marketing strategies such as advertising to market film to audiences at one point, and using direct marketing at another point, the IMC approach (as discussed in this chapter) co-ordinates activities available under the diverse forms of marketing tools under one grand strategy in a synchronic manner. Hence messages transmitted to audiences using television advertising per se will be the same message transmitted via electronic bill boards. Literature agrees that, while this is cost effective, it adds to the brand development of the film marketing process.

To add to this, scholars have also argued that, the issue of social media marketing becomes even more relevant under this approach. The IMC RABOSTIC model and the IMC Wheel model are considered as the framework for this study. The model expand on the concept of

IMC and provides a critical approach to studying key issues like audiences' research, analysis, marketing strategic and tactics, implementation of the strategies, advertising, public relations, direct marketing etc. as a composite system for marketing films. Against the backdrop of the reviewed literature, this study will therefore, set out to know the extent to which Integrated Marketing Communication is being used in the marketing of Ghanaian films, and importantly, underscore the relevance of IMC in marketing films in Ghana, drawing from experiences from both Ghanaian and Nigerian film producers, marketers and film experts.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

The research methodology outlines the research strategy, the research method, the research approach, the methods of data collection, the selection of the sample, the research process, the type of data analysis. This is a set of systematic technique used in research. This simply means a guide to research and how it is conducted. It describes and analysis methods, throws more light on their limitations and resources, clarify their pre-suppositions and consequences, relating their potentialities to the twilight zone at the frontiers of knowledge.

3.2 Research Design

A research design is a plan, structure and strategy of investigation so conceived as to obtain answers to research questions or problems. The plan is the complete scheme or program of the research. Primarily, a research design relates to the identification and/or development of procedures and logistical arrangements required to undertake a study, and also emphasises the importance of quality in these procedures to ensure their validity, objectivity and accuracy. The research design will include the selection of population and sample, the sampling technique that will be employed, sources of data, the data collection tools, and data presentation and analysis process. This will ensure an orderly manner in collecting and analyzing data to meet the stated objectives, and equally, ensure replicability of the study.

3.3 Research Method

Due to the explorative nature of the study, a qualitative design will be employed. Qualitative research is humanistic because it focuses on the personal, subjective, and experiential basis of knowledge and practice. It is holistic because it seeks to situate the meaning of particular

behaviours and ways of doing things in a given context (as opposed to isolating these as a quantitative researcher would). Qualitative research design is interpretive in nature, in other words, its aim is more often to explain rather than to merely describe. The main characteristic of qualitative research is that it is mostly appropriate for small samples, while its outcomes are not measurable and quantifiable. Its basic advantage, which also constitutes its basic difference with quantitative research, is that it offers a complete description and analysis of a research subject, without limiting the scope of the research and the nature of participant's responses (Collis & Hussey, 2003).

3.4 Research Population and Sample

The population for this study will comprise of individuals within the film production and distribution chain, and film experts in Ghana and Nigeria. The sample for this study will comprise of a total of 15 individuals, including, six (6) film producers, six (6) distributors, and three (3) film experts. The selection of a few number of individuals for to allow for in-depth data collection which will in turn offer deeper understanding of the topic and issues therein, which would not be gained if a quantitative method (survey) is employed.

3.5 Sampling Technique

The sampling technique that will be used for this study will be snowball. Using snowballing, already established contacts with known Ghanaian and Nigerian film producers and marketers will be used as a point of contact to others, whom they will refer to. These individuals will then suggest others, who can equally be of help with regards to data collection. The first point of call will however, be to contact about four known Ghanaian and Nigerian film producers and marketers, who would then suggest other players within the film fraternity, that will be of relevance to the study, for further interviews.

3.6 Sources of data

Two sources of data will underpin this research; primary and tertiary data sources. A primary data source is an original data source, that is, one in which the data are collected firsthand by the researcher for a specific research purpose or project. Tertiary sources provide overviews of topics, digesting other primary and secondary sources into summaries of information. The primary data for this study will be the interviews which will be conducted with film producers, marketers and film experts in Ghana and Nigeria. The tertiary sources that will underpin this study will include related research on the topic conducted by others, relevant textbooks and online materials on film production and marketing. The use of the above sources of data collection will contribute importantly to the research. It is through the primary sources of data that new data will be collected to give more understanding to the field of study. It will also help generate data that will give new perspectives to the study. The tertiary data source will also be contributing immensely to the study, as it will give already literature that will speak to the issues.

3.7 Data Collection Instrument and Data Collection Procedure

In-depth interview will be used to collect data for this study, for the purpose of analyzing, drawing conclusion and giving recommendations for future studies. The interviews will be conducted through the use a developed interview guide. Among the three forms of interviews; structured, semi – structured and unstructured interviews, semi-structured interviews will be used for this study. Semi structured interviews (sometimes referred to as focused interviews) involve a series of open ended questions based on the topic areas the researcher wants to cover. The open ended nature of the question will define the topic under investigation and also provide opportunities for both interviewer and interviewee to discuss some issues within the topic in more detail.

Here, if the interviewee has difficulty answering a question or provides only a brief response, the interviewer can use cues or prompts to encourage the interviewee to consider the question further. In the data collection process, notes will be taken while audio recordings of the interviews will also be done. This will assist in the data treatment and analysis process, as it will serve as a guide in identifying themes within the interviews that will help in achieving the objectives as well as answering the questions of the study

3.8 Data Presentation and Analysis Processes

After the collection of field data through interviews, audio recordings will be transcribed into texts, and with notes generated on the field, data will be presented in themes, in response to the research questions. Data processing will be done manually, by categorizing, coding and summarising key themes within the data gathered to explain the subject under study. Data presentation will be done using thematic analysis. Thematic analysis involves identifying themes and patterns of meaning across a dataset in relation to research question.

CHAPTER FOUR

ANALYSIS AND PRESENTATION OF FINDINGS

4.1 Introduction

This segment of the study is devoted to presenting, analyzing and discussing key findings from the data gathered from the field through interviews. This will be done in accordance to the research objectives by developing themes to that effect. In all, five interviews were conducted with individuals within the Ghanaian and Nigerian film fraternity. Three of the interviews were conducted in-person, while the other two were conducted through email correspondence. Analysis and presentation of findings from the studies will be discussed using the following themes; traditional film marketing in Ghana, overview of IMC and digital film marketing in Ghana, relevance of IMC in film marketing, downsides of IMC in film marketing and challenges of marketers in using IMC.

4.2 Traditional Film Marketing in Ghana

This section will discuss channels that are used in marketing films in Ghana. It will however, focus on the traditional channels of film marketing, while the analysis will be based on the views expressed by the five interviewees for this study. According to Kerrigan (2010), conventional film marketing materials include posters, trailers, merchandise, electronic press kits and stills. Traditional film marketing channels as identified by participants of the study were: TV, film distribution agencies, sale of VCD/DVD, outdoor media (billboards and posters) and card stands. Nonetheless the dominant film marketing channel which was identified by participants for this study was television. These were the views expressed by some of the interviewees when asked about the traditional film marketing channels in Ghana: *Participant 1* listed “*Selling of VCD/DVD inside shops and on the streets,*” (Source: *field interview, 2019*). *Participant 2* also mentioned that, traditionally, films are marketed in Ghana

“through film distribution agencies,” (Source: *field interview, 2019*). Adding to this, **Participant 3** said, “*TV, outdoor media (billboards and posters) and card stands are the channels of marketing films in Ghana,*” (Source: *field interview, 2019*). This finding in tandem with the definition of Geraghty (2016) who defines traditional marketing as marketing that involves the use of older media form such as *film, television, radio, billboards, face-to-face, physical print and placement/POP (point of purchase)*.

4.3 Overview of IMC and Digital Film Marketing in Ghana

In the pursuit of film marketers to export movies to international audiences came with new ways of marketing films, spearheaded by technological advancements. Mattelart (2000) opines that, advances that facilitated by the advancement in technology and national policies to open up borders for trade, the easy circulation of cultural products in films effected the development of a ‘global culture’ in which everyone became ‘citizens of the world’ instead of citizens of singular sovereign states. In this regards, film marketers also utilise the opportunities that comes with it to market films that attracts audience from different cultural backgrounds. Wasko and Mingant (2015) explain that, this phenomenon is as a result of film marketers’ strategizing to localize movies in order for movies to have international and trans-cultural appeal. Film marketing has changed overtime.

Before digital marketing, most Ghanaian filmmakers made their returns on movies through film marketers. This was underscored by a Nigerian film producer who was interviewed for this study. Nonetheless, with the advancements in technology, film marketing has equally changed. Now, new media technologies, accompanied with the internet, makes it possible for filmmakers to explore other avenues of marketing their films, alongside the traditional forms

of film marketing, which is essentially, the use of Integrated Marketing Communications in film marketing.

He explained that, *“let’s say you use a capital of 6, 000 dollar to shoot a movie, then, we were not too used to premiering, so, immediately you are done, you give it to a marketer, who can give an upfront of 6000 for marketing or above, so, indirectly you make your capital, back then, now, you now go to Nigeria to sell, you make 10, 000, you sell to the US, maybe you make 7,000, you sell to another country, you 5,000, so, by then end of it you are making about almost 12,000 dollars profit. Those were the era film makers where making money, **Participant 5**, (Source: field interview, 2019).*

*In Ghana, there are no distributors, so, when a project is done you are expecting returns, you resort to cinemas, and with the cinemas, we strike a deal of 50-50 with them, which is not something good, but we don’t have choice. So immediately we are done with the cinemas, whereby maybe you are able to make about 20% or 30% of your capital, the next thing we look at is online sales. It’s DSTV, Iroko TV, Conga TV, Netflix, and with these, just one of them will buy, whereby they are buying the right for two or three years. Some of us also do the campus tour whereby we showcase our movies on campuses or some do the regional tour, just an avenue to generate back capital, **Participant 5**, (Source: field interview, 2019).*

Now, you can’t sell US, Asia, London anymore, because, Iroko is online; whoever is in Asia just need to go on the Iroko App and watch, whoever is in UK just need to go on Netflix and watch. And these people who are now representing the local market, I’m not sure Iroko is ready to pay 10,000 dollars for a movie. They put it from a grade of 3,000 to 6,000 dollars depending on your bargaining power, production and the kind of cast you include in the movie. So,

filmmakers are not making money like those days, Participant 5, (Source: field interview, 2019).

However, communication and marketing are converging creating a realm of how we define a film to its audience. When a new film is made, it has to be advertised like any other new product, to let people know it exists and to encourage them to go to the cinema to see it, Lehu (2007). For digital marketing, internet enabled platforms are predominantly used. These could be digital (free-to-air or paid for TV stations), social media platforms, web-oriented platforms, or mobile applications. According to one of the film producers interviewed for this study, in digital marketing, usually agreements are reached between the producers of the movies and the owners of the digital platforms.

He noted that, for example: *“With Iroko and Netflix all you need to do is to sign your movie down to them and they will get back to you within four to six weeks. They have a board that will screen your movie, once your movie meets their standard, you will be contacted. They bring a price, and you bargain to a certain level when the two parties are okay with. Although you don’t sell right to them, you are only giving them right to the movie for the station for two or three years, Participant 5, (Source: field interview, 2019).*

Meanwhile, with digital platforms such as Iroko TV and Netflix, there are different packages at the disposal of both film producers/marketers and owners of such platforms. Parties (thus, film producers/marketers and platform owners) can either reach an exclusive right agreement or specific channel-based contract. Although there are years of agreement between both parties regarding exclusive and non-exclusive contracts, in the case of exclusive rights, the buyers of the film have the prerogative to use the film in a way that suits them, after the agreement has

been reached, whereas, in the case of non-exclusive rights, the buyers are pinned to specific agreements which they cannot go contrary.

Participant 4 explained that, with exclusive right; *“if you give them (digital platform owners) an exclusive right that means within for example a period of two-three years (based on the duration agreed by both parties), they can do anything they like with the movie; they can even sell to another station. He indicated that, for instance, “if you give an exclusive right ROK Studio (a digital media platform), they can show it on ROK 3 (a digital TV station), it could show it on their on-air station, and any platform related to ROK or Irokotv. But if it is being described that, I am only giving you online, that means it is for their App alone, I only giving you the TV right, that is for the TV station alone, it’s a different package, so if you are able to understand each then that will be the contract for two or three years, and that is how it works with all the networks,”* **Participant 4** (Source: field interview, 2019).

Concerning the use of IMC in marketing films in Ghana, some of the participants for this study were of the view that, although film producers and marketers are currently using the concept in marketing films in Ghana, it being done subtly. They bemoaned that advertising in the traditional media is ridiculously expensive and film producers feel they may not gain returns on marketing investment directly if they should explore the IMC approach due to the high capital usually involved. **Participant 1** stated, *“IMC is not being explored to the best of the ability, adding that, normally unilateral channels are explored leaving other avenues deficient. Film marketers have not grasped and fully utilized the prospects and traction of the IMC approach,”* (Source: field interview, 2019). **Participant 3** also indicated that, *IMC is not being utilised in marketing Ghanaian films, “because we lack international distributors, coupled with the fact that, it is not well known to some of producers,”* (Source: field interview, 2019).

*“In Ghana, we focus our attention to the production and distribution and even in distribution we don’t seem to know the channel for distribution”, **Participant 3** added, (Source: field interview, 2019).*

The views expressed by the earlier interviewees are not far from those that were shared by two other interviewees for this study. These two interviewees noted that, in recent times, film marketing in Ghana is seeing the use of the Integrated Marketing Communication approach. In their view, due to the high cost of marketing films via the traditional media platforms (TV and radio) over the years, the search of internet and social media has given film marketers a greater leverage in terms of reaching out to a lot more people than the TV audience and radio audience as well, hence, the adoption of IMC in marketing films.

*“For instance, **Kofas’ movie away bus**, premiered some few months ago relied heavily on social media, tagging people along and the cast also pushing it, before TV ads came on and then in studio appearance across various media platforms also took place. So, together, getting bloggers to write along this, getting the main cast to grant interviews across various platforms and also share on their social media, share some interesting scenes as skits drove the frenzy and people yearned for the movie ahead of its premiering, **Participant 4**, (Source: field interview, 2019).*

Participant 5 also stated that, *“some major productions in Ghana have explored multiple media fronts to push their films to audiences.”* He however explained that, *“Producers who use social media and traditional media in marketing their films try the IMC approach but usually content communication is inconsistent across board,”* (Source: field interview, 2019).

Views expressed by participant 2, also supports that of **Participant 4 and 5**. *“For big budget*

*films and big Ghanaian box office films, it worked out well because some of these films amassed incredible publicity and success, **Participant 2**, (Source: field interview, 2019).*

Meanwhile, Hofacker (1999) identifies four levels of marketing activities which firms can undertake on the Internet. In the current context these can be interpreted as follows: *communicating* promotional messages for conventional products and services like any other media, *on-line selling* of traditional products and services, *providing content* as a new media service for narrower market segments than the traditional broadcast media and *networking* a widely distributed population as a new service function, Hofacker (1999). These levels of marketing activities are apparent in both traditional and new (digital) marketing, hence, its manifestation in IMC.

The accounts provided by the participants for this study connotes that, although IMC is in force when it comes to marketing films in Ghana, its potential has not been effectively utilised by film producers and marketers. The disclosure concerning the non-utilization of IMC to its fullest potential from the interviews conducted for this correlates with the position expressed by Liodice (2008) and Quenqua (2008) that, despite knowledge of the fact that marketing is an essential part of businesses, one of the biggest challenges marketers face is ensuring cohesion among the many activities of marketing, which is essentially, the effective use of the various tools that the use of IMC provides to film producers and marketers.

4.4 Relevance of IMC in Film Marketing

Engel *et al* (2015), see integrated promotion mix as essential in today's turbulent world. Using skillful promotional integration, organizations invest in corporate image advertisements to build brand awareness in order to achieve high awareness through a single slot of an advert. Another important aspect of integrated strategy is the development of a flexible response system, use an information system linking manufacturer, and distributor to reduce a lag time between customer request and distribution response, Kolter (2011). Discussion in this section is in line with the submission by Engel *et al* (2015) and Kolter (2011), as it speaks to one of the objectives of this study which is, to examine the relevance of Integrated Marketing Communications (IMC) in marketing films in Ghana. From the interviews conducted, it came to the fore that, IMC is relevant in marketing films. Chiefly amongst the relevance of IMC as identified by the film producers and marketers in this study are; reach multiple sects of the target market, helps filmmakers break even from costs of production incurred, and it gives the film a united voice.

4.4.1 Reach multiple sects of the target market

Primarily, film marketers are interested in identifying the right audience or targets for their products (movies). Due to the heterogeneous nature of movie audience, marketers require tact and concerted effort to be able to segment and target particular audience and also find the best medium to reach these target audience. In the view of the film producers and marketers interviewed for this study, IMC provides an avenue where varying traditional and new media channels are used in marketing films to reach a large number of audiences across the length and breadth of the country and beyond the boundaries of the country. *Participant 4* noted that through the use of different channels in film marketing, film marketers are “able to reach out of lovers of movies and film. For instance, a producer or film marketer who wants to reach out

to film loving people would always be at the malls and cinemas to share flyers to people who love to entertain themselves. He furthered that, “people would want to be in touch with the main casts who they love for what they do, share promos and flyers on social media, while traditional media (TV, radio, billboards) will also attract every other person in the peripheral,” (Source: field interview, 2019).

Participant 2, touching on the relevance of IMC provided that, *“it helps improve the film industry and a lot of film makers will be able to shoot more because with the use of IMC he/she is assured of getting the movie to market properly,” (Source: field interview, 2019).* **Participant 1** also explained that, *“IMC is the use of multiple channels of media for marketing purposes for a product or service where the content is optimized coherently to reach a target market on multiple fronts, (Source: field interview, 2019).* According to Kotler (2011), IMC improves company’s ability to reach the right customers with the right message at the right time and place. IMC intentionally conveys a message from the firm to the target customers. To be successful at branding, there is the need to identify the choice of the customers as well as the prospects done by integrating the brand strategies of the company at every public contact, Kotler (2011).

4.4.2 Helps filmmakers make profit/break even from costs of production incurred

It came to the fore, through the interviews conducted that, IMC enables film makers to make profit or at least recoup the capital they invest into films. **Participant 3** mentioned that, IMC is *“very important, because, it helps the producer to get his/her money back as quick as possible.* **Participant 2** in agreeing to the views expressed by **Participant 3** stated that, *“They (IMC) give filmmakers the chance to showcase their films and also break even from costs of production incurred,” (Source: field interview, 2019).* Adding to this, **Participant 4** indicated that, *“with*

IMC, filmmakers, producers and marketers do not rely solely on TV and Radio or posters or billboards in marketing films, the cast also becomes agent of spreading the message and the communication is in sync, so, in that way, deploying IMC and especially with the heavy reliance on social media, it is driving and getting them results in terms of making profit,” (Source: field interview, 2019). On this same issue of IMC in driving profit, Tiwaa (2015) states that, IMC “has the ability to create healthy competition, enhances sales profit as well as save money, time and pressure,” (pg. 27). By stretching messages across communication tools customers become aware and are likely to make a purchase or take an action, Tiwaa (2015), which in effect, leads to film marketers making profit from the films they put on the market.

4.4.3 It gives the film a united voice

Tiwaa (2015) explained that, in real terms, the message to the audience should be constant, irrespective be it an advertisement, sales on article or a coupon inserted in a newspaper. Each element of communication is integrated with other means of communication so as to get a consistent unified message. “Based on this concept of IMC, marketing managers judiciously work out the roles to be played by the various promotional managers. The turning of promotional activities is coordinated with each result being monitored carefully to improve upon the future use of promotional mix tools,” Tiwaa (2015: 19). Just as highlighted by Tiwaa (2015), interviews with the Ghanaian and Nigerian film producers and marketers revealed that, IMC serves as a tool which gives films which are being marketed, a uniform direction (voice). According to Shimp (2010), the marketer who succeed in the new environment will be the one who co-ordinates the communication mix so as to have a medium to medium, program event to program event and immediately see the brand speaking with a common voice.

To this end, *Participant 1* remarked that, “*It's highly relevant because it helps to create an omni-channel approach to market films using diverse ways in content specific mediums to*

*reach multiple sects of the target market and also create a bandwagon effect for the movie to gain traction. **Participant 1** furthered that, “When the film is exploring traditional and new media for publicity, IMC becomes a great tool to create a consistent narrative or buzz around the film,” (Source: filed interview, 2019). **Participant 4** also stated, “IMC delivers an objective of uniformity due to the consistency, coherence, and the conciseness of the communication. The communication that is shared is consistent across all platforms, so, all social media art works have same message. The endorsement comes from different people and different angles but calling people to the same action,” (Source: field interview, 2019).*

The views expressed by the interviewees regarding IMC being a tool that provides films a uniformed direction in terms of its marketing was also underscored by Schultz (2012) who indicated that, a director of marketing communication solely responsible for integrating the company’s marketing communication is often appointed. Naik and Raman (2011) also amplifies the relevance of IMC as providing a unified force of marketing when they wrote that, the combined impact of multiple communication activities may exceed the individual’s efforts put together. This is entrenched by Reid (2014) who asserts that, with the help of IMC, films get synergy within marketing mix and consequently enhance performance. Duncan and Moriarty (2013), see interactivity as a process linking customers to a company while the brands and tactical consistency means bringing together of the message brands, and postulate that, complementarities of marketing communication reinforces the effects of individual communication efforts and in the same vein help the individual achieve communication goals which are beyond them.

4.5 Downsides of IMC in Film Marketing

The interviews with the five Ghanaian and Nigerian film producers and marketers brought forth some demerits of deploying IMC in marketing films in Ghana. Thus, it was noted that, although the use of IMC is relevant and provides enormous advantages to film marketers, it also comes with some disadvantages. The disadvantages which were identified from the interviews conducted are; high cost of publicity/marketing, time consuming, and difficulty in monitor. This finding is not far from that of Kitchen (2013) who noted that, the resistance to change and the problems of targeting a variety of audiences that growth the IMC also has a number of restrictions; amongst these hindrances are: operational facilities; restricted creativity, time related friction and absence of managerial ability.

4.5.1 High cost of publicity/marketing

Companies have been reliant initially on advertising agents for direction almost all areas of marketing communication. Though marketers use other tools for marketing, sales promotion, as well packaging, design firms often play subsidiary roles. Owing to this, barriers are formed around marketing and promotional roles and managed as separate practices with different budgets, views, goals and objectives, Belch & Belch (2012). But, modern marketing goes beyond developing a good product but good pricing and making the prices available to target buyers. Companies must also get in touch with both present and potential stakeholders, as well as the public, Kotler (2011). Meanwhile, marketing films, especially, using multiple platforms comes with cost implications.

High cost of publicity/marketing of films was identified by the interviewees as one of the demerits of IMC in marketing films. *Participant 4* stated that, “the main challenge I will see in my opinion will be the huge cost involved in leveraging on all the or almost all the IMC

platforms; because advertising on TV does not come cheap, advertising on radio does not come cheap, getting studio interviews, getting on the billboards etc.” Furthering, it was noted through the interviews that, place also plays an important role when it comes to marketing films through IMC. This was mentioned by when he said, *“When and where is another challenge altogether; if you want reach people across just Accra, there are so many places you need to reach out to because of population and numbers of audience increasing and being scattered around and so, getting on all the platforms is very expensive and that cost is a challenge for most film marketers,”* (Source: field interview, 2019).

4.5.2 Time consuming

Researchers in their studies review several barriers and problems existing in the application of the IMC. These barriers of barriers differ by the characteristics of the reviewed market (factors development, culture, experience etc.). Many of these studies categorise the challenges to implementing IMC into; functional specialization in communications agencies, functional specialization in companies, existing structures, turf battles and ego problems, preconceptions, lack of internal communications, perceived complexity of planning and co-ordination (De Pelsmacker, Geuens and Van den Bergh, 2007; Egan, 2007; Eagle and Kitchen, 2000; Eagle, Kitchen and Blumer, 2007; Grunig and Grunig, 1998; Hutton, 1996), and also structure of the communications industry itself (Egan, 2007).

Although this categorization speaks to a number of barriers to IMC, little has been said on time consumption, which this study found as one of the challenges to implementing IMC, particularly in marketing films. In the view of the film producers and marketers interviewed for this study, IMC is time consuming. **Participant 4** mentioned that, *“IMC is time consuming because, the planning and the deployment of the various stage involves a lot. You need to get*

every radio and TV station in terms of the planning stage; their rates, see what deals you can negotiate, those you can get for free, those you can get based on relationship, and this is time consuming. Again, you are not just dealing with social media, the PR team also working on interviews, so, putting together a comprehensive IMC plan in place is very time consuming,” (Source: field interview, 2019). Same sentiments were expressed by **Participant 1**, who also claimed that, “the nature of IMC requires a lot of planning and consultation with different departments and individuals before it can be implemented, and because a number of discussions must be done on which media to use, at what time and to which target persons, more time is spent particularly at the planning stage. This therefore, makes IMC time consuming, which is a challenge to many film marketers in Ghana,” (Source: field interview, 2019).

4.5.3 IMC is difficult in monitor

Based on this concept of IMC, marketing managers judiciously work out the roles to be played by the various promotional managers. The turning of promotional activities is coordinated with each result being monitored carefully to improve upon the future use of promotional mix tools. Nonetheless, interviewees noted that, one constraint in using IMC is that, it is difficult to keep watch over the myriad platforms which are used in the communication process, while marketing films. To **Participant 1**, “It is difficult in directly monitoring the traction each media category brings to the table,” (Source: field interview, 2019). **Participant 5** also mentioned that, “often times film producers concentrate more on the actual production of the movie and seldom have time to superintend over the numerous activities involved in the movie production and distribution processes. Therefore, having to monitor different marketing activities and individuals involved in using IMC in film marketing in Ghana, is a challenge to film producers and marketers,” (Source: field interview, 2019). Shedding more light on the issue of IMC being

difficult to monitor, Mortimer and Laurie (2017) mentioned that, marketing departments lack control or influence over other parts of the organisation, due in some cases to lack of representation at board level,.

4.6 Challenges to implementing IMC in film marketing in Ghana

Czinkota and Ronkainen (2007) argued that, no promotional tool should be used in isolation or without regard to the others; hence there is a trend toward integrated marketing communications. Integrated communications are much more personalised, customer oriented, relationship-based and interactive. By means of integrated communications the key objectives of modern marketing can be reached much more effectively (De Pelsmacker, Geuens and Van den Bergh, 2007; Fill, 2001; Yeshin, 2007). But the development and application of the IMC also has several barriers. The challenges which were identified from the interviews include; lack of s and requires experts in the film marketing field.

4.6.1 Lack of finance

Speaking to the issue of finance as challenge to film marketers in Ghana utilizing IMC effectively, stated that, “lack of finance on the part of many producers is major constraint in using IMC to market films in Ghana,” *Participant 2*. “IMC is cost involving; because several platforms are used in the marketing of films, producers and marketers tend to put in more money during publicity. But, many film producers cannot afford to cost of paying for the different traditional and new media platforms, especially, the major media organisations in the country, because, advertising on these platforms are sometimes expensive,” *Participant 1*.

4.6.2 Require experts in the film marketing field

Atkinson (2003) argued that, perhaps, the greatest obstacle to integration is that few providers of marketing communication services have the far-ranging skills to plan and execute programs that cut across all major forms of the marketing communications. “Integrated communication requires a central planning expertise in marketing communication,” Duncan (2001:14). With diffused resources, individual manager relationships with marketing communication agencies and the lack of an incentive to cooperate, as well as problems when it comes to effectively implementing integrated communication, organizational barriers are inevitable. Atkinson (2003) and Duncan (2001) have underscored that, experts are important in the implementation of IMC. This was equally accentuated in the interviews conducted for this study, while the interviewees noted that, lack of expertise is a challenge to the implantation of IMC in film marketing in Ghana.

In the view of *Participant 4* the main challenge to incorporating IMC in film marketing is knowledge of the concept, how it works and how to harness all the marketing communication channels. He noted that, *“A lot more people wake up and they want to things by themselves without consulting professionals who are into marketing. So, they want to go about it, but they don’t know how to get the stories, they don’t know how tweak the stories, they don’t what to post on which platforms; and to a large extent people don’t want to watch a long trailer. So, getting the right communication material to share on the right platform is key. And then getting the right bloggers (we call them influencers) to lead the campaign is also key. He also stressed that, “Getting the cast who have a certain following to also lead the campaign is also another thing,” (Source: field interview, 2019). Ulker-Demirel et al (2018) opine that, adopting the marketing mix elements to market movies is essential. They noted that, actors and actresses*

used in movies play vital roles in marketing the movie. This is because not only do actors and actresses have box office appeal they also attract audiences based on their persona.

Agreeing to Karniouchina (2011), Ulker-Demirel et al. also show that actors are not only important for these reasons but they also possess the ability to “generate and buzz and drive audiences to the theatres, especially during the opening week” (p, 93). This is in tandem with the views expressed by the interviewees for this study. *“Normally you see film marketers themselves and some aids (producers and production assistants) leading this campaign, but they need professional marketers who have expertise in this field, who can advise to get the greatest number of audience interacting with the content and getting to know about it at a very minimal cost,”* **Participant 4.** **Participant 5** also mentioned that, *“It will be very difficult for IMC to be operation or accepted in Ghana.”* Thus, one of the disadvantages of the industry is this aspect whereby you could see a single person being a marketer, director, producer, and doing almost everything.

But each department must be on its own but work hand in hand, so if you are a producer, be a producer, don't be a marketer, don't be a distributor, don't be a director. *“So, as a producer, finish your product and handover to the marketer and let the marketer handover to the distributor. But when one person performs all these functions and believes because he/she is a marketer and a director, he/she should be able to distribute the product, but this is what is killing the industry,”* **Participant 5,** (Source: field interview, 2019). According to **Participant 1,** the implementation of IMC in film marketing in Ghana *“Requires expert management to ensure goals are achieved which may demand high skilled labour,”* (Source: field interview, 2019).

4.7 Limitations of the study

The major limitation to this study was the difficulty in reaching the relevant industry players for data collection. Most times, the participants explained they were on set, as such it was difficult to book appointments both in-person and on phone for interviews. Moreover, the alternative way of data collection; email interviews could also not be effective as responses giving by respondents were scanty on the issues in the study.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

5.2 Summary and discussion of major findings

1. The study underscored that, although film marketing has primarily being done using traditional media, in recent times, film producers and film marketers in Ghana are utilizing Integrated Marketing Communications (IMC) in marketing films. As a result of the growing changes in technology, filmmakers engage in marketing their films using different channels and ways. This was underscored in the literature review where it identified that, advertisement for instance have now shifted from simple posters pasted on walls to means that reach larger audiences such as radio jingles, television advertisements, promotional tours and trailer launches worldwide. Wilcox (2010) note that social media such as YouTube, Google, and Facebook are essential platforms for marketing films and consequently attracting a large audience to cinemas. Similarly, Zhang (2016) in a comparative study of the US and China identified that both industries engage in social media marketing. In the case of China film marketers sell virtual tickets online instead of physical ones and use websites in the marketing process, whereas, in the US film marketers often use social media pages like Facebook for film marketing.
2. The study also underscores that, the use of IMC in marketing films presents advantages to film producers and marketers. Mainly among the merits of IMC in marketing films in includes; reaching multiple segments of the target market, helps filmmakers make profit/break even from costs of production incurred, and also gives the film a united voice when marketing. First, through the use of IMC, filmmakers, producers and

marketers are able to reach out to a number of segmented audiences. This revelation is in line with the view of Kotler (2011) that, IMC improves company's ability to reach the right customers with the right message at the right time and place. Again, the study identifies profit making as one of the relevance of IMC. Thus, through the use of IMC, filmmakers, producers and marketers are able to recoup capital injected into film production and even make more money. This finding corroborates that of Tiwaa (2015) which noted that, IMC increases profits and enhances marketing effectiveness. According to Tiwaa (2015), IMC has the ability to create healthy competition and enhances sales profit.

IMC typically is audience driven; messages are often targeted at the audience. Just as Dmitrijeva and Batraga (2012) point out, IMC is a consistent set of reports to all target audiences, pointing at all the contact forms and report the channel approaches. According to Kliatchko (2008), IMC is "an audience-driven business process of strategically managing stakeholders, content, channels, and results of brand communication programs," (pg. 140). Because, IMC employs different marketing channels all aimed at different target audiences, film marketers are able to reach a large number of film lovers which hitherto, they would not using the traditional marketing channels. Finding concerning IMC giving film marketing a united voice is also affirmed by Pickton (2010:2) who describes IMC as "a meta-system by which and through which a company integrates and co-ordinates its many communications to deliver clear and consistent (but not necessarily the same) messages about the organization and its products."

3. Whereas, the study has found IMC to be relevant in marketing films in Ghana, it has equally established that, IMC also has disadvantages when used in marketing films. These include; high cost of publicity/marketing, time consuming, and difficult to monitor. Although finding from this study explains that IMC is time consuming, in the view of Tiwaa (2015), IMC rather saves time. Aside IMC enhancing profit margins of filmmakers, producers, and marketers, Tiwaa (2015) maintains that, IMC “save money, time and pressure,” (pg. 27).

4. The study also found that, in the course of implementing IMC in film marketing in Ghana, producers and marketers are faced challenges. Two of such challenges were established in this study; lack of finance and require experts in the film marketing field. Finding from the study indicates that, one barrier to the realization of IMC in film marketers is the non-use of film and marketing experts. As noted from the study, many a time, Ghanaian film producers or marketers execute marketing of films by themselves or through non-experts. Meanwhile, Duncan (2001:14) argues that, “Integrated communication requires a central planning expertise in marketing communication”. Atkinson (2003) also argues that, the greatest obstacle to integration is that few providers of marketing communication services have the far-ranging skills to plan and execute programs that cut across all major forms of the marketing communications.

5.3 Conclusion

The route of film making in Ghana is traced to the early 1990s (then Gold Coast) when Christian missionaries first used slides and later films as evangelical tools, for the purpose of converting Ghanaians from being Traditionalists into Christians. Just like the media, films are used to inform, educate, and entertain film audience. Augros and Kitsopanidou (2009) assert

that marketing played an essential part of the movie industry since the 1970s when the movies 'Jaws' (1975) and Star Wars (1977) launched TV advertising campaigns. Fisher (2008:1) says "marketing has always played a key role in the movie industry. Beyond the relevance of marketing in the financing and the raising of audience desire for films, Lamb et al (2003) argue that, marketing communications are to inform, persuade or remind the selected target audience of the market offering. With time, marketing of films has evolved to a stage where a number of marketing communications are utilised in marketing a single film, which is the use of Integrated Marketing Communications. Despite knowledge of the fact that marketing is an essential part of businesses, Liodice (2008) and Quenqua (2008) mention that one of the biggest challenges marketers face is ensuring cohesion among the many activities of marketing.

The topic, **Film Marketing in Ghana: an Integrated Marketing Communications Approach** underscored the relevance of film marketing in Ghana, by looking at the use of IMC in marketing Ghanaian films, the advantages, disadvantages and challenges filmmakers, producers, and marketers face in implementing IMC as a tool for film marketing. The study therefore concludes that, there is a gradual shift from the use of traditional mechanisms of marketing films to the use of an integrated marketing approach in marketing Ghanaian films. The use of IMC in film marketing in Ghana has been proven by this study to be relevant, as it helps in reaching out to a targeted and segmented film lovers, through newspapers, radio, and TV, and social media, helps filmmakers, producers and marketers to either make profit or break even from costs of production, and also gives films a united voice when marketing. Nevertheless, the use of IMC also present challenges to filmmakers, producers and marketers, as such, those who employ IMC in marketing films, must take into cognizance, the use of experts and identification of the right channels to target the right audience in order to reap the most out of the use and implementation of IMC in marketing Ghanaian films.

5.4 Recommendations

From the findings of the study, the following are some suggestions:

1. It is recommended that, Ghanaian filmmakers, producers and marketers should utilise film and marketing experts and seek for advice in the use of IMC in marketing films.
2. Filmmakers, producers, and marketers should make use of the SWOT (Strengths-Weaknesses-Opportunities-Threats) matrix to capitalise on the benefits of deploying IMC (thus, the use of both traditional and social media) in marketing films, while offsetting the challenges that IMC poses.
3. It is put forward that, studies be conducted to establish the correlation between the uses of IMC in marketing films and profit by filmmakers, producers, and marketers.
4. Studies should be conducted to find out the amount filmmakers, producers and marketers pump into marketing films in Ghana using IMC.

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APPENDIX 1: INTERVIEW GUIDE

1. What is your general overview of film marketing in Ghana?
2. What are the dominant marketing channels for films in Ghana?
3. What are some of the best practices you have seen in the process of film marketing?
4. What new strategies being used in the marketing of films in recent times?
5. What new platforms are being employed in the marketing of films in recent times?
6. How do these new marketing platforms work?
7. How relevant are these platforms in marketing films?
8. How do you understand Integrated Marketing Communications?
9. How will you assess the use of integrated marketing communication in film marketing in Ghana?
10. In what ways have you seen integrated marketing communications manifested in Ghanaian film marketing?
11. How important is the use of Integrated Marketing Communication in film marketing?
12. Are there any instances you would like to talk about where integrated marketing communication became a useful tool?
13. Do you think that Ghanaian film marketers are taking advantage of the prospects of integrated marketing communication has to offer?
14. What are some of the reasons why you think Ghanaians film makers and marketers are finding it difficult to embrace the use of IMC in their work?
15. What are some of the disadvantages of the incorporation of IMC in film marketing?
16. What are some of the suggestions that can make the use of IMC less disadvantageous and problematic for Ghanaian film makers and marketers?