



m@rketiing **movies** online

A short introduction

September 2010



Welcome to the Marketing Movies Online introductory manual

INTRODUCTION

- This short guide is intended to provide a high-level introduction to the themes and issues that will be discussed during the *Marketing Movies Online* conference
- It draws upon a broad range of online resources and publicly-available information – in addition, it incorporates comments and feedback from a cross-section of industry participants
- Inevitably, there will be many omissions and issues that have not been covered – however, we have provided references and links to other sources of information in an Appendix

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The document is structured around the following sections

CONTENTS

- 1 The online media landscape
- 2 Online consumer behaviours around film
- 3 Developing an online communications strategy
- 4 The digital agency landscape – who does what?
- 5 Working with agencies
- 6 How to evaluate the effects of your campaign

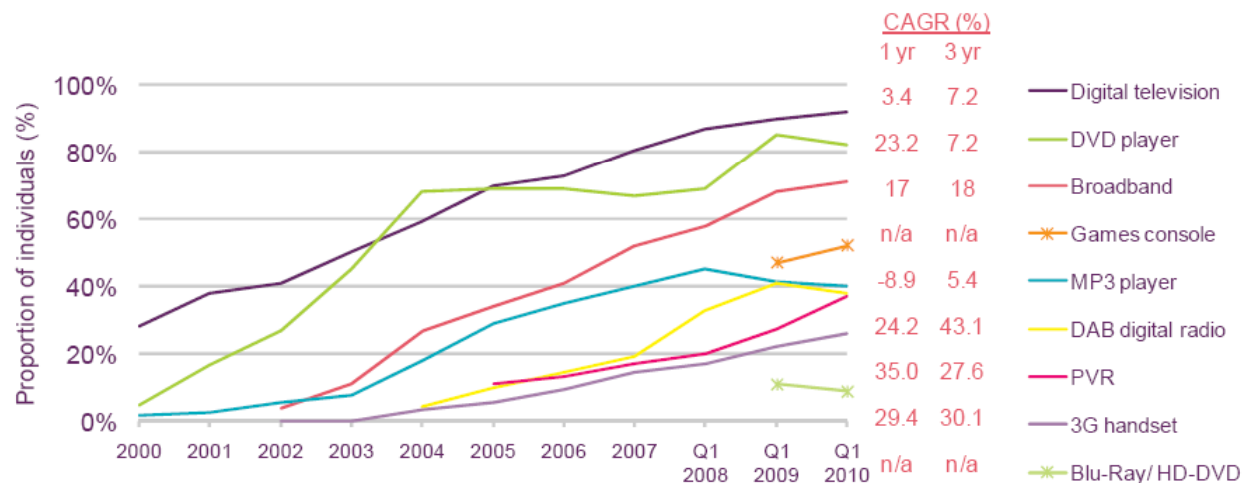
Appendix – resources and references

The media and communications sectors are experiencing a period of rapid change and development

KEY DRIVERS INCLUDE:

- Transition to digital technologies and increases in processing power and storage capacities of consumers
- Shift to internet protocol (IP), open platforms and standards
- Proliferation of high-speed fixed and mobile internet connectivity
- Influx of new products and devices, including IP-enabled games consoles, PVRs, and Blu-Ray and HD-DVD
- Growth in take-up of 3G handsets, smartphones, iPads and other portable devices

Take-up of a range of communications devices and services (2000-2010) ⁽¹⁾



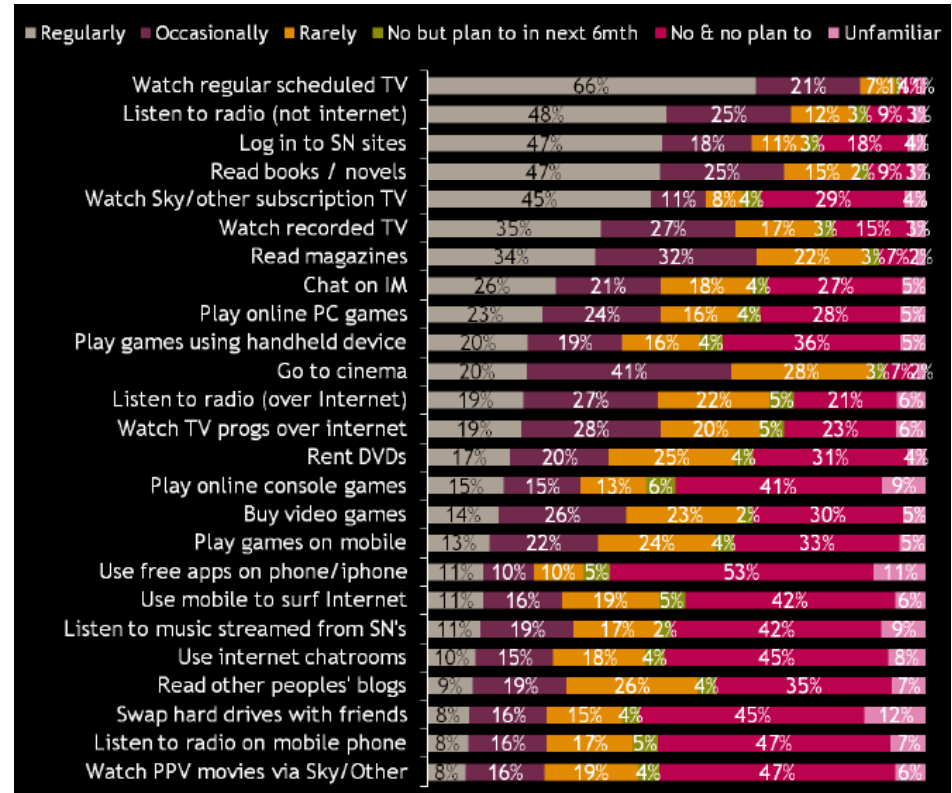
Sources: (1) Ofcom, *Communications Market Report* (2010); (2) IAB, *Online Adspend Study* (2009)

As a result, media consumption is becoming more fragmented – consumers have many more options

CONSUMPTION TRENDS INCLUDE:

- Television viewing still dominant, but viewing is fragmented across a range of channels
- Growth in time-shifting, as penetration of PVRs, VOD platforms and on-demand services increases
- Growth of mobile media consumption – in and out of the home, on the move, at work...
- Long-term decline in audiences for paid newspapers
- Radio consumption relatively stable, but younger audiences increasingly drawn to online audio content (2)

Top 25 entertainment options (2009) (1)



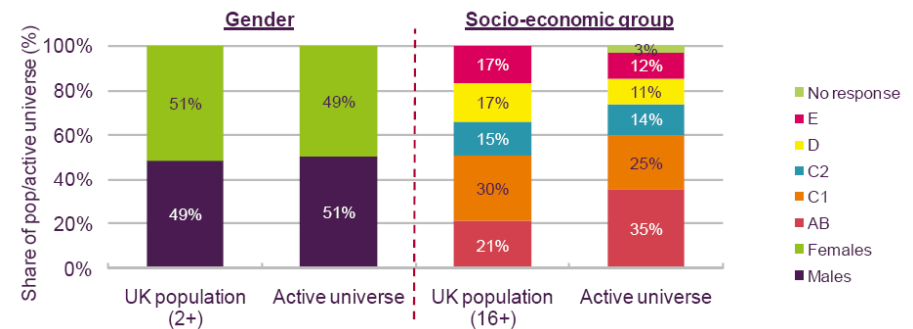
Source: (1) Wiggins, *Digital Entertainment Survey* (2009); (2) Ofcom, *Communications Market Report* (2010)

The internet is now part of mainstream media consumption – and almost all usage is broadband

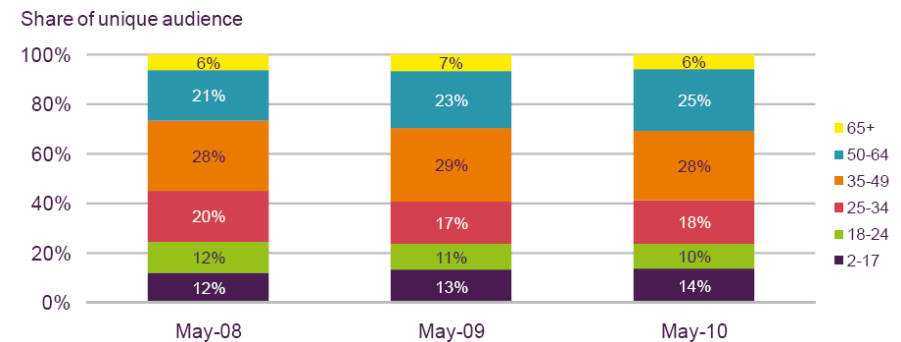
WHO IS ONLINE?

- 71% of people in the UK are now connected to broadband in the home (up from 68% in 2009) ⁽¹⁾
- Internet usage is distributed relatively evenly between genders and across ages, but is weighted towards ABC1 demographics ⁽¹⁾
- On average, nearly half of people’s waking hours are spent using media content and communications services. Among 16-24s, well over half (58%) of their media and communications time is spent on a computer, mobile phone, or other handheld device ⁽¹⁾
- Nearly a quarter of all adults (23%) and 45% of 15-24s access online content on their mobiles ⁽¹⁾

Demographic breakdown of active online universe ⁽¹⁾



Share of active online universe, by age ⁽¹⁾



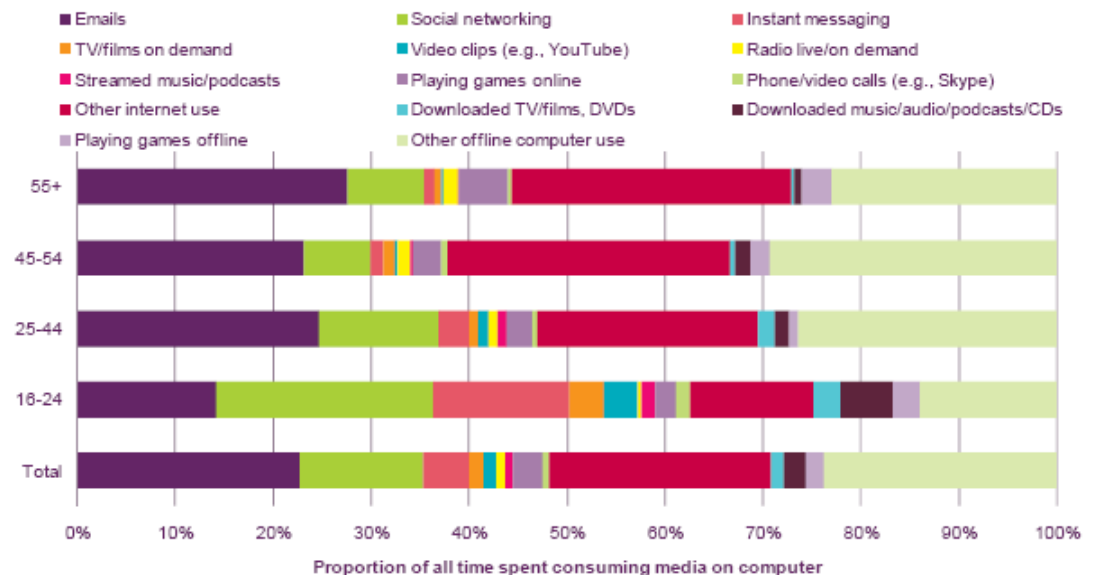
Sources: (1) Ofcom, *Communications Market Report* (2010)

People now carry out a wide range of media and entertainment activities online

WHAT ARE PEOPLE DOING ONLINE?

- Email, social networking and instant messaging are the most popular activities performed online
- However, 56% of users go online to be entertained (2)
- Younger users are more likely to use the internet for leisure activities, including watching TV and films on-demand, streaming music and podcasts, downloading films and watching video clips

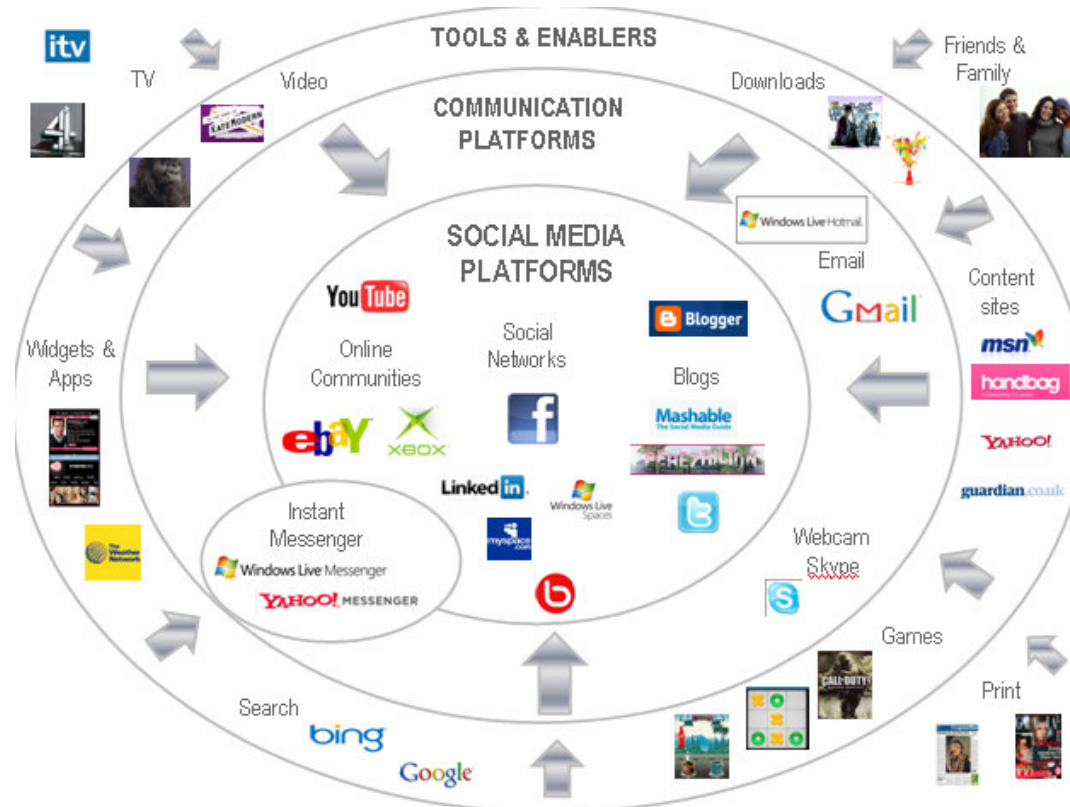
Frequency of online media activities (1)



Sources: (1) Ofcom, *Communications Market Report* (2010); (2) IAB UK and Thinkbox, *TV and Online: Better Together* (2008)

Increasingly social media has moved into the mainstream – online media is social media

SOCIAL MEDIA



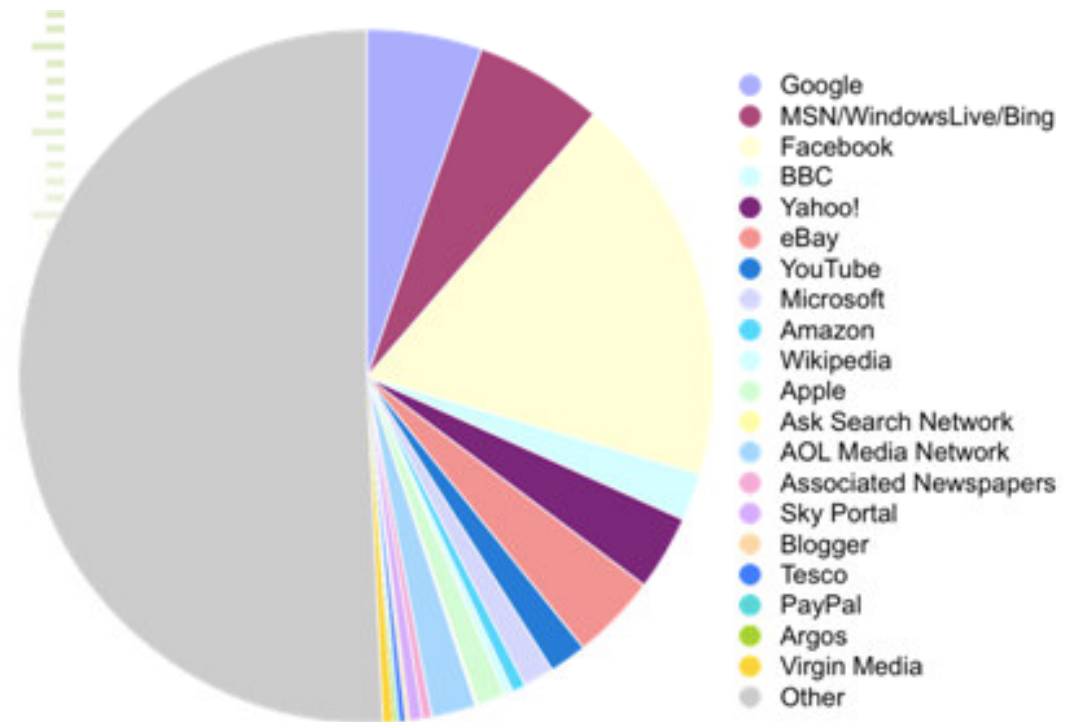
Source: Microsoft Advertising (2009)

In terms of time spent, a small number of big brands account for almost half of online usage in the UK

WHERE ARE PEOPLE SPENDING THEIR TIME ONLINE?

- 49% of internet time is spent with the top 20 internet brands – Facebook alone accounts for 18% of all internet time in the UK
- However, time spent on major platforms such as Facebook and YouTube is itself very fragmented – they are networks of networks

Top 20 UK internet brands – share of time spent online ⁽¹⁾



Sources: (1) UKOM, APS (May 2010)

However, mid- to long-tail sites also play an important role in the market and many verticals are highly fragmented

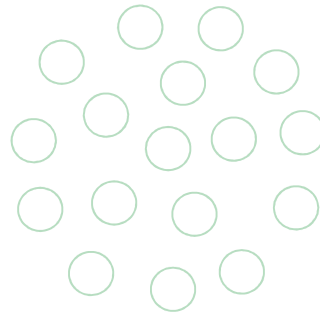
THE HOME RANGE

Illustrative

- Home range sites, including email services (such as Gmail), social networking sites (like Facebook) and portals (such as MSN) form the back-bone of daily internet usage online
- However, a wide range of extended home sites, including blogs, newspaper sites and listings are also pivotal to people's usage of online

The home range

Exploratory sites



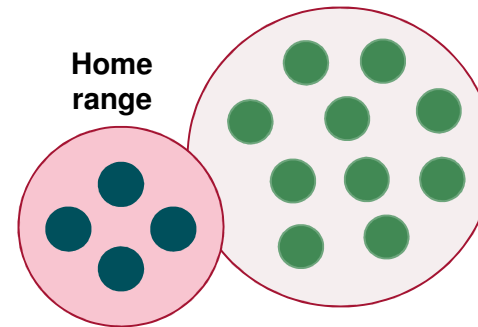
For example:

WIKIPEDIA

TechCrunch

DEMOS

Extended home sites



Gmail
by Google

facebook

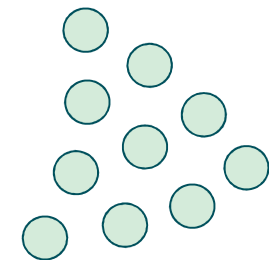
msn

the
daily
mash
It's news to us

HolyMoly!

Telegraph.co.uk

Activity based sites



amazon.co.uk

lastminute.com

NatWest

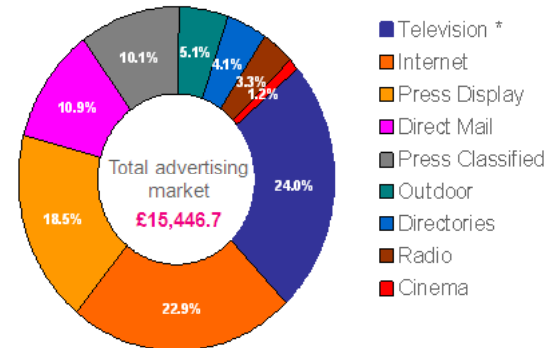
Sources: Beauvisage, *Sémantique des parcours des utilisateurs sur le Web* (2004) in Van Couvering, *Web Behaviour* (2005); MTM London Analysis

As media consumption has changed, digital had become increasingly important for entertainment marketers

ADSPEND TRENDS

- Internet advertising was worth over 20% of the total UK advertising market in 2009, and is still growing – in 2009 internet advertising accounted for £3.54bn of ad spend, up from £3.35bn in 2008
- Online advertising and cinema advertising were the only forms of advertising to experience growth during the recession – press, directories, direct mail and outdoor advertising in particular experienced a period of decline
- Entertainment and media companies are amongst the largest categories of advertiser, with entertainment accounting for over 15% of online display ad spend in 2009
- However, this understates the scale of online activity around film, much of which is unrelated to paid media or adspend

Total UK adspend (2009) ⁽¹⁾



Top 5 online display ad spends by category ⁽¹⁾



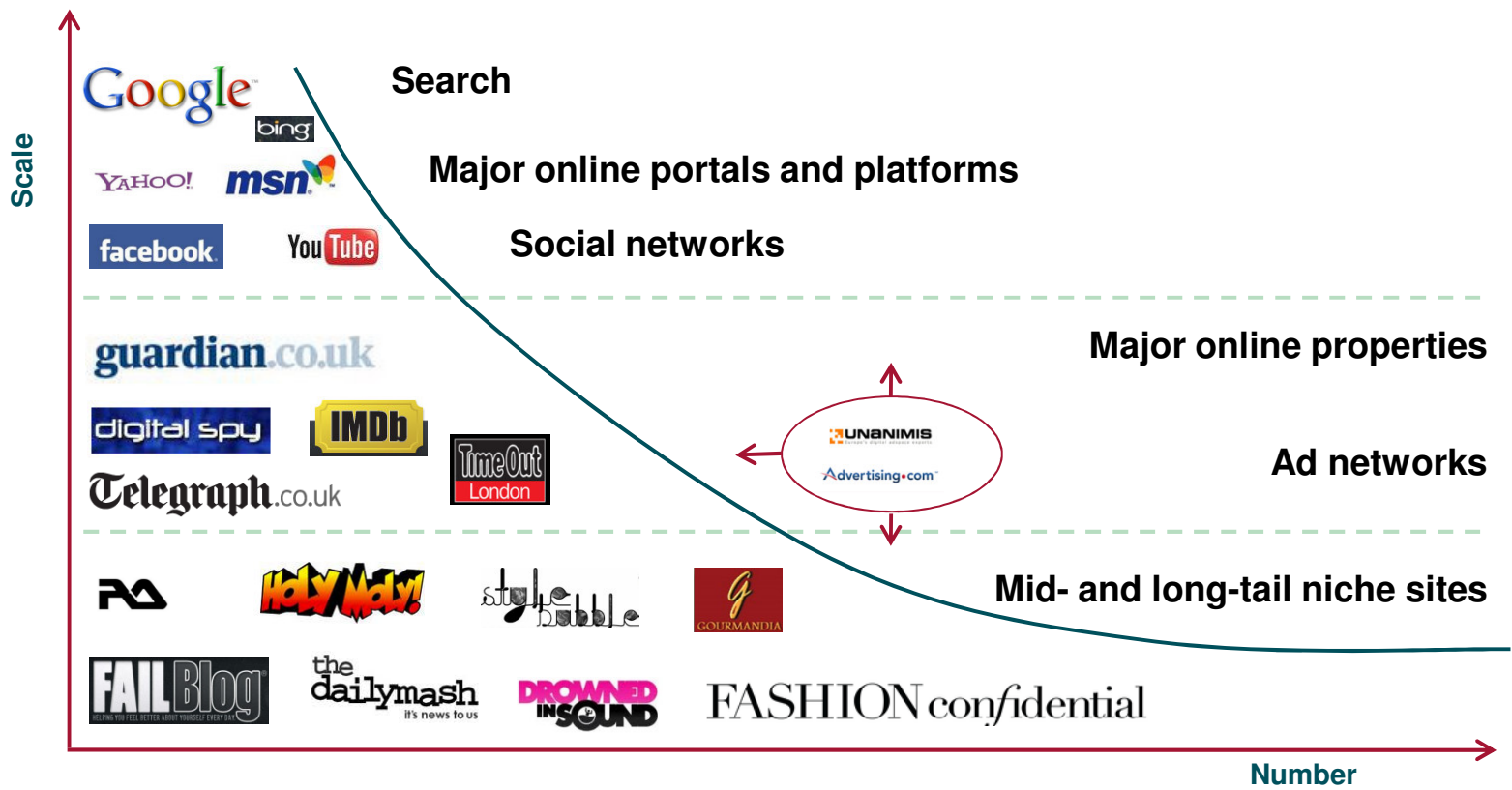
Source: (1) IAB, *Online Adspend Study (2009)*

1. The online media landscape

In terms of scale, the online advertising market is dominated by major networks and platforms – however, there are very large numbers of mid- and long-tail sites

ONLINE MARKET

Illustrative



Source: MTM London analysis; MTM London interview programme; IAB, *Online Ad Spend Study* (2009)

At a high level, film goers can be segmented based on how regularly they consume film, and the sophistication of their tastes

FILMGOERS

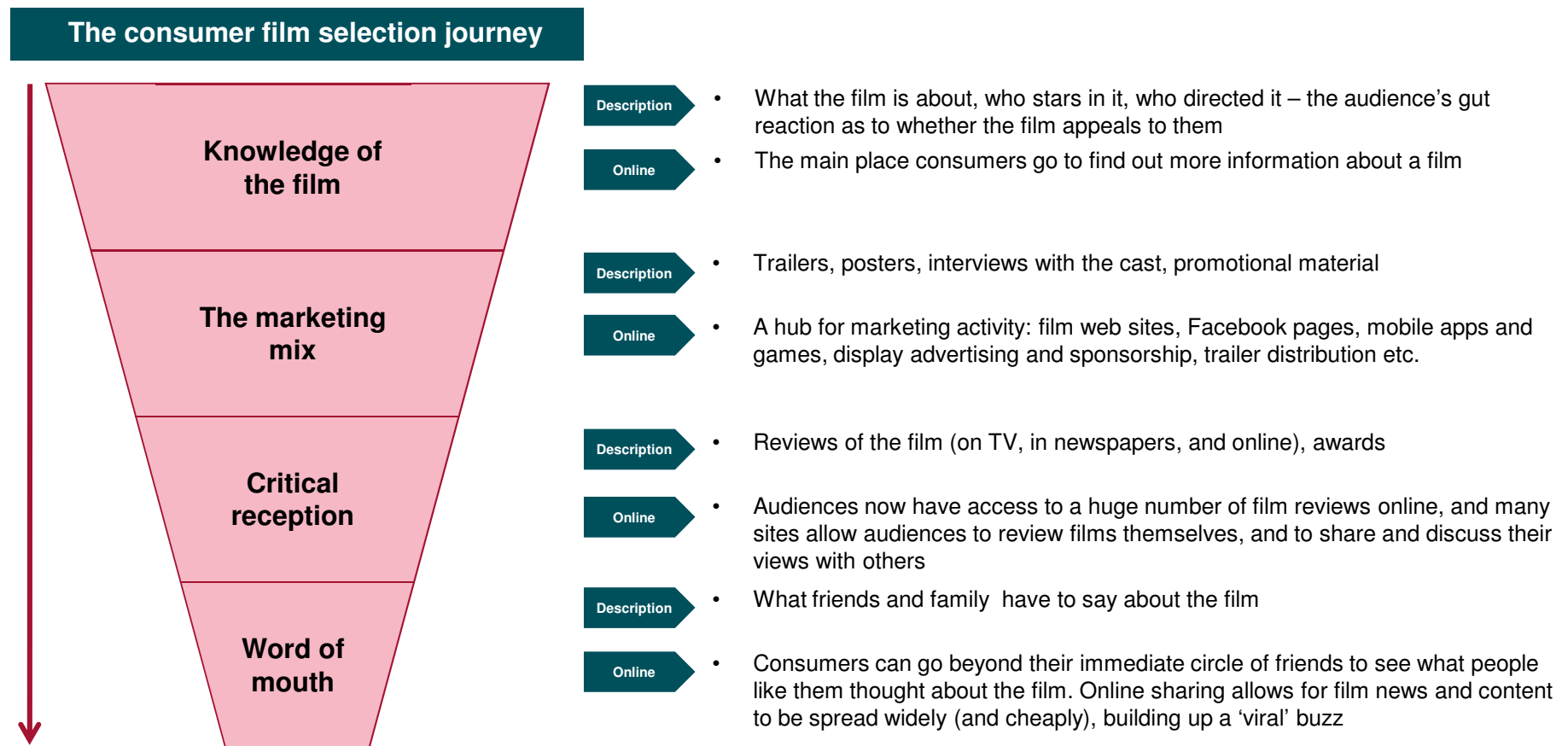


- Where a consumer sits on this spectrum will depend on factors such as their gender, age, socioeconomic background, geographical location, etc.
- The impact of film marketing and other factors on consumers' decision processes will vary according to what type of filmgoer they are

Source: Fiona Kerrigan, *Film Marketing* (2010)

A range of factors influence the way consumers choose films – online marketing can impact them all

FILMGOERS – HOW DO THEY CHOOSE FILMS?



Sources: IAB, *Movie Marketing Online* (2008); Fiona Kerrigan, *Film Marketing* (2010); MTM London analysis

The most popular UK film sites deliver reviews, trailers, and film clips – all feeding into the online marketing mix

FILMGOERS – WHERE DO THEY GO ONLINE?

- Film sites are hugely popular in the UK – 44% of UK internet users visited a film site in July 2010 ⁽¹⁾ ...
- ... and play an important role in influencing consumers:
 - as a direct result of reading a review, 6 out of 10 visitors to the Guardian film web site bought tickets to a film, and 6 out of 10 told a friend about it ⁽⁴⁾
 - 15% of Odeon ticket sales are now online, with up to 50% for some individual films ⁽⁵⁾
- Similarly, online video is now mainstream – a total of 5.5 billion videos were viewed in the UK in February 2010, many of which were film trailers and clips ⁽²⁾

Most popular UK film sites ⁽²⁾

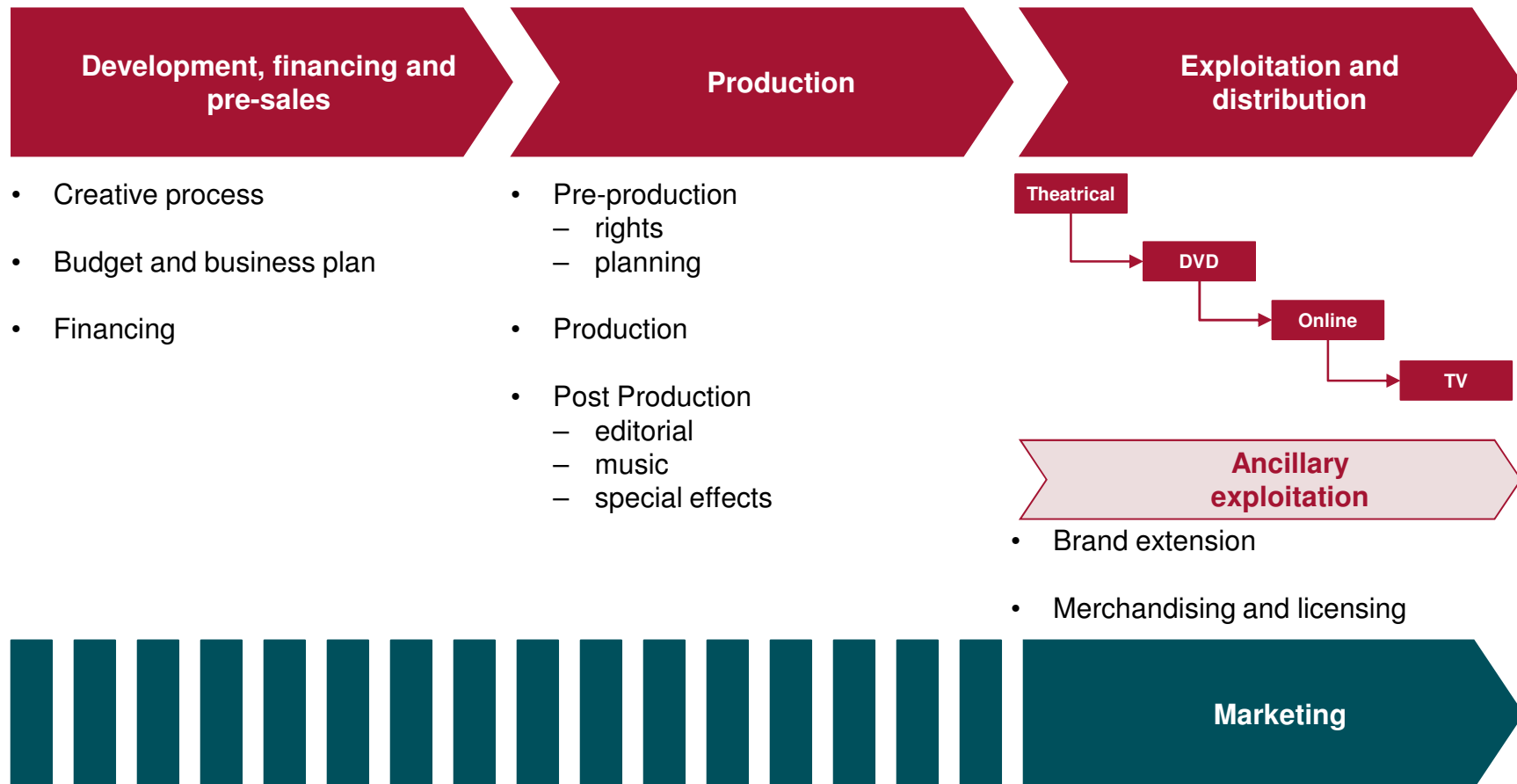
Property/Channel	Unique Visitors (000s)	Ave. Daily Visitors (000s)	Page Views (000s)
Yahoo! Movies	1,210	69	4,912
MSN Movies	1,142	54	17,549
Rottentomatoes.com	526	29	4,457
Film.com	404	20	1,542
Moviefone UK	339	17	3,296
Guardian Film	288	14	833
Virgin Media - Movies	275	22	2,723
Hollywood.com LLC	216	14	2,177
Empireonline.com	200	21	4,262
Sky Movies	194	9	1,419

Film sites are often hungry for news, gossip, clips and content about film

Sources: (1) comScore Media Metrix, (July 2010); (2) comScore Video Metrix (2010); (3) Stradella Road, Moviegoers 2010
 (4) Guardian film site survey (2008); (5) NMA, Vertical Focus: Film Marketing (2010)

Ideally, online marketing activities need to be planned early – but the realities of film production can make this challenging

FILM VALUE CHAIN



Online marketing requires a mix of traditional methods and new ideas

HOW TO GET THE BEST FROM ONLINE

1. Start early

- Online marketing can start as soon as the film is in production, if not before, so plan ahead to give yourself plenty of time to build awareness

2. Use your best assets

- Films naturally generate a huge amount of ready-made content, so think about how to put this to best use online

3. Target your audience

- Think about who your film will appeal to, work out where they are going online, and make it easy for them to find film content and information by 'being where they are'

4. Be innovative

- Consumers have become adept at filtering out marketing content – to stand out from the crowd and really engage your audience you will need to be creative and think beyond banner ads

5. Harness the hype

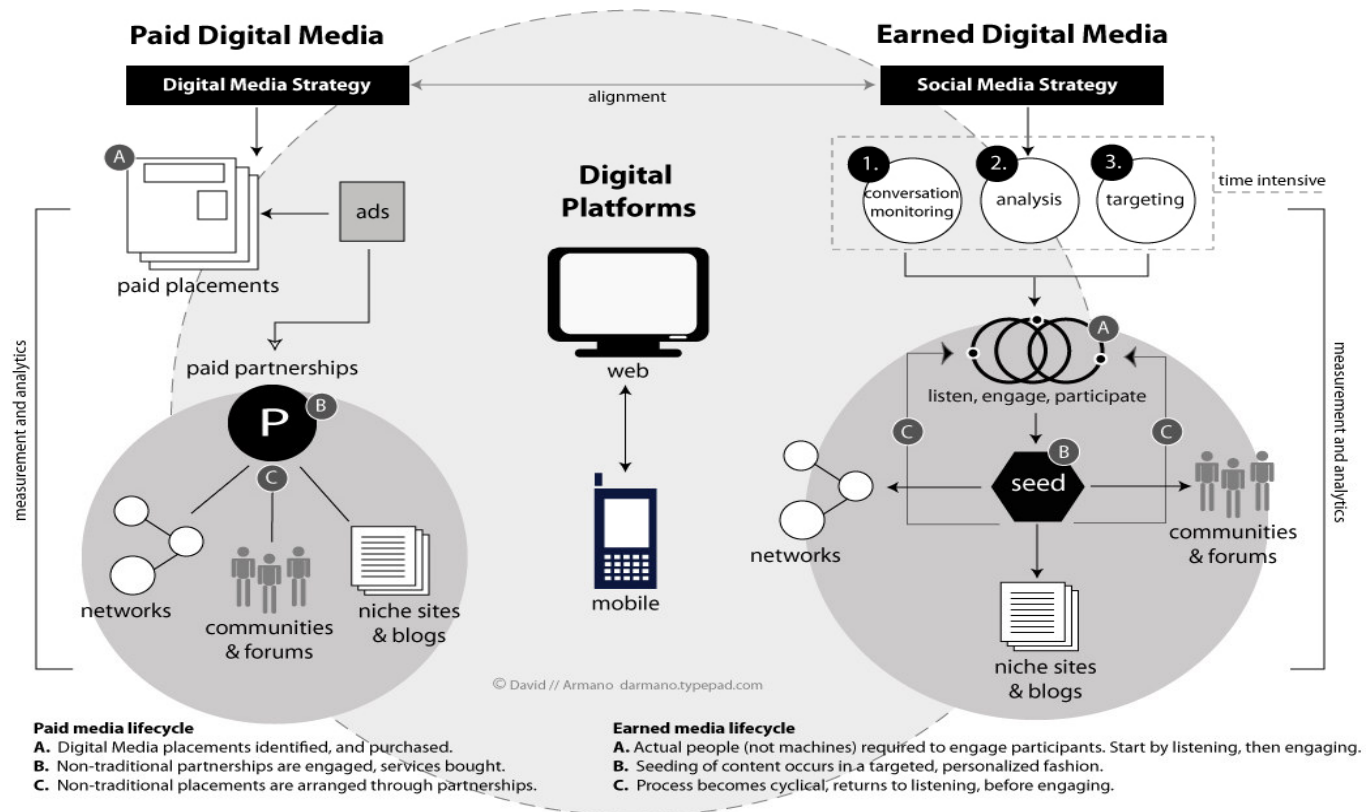
- Make the most of the social networks and communities already online – get your content out there and encourage people to discuss and share it

6. Integrate

- While there is fantastic potential in online marketing, the biggest impact will come when your online strategy is working together with the rest of campaign

Today, paid media is only one part of the online marketing landscape

PAID AND EARNED MEDIA



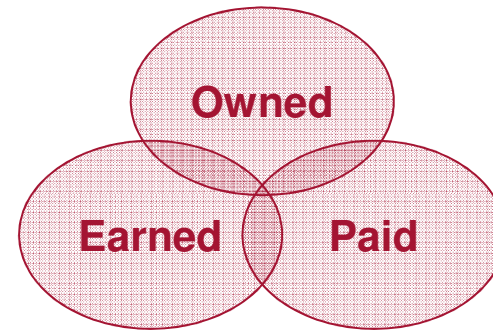
Source: Logic + Emotion, *Thoughts On Paid + Earned "Media"* (2009)

Broadly speaking, online marketing activities can be divided into three key areas: earned, owned and paid

EARNED, OWNED AND PAID

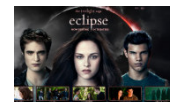
- Categorising media activities as earned, owned or paid can be a helpful way to plan and prioritise your online marketing activities:
 - **Owned media** includes media platforms and assets that you already own (e.g. your film web site, Youtube or Facebook channels, film blog)
 - **Paid media** includes all paid-for media advertising (e.g. paid search or online display advertising on a film web site)
 - **Earned media** is the buzz that audiences create around your film – essentially word of mouth advertising
- These marketing activities are rarely mutually exclusive – they **often complement and feed into one another**

Earned, owned, paid media (1)



Media type	Definition	Examples	The role	Benefits	Challenges
Owned media	Channel a brand controls	<ul style="list-style-type: none"> • Web site • Mobile site • Blog • Twitter account 	Build for longer-term relationships with existing potential customers and earn media	<ul style="list-style-type: none"> • Control • Cost efficiency • Longevity • Versatility • Niche audiences 	<ul style="list-style-type: none"> • No guarantees • Company communication not trusted • Takes time to scale
Paid media	Brand pays to leverage a channel	<ul style="list-style-type: none"> • Display ads • Paid search • Sponsorships 	Shift from foundation to a catalyst that feeds owned and creates earned media	<ul style="list-style-type: none"> • In demand • Immediacy • Scale • Control 	<ul style="list-style-type: none"> • Clutter • Declining response rates • Poor credibility
Earned media	When customers become the channel	<ul style="list-style-type: none"> • WOM • Buzz • "Viral" 	Listen and respond — earned media is often the result of well-executed and well-coordinated owned and paid media	<ul style="list-style-type: none"> • Most credible • Key role in most sales • Transparent and lives on 	<ul style="list-style-type: none"> • No control • Can be negative • Scale • Hard to measure

For film:



Film web site



Display advertising



Interviews with talent go viral

Source: (1) Forrester, *No Media Should Stand Alone* (2009)

Paid media online can be a great way to build a scalable audience for your film, but can be very expensive

PAID MEDIA

What is paid media?

- Paid media is online advertising space that you buy, and takes many different forms – for example:
 - **embedded formats:** online ads that occupy a fixed position on the page (e.g. a banner, skyscraper, or MPU)
 - **sponsorships:** advertiser sponsorships of an area of a site e.g. a homepage take-over
 - **interruptive formats:** ads that interrupt the user experience with the page content e.g. pop-up ads
 - **display ads on emails** (e.g. advertising on newsletters)
 - **pre- and post-roll ads:** online video advertising around video
 - **display affiliate:** display ad format arrangement – advertisers pay for advertising based on a pre-agreed
 - **paid-for listings:** paid-for search advertising, including keywords e.g. Google AdWords
- Most online media owners offer a range of ad formats, and can help to target ads to their users

Opportunities for film marketers

- A (mostly) transparent form of advertising – advertisers know what they're paying for and can get a measurable return on investment
- Level of control over what kinds of material you advertise against and over target audiences
- Relatively easy to build scale, if you have the budget
- Sponsorship and other display advertising opportunities on niche-interest independent publisher sites can be a cost-effective way to build awareness with your target audience

Challenges for film marketers

- Can be expensive, and may require help from a media planner, who may have access to discounted rates from media owners
- The low price of some paid-for media (especially via ad networks) can indicate low effectiveness
- It can be difficult to know exactly where your ads will appear – especially on ad networks (although this problem is diminishing)

Source: IAB, *Online Ad Spend* (2009)

Owned media gives you far more control over your content, but can require a considerable investment in time and resources

OWNED MEDIA

What is owned media?

- Owned media are the online platforms and assets that belong to you – this includes your web site, blog, Facebook and YouTube channels, Twitter accounts, and other properties
- The key difference between paid and owned media is that rather than paying for another company to communicate your message, you create and distribute your message totally in-house – however attracting attention on your own can be hard
- Owned media can be an effective way to distribute the message, story or experience that you want to share with your audience about your film
- However, owned media should also be something that you want your audience to share (as earned media) – whether it's your web site, a trailer, or an online interview with the star of your film

Opportunities for film marketers

- Allows you to build long-term relationships with your core audience, and interact with them
- Usually provides the assets behind earned media
- You have total control over your message, and the content that you create
- Longevity – unlike paid-for media, owned media is far more permanent, and allows you to build a more tangible and sustained message

Challenges for film marketers

- Can be hard to build scale and drive traffic to your web site/Facebook page/blog
- Investment up front, in web site in particular, can be considerable
- In-house access to skills may be limited – and time and resources may be in short supply

Source: Jack Morton, *Experience Brands and the Owned Media Opportunity* (2010)

Earned media can be an effective and cheap way to build an audience for your film, but it is easier said than done

EARNED MEDIA

What is earned media?

- Earned media is brand recognition that is built by and through consumers, using assets and content created by you – or by audiences and fans
- To succeed, you will need to get consumers talking about your film, sharing their views, and your content, with others. This may involve forming relationships with trend-setters and opinion-makers and sharing and seeding your media assets (for example, by sharing trailers of your film on YouTube, or posting photos of key talent on Twitter)
- Earned media is not necessarily free – building relationships with fans takes time and effort, and seeding media assets across the web can require considerable levels of resource

Opportunities for film marketers

- Earned media has an air of authenticity – people respond well to word-of-mouth recommendations
- Can be a very cheap way to build up an organic audience for your film – if your film is what people want!
- Can be a great way to interact with your audience, even to the extent of involving them in the creation of your film as you make it

Challenges for film marketers

- Easier said than done – relies on the strength of your owned assets – people need to want to share and discuss your content, you can't make them!
- Can be difficult to measure success and impact
- Can back-fire, if audiences share negatives views of your content and film
- Potentially, there is a lack of control over what is said about your film, and how people use your assets

Source: Jack Morton, *Experience Brands and the Owned Media Opportunity* (2010)

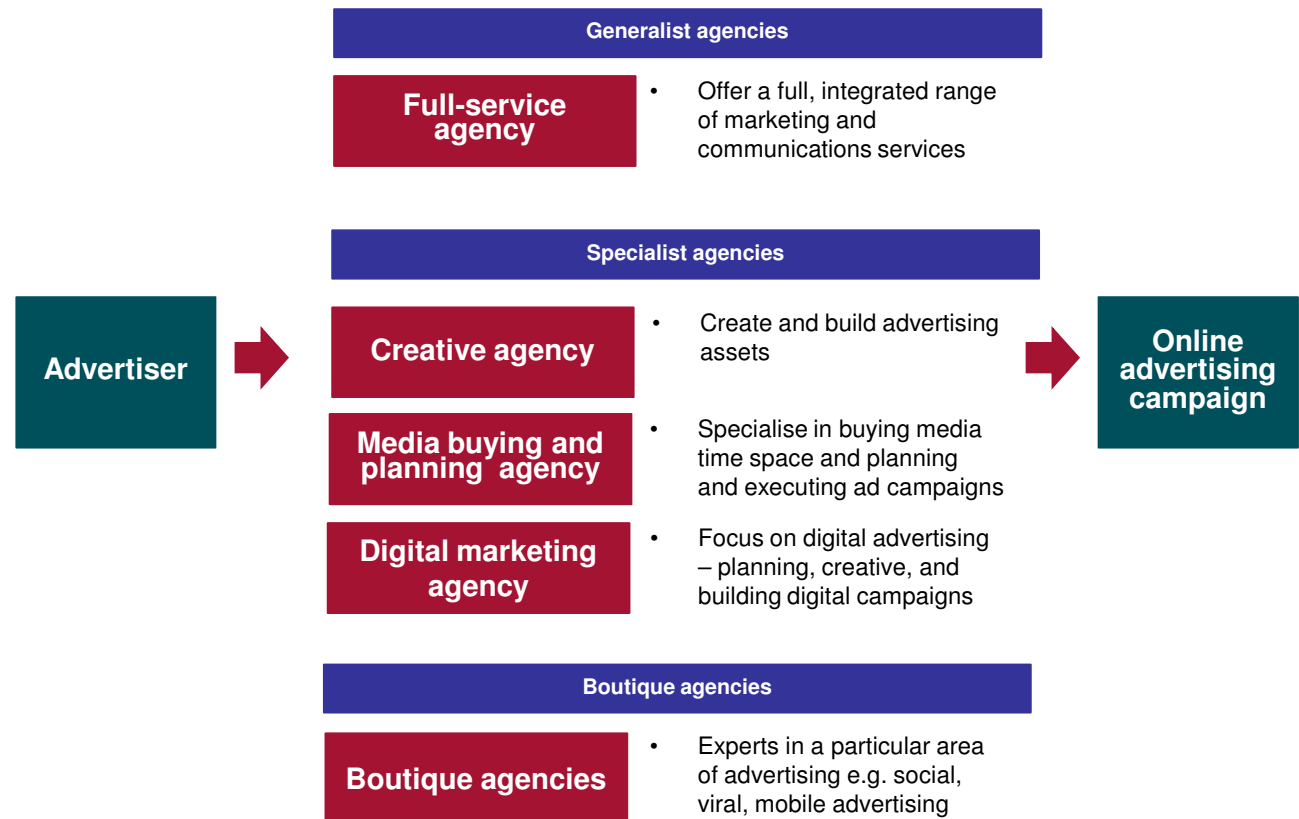
The agency landscape is complex, with a range of companies offering different, often related services

THE AGENCY LANDSCAPE

Illustrative

- There are many different types of agency, including:
 - full-service '**generalist**' agencies, who offer a full advertising package
 - **specialist agencies**, who may focus on creating or planning campaigns
 - **boutique agencies**, who are experts in one particular area of advertising, such as social, mobile or viral
- Larger advertisers will often use more than one type of agency to build a campaign around their product
- However, smaller advertisers may work with a single agency

The agency landscape – different types of agency



Many different kinds of agency can help to design and deliver a digital campaign

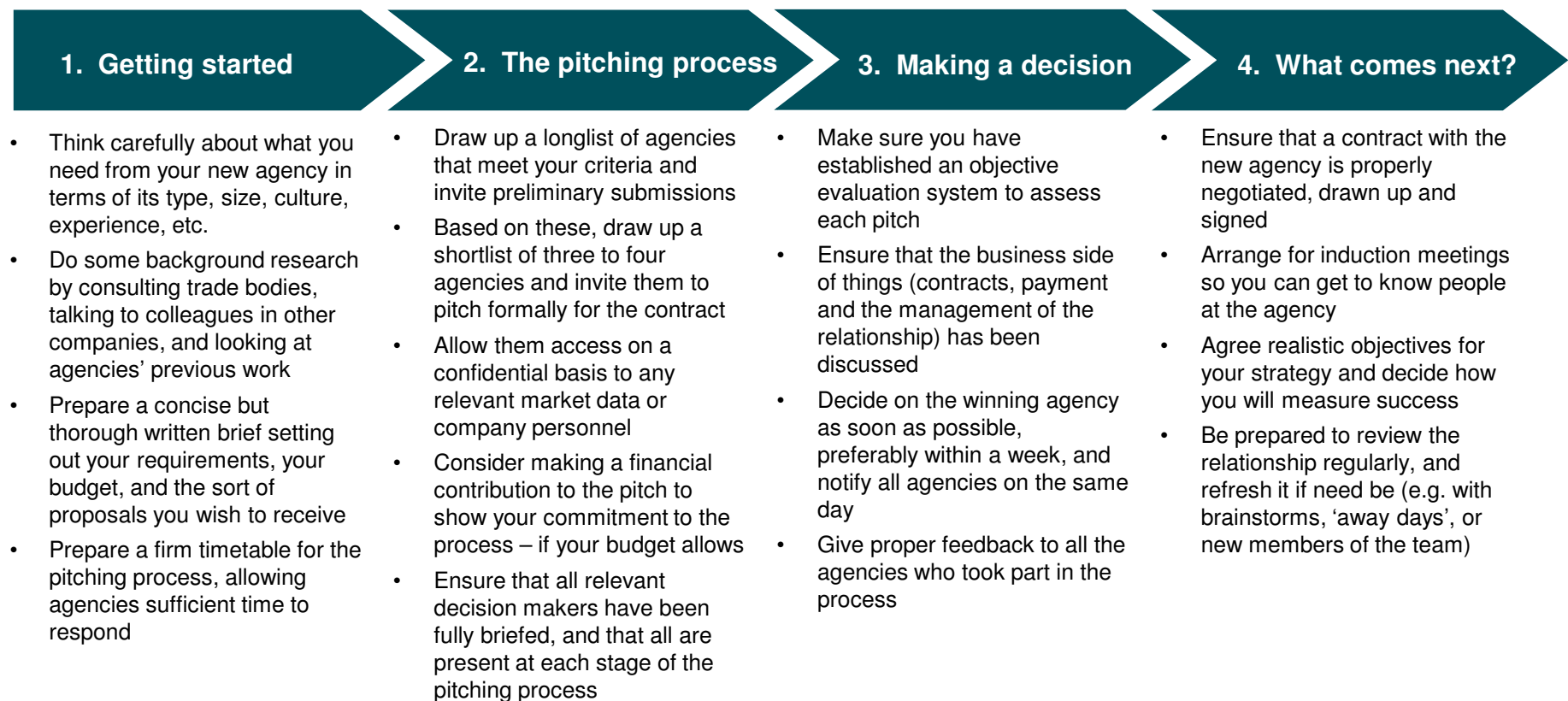
FOR EXAMPLE

	Full-service	Creative	Media buying	Digital	Boutique
	<ul style="list-style-type: none"> Full range of joined-up advertising services, including: planning and research, design and branding, creating advertising assets, buying media platforms, and digital services Clients can use one or a combination of these services 	<ul style="list-style-type: none"> Specialise in building, creating and executing advertising campaigns and brands Will create a communications strategy, as well as the creative ideas and assets to accompany it 	<ul style="list-style-type: none"> Responsible for the planning and buying of media. Help clients decide how to spend their marketing budget across TV, outdoor, press and digital platforms Will also undertake market research into the target consumer 	<ul style="list-style-type: none"> Many different categories, including: technology specialists, design and build agencies, and marketing-led digital agencies 	<p>Social Media:</p> <ul style="list-style-type: none"> Help brands to listen to and engage with consumers via platforms such as Facebook and Twitter <p>Viral:</p> <ul style="list-style-type: none"> Specialise in building campaigns that consumers will spread, often involving video <p>Mobile:</p> <ul style="list-style-type: none"> Will plan, build, and buy space for mobile campaigns and applications <p>Search:</p> <ul style="list-style-type: none"> Promote the visibility of an advertiser's web sites on search engines (SEO)
Pros	<ul style="list-style-type: none"> Integrated approach Wide range of services available 	<ul style="list-style-type: none"> Can produce fresh and exciting ideas 	<ul style="list-style-type: none"> Expert strategists and planners, can help to find your audience online Buy media space in bulk, and can pass on savings to advertisers 	<ul style="list-style-type: none"> Digital specialists with online expertise, including earned and owned media 	
Cons	<ul style="list-style-type: none"> Advertiser may lack direct control Digital may not be a priority 	<ul style="list-style-type: none"> Only one part of the advertising process, so output needs to be integrated into work of other agencies 	<ul style="list-style-type: none"> May not produce creative work 	<ul style="list-style-type: none"> Can be hard to find the right kind of digital agency 	

Source: IPA, *Finding an Agency* (2004); www.IPA.co.uk;

At a high level, there are four main steps to finding an agency – if you really need one

AGENCY SELECTION



Source: IPA, *Finding an Agency* (2004); www.IPA.co.uk;

How to ... write a good brief

WRITING A BRIEF

What is the key to a good brief?

A written document

- A written brief will ensure that sufficient thought and rigour go into it
- It will produce a document that can be debated and refined at agency meetings
- It will help to ensure that colleagues are bought in to the project

Clarity of thinking

- A good brief need not be a long brief – it should provide key nuggets of information and focus on communicating clear objectives
- This does not mean it cannot be creative or inspiring in itself

Clearly defined objectives

- Set out concrete business objectives, making clear what you hope to achieve and how you will measure it
- This will stimulate creative work, prevent agencies wasting time on developing unfocused solutions, and make the process of remuneration fairer

What should a good brief contain?

1. **Project management** – the basic details of the project, including date, project name, company, client team, agency etc.
2. **Where are we now?** – the current position of the brand, its background and the key issues it faces, including current market data
3. **Where do we want to be?** – the goal of the communications strategy and the specific and measurable objectives for the agency to pursue
4. **What are we doing to get there?** – how the agency's brief fits into the overall marketing strategy of the company, and the wider communications campaign
5. **Who do we need to talk to?** – a clear definition of your target audience, and any insight and data you may already have about it
6. **How will we know we've arrived?** – what does success look like? How will it be measured? When will it be measured, and by whom?
7. **Practicalities** – budgets, timings (including key delivery and payment dates), and any other important considerations (e.g. legal constraints)
8. **Approvals** – who has the authority to sign off on work that is produced by the agency?

“When you're writing an agency brief, think ‘Where am I now?’ and ‘Where do I need to get to?’ Make it crystal clear. And you'll find that most agencies will be pretty good at getting you there” – Chris Herd, IPA

Source: IPA, *Briefing an Agency* (2003)

How to ... evaluate your agency's ideas

EVALUATING CREATIVE IDEAS

The importance of ideas

- You risk wasting your money if you are unable to recognise and nurture creative ideas properly.
- For ideas to flourish, your relationship with the agency needs to be based on mutual trust and shared understanding

Creating the right environment

- Get to know the agency people well – use informal meetings and discussions to get used to each other's ways of thinking
- Make sure you brief the creative team properly, but try to inspire them as well

Managing the creative process

- Be clear on the number of ideas agencies will produce – will there be interim meetings where they explain their thinking process, or will they present one definitive solution?
- Understand who will present ideas – will it be the creatives who developed them?
- Be clear about the purpose of the meetings – don't use ideas presented in a creative meeting as a base for redefining your strategy

Top ten tips for assessing creative ideas

1. **Be knowledgeable in advance** – to assess ideas you need to be able to place them in a broader context and compare them against ideas you have seen elsewhere and considered 'good' or 'bad'
2. **Be positive about the meeting** – ideally the person who wrote the brief should attend, with a positive attitude towards what they may hear
3. **Back to the brief** – remind yourself of the brief to provide a framework against which to evaluate ideas, and ensure the agency does too
4. **Empathise** – be sensitive to the expectations of the creatives. They may be less concerned with time and budget than with doing the job really well
5. **Clarify** – is the idea on brief? What exactly is the idea? What sort of an idea is it? What sort of execution is it? How is the idea going to work?
6. **Question yourself** – your first reaction to the idea will probably be subjective. Begin by identifying what influences may be at work on your opinion
7. **Question the idea** – open questions encourage ideas to develop. Start with Who? What? How? Why? Where? When? They involve and stimulate
8. **Reflection** – Listen to the agency, make notes, then go away and think about it. Ask yourself, How can we take the idea on? How can we adapt it?
9. **Refinement and research** – ask yourself, Why change anything? The less you do to a new and challenging idea, the more you may learn about it during the research process
10. **Relax** – you've done everything you can to help the idea survive and flourish. All that's left is to learn from your results.

Source: IPA, *Judging Creative Ideas* (2006)

How to ... pay your agency for its work

AGENCY REMUNERATION

Establish the scope

- Define a clear scope for the work to be carried out, including an agreed process for making any future adjustments

Establish the costs

- The agency will prepare a work plan outlining costs based on the scope of work
- This can then be assessed against your budget and refined accordingly until mutual agreement is reached

Choose a form of contract

- Consider things such as the need to forecast yearly budgets and revenues; the need to create the right incentives for the agency; and the need for a fair level of remuneration
- There are a number of different approaches to agency remuneration, each with pros and cons:
 - **Payment by workload** – the agency is paid according to the level of resources required to carry out the work
 - **One-off fee** – either a project fee for a particular piece of work, or a concept or licensing fee to cover the cost of using a specific idea or campaign
 - **Payment by results** – incentives are agreed for achieving Key Performance Indicators (KPIs) and predefined goals

Top ten tips for what a remuneration agreement should look like

1. Simple to understand and easy to administer
2. Fair to both client and agency
3. Aligning client and agency interests and priorities
4. Finalised before agency resources are committed
5. Recorded in a ratified client-agency contract
6. Flexible enough to accommodate possible changes in the future
7. Involving senior management stewardship, with principles clearly communicated to the teams on both sides
8. Capable of standing the test of time and being understood by any future marketing director when they join
9. Based on agreed and understood terms and definitions
10. Involving specified tracking and review dates

Source: IPA, *Remuneration Guide* (2007)

There are many different ways to evaluate the ‘effectiveness’ of your online campaign ...

KEY PERFORMANCE INDICATORS

Earned media	Paid media	Owned media
<ul style="list-style-type: none">• Number of fans for Facebook fan page• Number of people who have viewed trailer on YouTube and other public online platforms• Frequency of mentions of film on Twitter and other social networks• Number of mentions of film on online blogs and community forums• Level of favourable reviews online	<ul style="list-style-type: none">• Number of impressions for online adverts• Number of click-throughs for banner adverts• Number of views of film trailer on paid-for advertising space• Length of consumer engagement with online adverts	<ul style="list-style-type: none">• Number of visitors to the film’s web sites• Length of time spent on film website• Range of activities undertaken on film web site• Comments left on web site



But understanding how this translates into tickets or DVD sales is more challenging:

- Some important markers of success, such as pure awareness or favourability towards the brand, are almost impossible to measure accurately
- The link between an apparently successful online campaign and actual box office success is erratic, and influenced by many other factors

Source: IPA, *Briefing an Agency* (2004); www.IPA.co.uk;

You will find a helpful list of free online guides, references and resources below

USEFUL ONLINE REFERENCES

The online media landscape

- [IAB, Online Adspend Factsheet \(2009\)](#)
- [Ofcom, Communications Market Report \(2010\)](#)
- [KPMG/YouGov, Media Entertainment Barometer \(2010\)](#)
- [Wiggins, Digital Entertainment Survey \(2009\)](#)
- [UKOM, UK online media landscape \(2010\)](#)

Online consumer behaviours around film

- [Stradella Road, Movie Goers 2010 \(2010\)](#)
- [UKFC, Yearbook \(2010\)](#)
- [Peter Bloore, Re-defining the Independent Film Value Chain \(2009\)](#)
- [Comscore.com](#)
- [Hitwise.com](#)

Developing an online communications strategy

- [IAB and Microsoft Advertising, Movie Marketing Online \(2008\)](#)
- [New Media Age, Vertical Focus: Film Marketing \(2010\)](#)
- [IPA, Communication Strategy \(2007\)](#)

The agency landscape – who does what?

- [The IPA](#)
- [The IPA, Agency types \(2010\)](#)
- [The IAB UK](#)
- [NMA, Top 100 Agencies \(2010\)](#)
- [E-Consultancy](#)
- [BIMA](#)

Working with agencies

- [IPA, Finding an Agency \(2004\)](#)
- [IPA, The Client Brief - Summary \(2003\)](#)
- [IPA, Judging Creative Ideas \(2007\)](#)
- [IPA, Agency Remuneration: best practice guide \(2007\)](#)

Evaluating the effectiveness of your campaign

- [IPA, Evaluating campaign effectiveness \(2007\)](#)

You will find a helpful list of free online guides, references and resources below

USEFUL ONLINE BLOGS

Major media owner advertising sites and blogs

- Microsoft Advertising Solutions: <http://advertising.microsoft.com/uk/home>
- Yahoo! UK & Ireland: <http://uk.b2b.yahoo.net/>
- AOL UK: <http://advertising.aol.co.uk/>
- Google: <http://googleblog.blogspot.com/>
- YouTube UK: <http://youtubeukblog.blogspot.com/>
- Facebook: <http://blog.facebook.com/>

Understanding audiences

- Hitwise UK: <http://weblogs.hitwise.com/uk/>

Internet and digital marketing sites and blogs

- Mashable: <http://mashable.com/>
- Logic + Emotion: <http://darmano.typepad.com/>
- Advertising Age: <http://adage.com/>
- Ad Week: <http://www.adweek.com/>
- TechCrunch: <http://eu.techcrunch.com/>
- BIMA: <http://blog.bima.co.uk/>
- PR 2.0: <http://www.briansolis.com/>
- Clickz: <http://www.clickz.com/>
- New Media Age: <http://www.nma.co.uk/>
- Dabble: <http://dabble.com/>
- Robin Good's Master New Media: <http://www.masternewmedia.org/>
- iMedia UK: <http://www.imediaconnection.com/uk/>
- eMarketer : <http://www.emarketer.com/Welcome.aspx>



DiVA is an independent training provider for creative media professionals, delivering a range of training courses across the creative industries, including film, TV and digital media.

DiVA and its consultants have a well-established reputation of running courses and managing events from initial conception through to delivery. Their film business programmes have taken in place in London, Los Angeles and across Europe. From informal networking events, to major conferences, our portfolio of work consistently attracts leading experts across the creative industry.

DiVA work in partnership with companies and organisation such as the UK Film Council, Skillset, LOVEFiLM, Ruby Films, Revolution Films, Focus Features and Film Four. Their short courses and master-classes consistently attract top speakers including Stewart Till, Tim Bevan, Liz Rosenthal, David Thompson and Paul Trijbits. For the last three years DiVA has run, in partnership with Skillset, the Graduate Fellowship Programme, connecting emerging film talent to top film companies.

DiVA has extensive contacts, locally and internationally across the film, TV and the digital media landscape as well as within industry support organisations.

www.diversityinvisualarts.com

MTM LONDON

MTM London is the UK's leading digital strategy consultancy with a proven track record of providing strategic advice and business support to leading UK media owners, producers and film companies. Our sectoral expertise covers online, mobile, television, radio, games, advertising and marketing – we have worked extensively across the digital media industries, advising business and organisational leaders in companies and organisations such as the BBC, Channel 4, Disney, ITV, Sky, O2, Vodafone, Virgin Media, MTV, UKTV, Pact, the UK Film Council, Arts Council England, Skillset and BT.

www.mtmlondon.com



Skillset is the Sector Skills Council (SSC) for the Creative Media Industries, which comprise TV, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, advertising and fashion and textiles. SSCs are licensed by the UK Government and by Ministers in the devolved administrations to tackle the skills and productivity challenge by sector. They are independent, UK-wide organisations, are employer-led, and actively involve trade unions, professional bodies and other stakeholders in the industry.

The Skillset Film Skills Fund is supported by the National Lottery through the UK Film Council and the film industry through the Skills Investment Fund as part of 'A Bigger Future' the UK film skills strategy.

www.skillset.org

LOVEFiLM[®].COM

In a little over 6 years, LOVEFiLM has become a leading European film subscription service, combining the benefits of DVD rental by post and, more recently, watching movies online via the LOVEFiLM Player (on the PC or streamed to the TV). Customers can therefore choose how they want to watch from a selection of over 67,000 titles, including HD/Blu-ray DVDs, video games and digital streaming.

www.lovefilm.com



The UK Film Council is the Government-backed strategic agency for film in the UK. We aim to stimulate a successful, vibrant film industry and to promote the widest possible enjoyment and understanding of cinema throughout the UK.

www.ukfilmcouncil.org.uk



NESTA is the UK's leading independent expert on how innovation can solve some of the country's biggest social and economic challenges. Our endowment status means that we operate at no cost to the UK taxpayer.

www.nesta.org.uk



The Big Film Group is the largest product placement company within the UK, working with producers of visual content for distribution across TV, Cinema and Online. As an accredited supplier to the BBC, we are able to offer our services to the majority of productions developed for UK TV broadcast.

Independent account teams work with a variety of brands to develop and manage a range of activity including prop-placement, paid for product placement, brand integrations and sponsorships. Our ability and unique strength is in bringing the world's of commerce and creativity together in an environment that creates seamless integrations of brands into some of the most watched content in the World.

For further information contact Scott Shearsmith or Shaun O'Neill on: 0207 734 7174



Techlightenment

Techlightenment is the leading specialist full-service social media agency, with proprietary industry recognised social advertising and social CRM technology. Their approach combines a deep understanding of technology, marketing and social behaviour, which has helped numerous global brands research, develop, execute and analyse campaigns across all forms of social media.

As one of the first Facebook advertising API partners, a preferred Facebook development consultant and Myspace's only European Development partner, they have unrivalled experience of running effective and scalable social media campaigns, which deliver strong ROI, as well as create insights which can be used to inform wider marketing activity.

Techlightenment's data-centric approach to marketing, helps deliver highly relevant micro-targeted and micro-messaged social media advertising - at scale. This 'lots of little' approach not only allows campaigns to be optimised to deliver best-in-class performance - lowering costs and increasing effectiveness, but also generates unprecedented understanding into how people engage with brands.

Services include: Scalable micro-targeted and micro-messaged advertising media; application development; social CRM; social strategy; social PR; as well as in-depth analytics.

Clients include: Babelgum, Volvo, Easyjet, Waitrose, Skype, RSPCA, Nissan, LOVEFILM, GSK, Vodafone, RBS, match.com, Sport England, Sony BMG and Playstation

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