Silver Screen Strategies:
Utilizing Relationship Management Theory in the Film Industry to Maximize Revenue Opening Weekend

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Approval Page

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Silver Screen Strategies: Utilizing Relationship Management Theory in the Film Industry to Maximize Revenue Opening Weekend

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Abstract

This research was conducted to determine whether or not film companies could make more opening weekend, based upon their implemented marketing campaign. To do so, the researcher used the public relations theory of Relationship Management. This theory is an up-and-coming theory that is not only gaining popularity within the scholarly realm, but it is becoming increasingly popular with marketing professionals as well. This study examined the film industry, Relationship Management Theory, and the five dimensions of Relationship Management (trust, openness, involvement, investment, and commitment.) A qualitative content analysis was conducted to determine whether certain themes were present and what strategies and tactics were more beneficial than others. Successful strategies included the use of multiple movie posters, at least 10 cast appearances, the use of at least four social media platforms, and at least two official movie trailers. Based on the findings, the researcher proved that the extension of Relationship Management Theory, Silver Screen Relations, could help enhance a film’s chance of earning more on opening weekend at the box office. Studying the film industry through Relationship Management provides a unique glimpse into an ever increasingly popular field.
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Silver Screen Strategies

The film industry has been present for a number of years, as has public relations. These two industries coincide with each other in their every day practices. Film companies need public relations professionals at their side to ensure maximum revenue is earned from a particular film. The marketing campaigns behind these blockbuster hits need to be evaluated to ensure they are utilizing the most beneficial strategies and tactics.

Within the literature review, this research paper explains the history behind the film industry and what the industry is like today. In addition, the literature review explains and educates marketing companies about public relations and a theory stemming from public relations, Relationship Management Theory. From there, this research paper will conduct a qualitative content analysis and share the data that was collected from the research.

This type of research is important for film companies because this industry is a very under-researched topic in academia. A vast amount of research has been completed in regards to public relations strategies and theories, and how it can affect businesses and people; however, none have been completed to show how these strategies affect the film industry particularly.

The Relationship Management Theory of public relations was created in the mid 1980’s and has grown to become one of the most commonly used perspectives in public relations scholarship. It is through this theory that public relations practitioners are able to develop “eternal relationships” with the public.

This theory is not only increasing in popularity with academic scholars, but it is increasing in popularity with public relations professionals as well. Due to the fact that
public relations communications have become more interactive with its public, many believe it is more important to focus on developing mutually beneficial relationships with its public, instead of just focusing on managing the communication between the public and the organization (Bruning, 2001).

Moreover, this literature will present new light into an extension of Relationship Management Theory, Silver Screen Relations, which is specific to the film industry. Such an extension will help public relations and marketing professionals alike to create marketing campaigns for pre-released films be successful and help enhance a film’s chance of earning a large grossing opening weekend at the box office.

It is through this extension that professionals will be able to understand the reasons why it is so important to build a strong and personable relationship with the film’s target audience and to ensure that these relationships last for years to come. This extension will be the new coming of age technique for marketing professionals to utilize within their campaigns.

The research question that needs to be answered to ensure that the extension, Silver Screen Relations is proven to be successful is: how are the five dimensions of Relationship Management Theory related to the largest and smallest box office opening weekends from 2010-2012?

Evidence is presented by the examination of 18 films, nine of which proved to be successful opening weekend films and nine of which proved not to be successful opening weekend films, through a qualitative content analysis. The results suggest that particular strategies and tactics are an effective way to communicate and create a loyal relationship with the intended target audience to ensure maximum revenue during opening weekend.
Literature Review

This literature review is comprised of multiple sections that give an in depth description of the film industry, public relations, and the Relationship Management theory of public relations. The sections that can be found within this literature review are:

- The Film Industry
- Relationship Management Theory
- Silver Screen Strategies

Each of these sections help to shape a better understanding of what the film industry and public relations is composed of and how the Relationship Management extension is unique in its own right.

The Film Industry

The film industry has been present since the late 1800’s and has continued to be one of the most influential uses of creativity today (film history, 2012). People around the world enjoy going out to the movies or renting DVDs, so that they can watch the film of their choice from the comfort of their own home. Whatever the individual’s choice may be, it is clear to see that the film industry has cemented itself into its publics everyday lives.

Film has remained the art form to which people today respond most strongly and to which they look for recreation, inspiration, and insight (Danesi, 2008). The first functional motion picture camera was created in 1888 by Thomas Edison and was soon adapted by Auguste Marie Louis Nicolas Lumiere and Louis Jean Lumiere, when they gave the first public showing of a “moving picture” film in 1895 (Film history, 2012).
Eventually, the film industry made its way to Hollywood, California, with a variety of westerns, slapstick comedies, and romantic dramas produced by the Hollywood studios.

The use of movie theaters has helped aide in the rise of the film industry because it allows the public to have a place to visit and get away from their every day troubles. In the 1920’s, the rise of the Big Five studios (Paramount, MGM, Warner Brothers, Twentieth Century Fox, RKO) and the Little Three studios (Columbia, Universal, United Artists) (Film history, 2012) created an outlet for directors to be able to create films and ensure their release in theaters. No other media stage has stimulated so much artistic creativity as the silver screen (Danesi, 2008).

Swedish director Ingmar Bergman said:

“No art passes our conscience in the way film does, and goes directly to our feelings, deep down into the dark rooms of our souls.” (p.57).

In the 1930’s, filming of popular novels became prevalent, especially in the pulp fiction genre. Soon movies depicting fantasy and horror, filled screens with classics like Dracula (1931), Frankenstein (1931), and The Mummy (1932). One American filmmaker who transformed cinema into a true art form was Orson Welles. He experimented with new camera angles and sound effects that greatly extended the representational power of film (Danesi, 2008). Welles created classics such as Citizen Kane (1941) and The Magnificent Ambersons (1942) that influenced the work of virtually every filmmaker in the world. Similarly, Swedish director, Ingmar Bergman was another influential filmmaker, who treated themes of personal isolation, sexual conflict, and religious obsession in emotionally powerful ways (Influential, 2012). More recently, Steven Spielberg is one of the most successful directors of the last few decades, due to
exploiting the film medium as a versatile form of both art and entertainment. He capitalized on the populations’ profane instinct for horror, the occult, and the grotesque (Danesi, 2008).

**How Films Are Classified**

Films are categorized into different areas: feature films, documentaries, short films, and animated films (Danesi, 2008). In addition to being placed in a certain category, movies can be either an original screenplay or based off of previously published material. Movies such as *Twilight, Hunger Games,* and *Lord of the Rings,* are all based off of previously published material that turned into record-breaking blockbusters. This is a large part as to why the films were so successful while in theater.

Feature films are works of fiction and are generally narrative in structure. According to the Academy of Motion Picture Arts and Sciences, a feature film is a film that runs for 40 minutes or longer in a theater. This type of film is produced in three stages: pre-production, production, and post-production (Three phases, 2011). The pre-production phase is where the script is written, the production stage is where filming takes place, and the post-production stage involves editing the film and putting it together as one cohesive story. *The Avengers* (2012) is an example of an hour and a half fiction feature film.

Next, a documentary is a nonfiction film depicting real-life situations, in which individuals often describe their feelings and experiences in an unrehearsed manner to a camera or interviewer (Danesi, 2008). An example of a documentary film is *Fahrenheit 9/11* (2004).
The Academy of Motion Picture Arts and Sciences defines a short film, as a film shorter than 40 minutes. Originally coined in the North American film industry, early short films were typically intended to precede feature subjects, and were often comedic in nature (Simon, 2010). One prominent example of early shorts is the Three Stooges (1925).

Animation films use film to create the illusion of movement from a series of two-dimensional drawings or three-dimensional objects. This creation starts with the preparation of a storyboard, which is a series of sketches that display the most important aspects of the story. Today, most (if not all) animated films are produced digitally on computers (Animated films, 2012). Finding Nemo (2003) is an example of a popular animated film.

Within these categories, there are a variety of genres, including: suspense, musical, thriller, and romantic comedy. One filmmaker in particular, Walt Disney, created views of femininity with representations that have been both controversial among early feminists, yet strangely popular among women (Danesi, 2008). His popularity is likely due to his sense of the mythic power of womanhood in human life. Some examples of such movies Disney created relating to femininity are Snow White and the Seven Dwarfs (1937), Cinderella (1950), and Sleeping Beauty (1959).

Two of the most popular genres are thriller and horror. Alfred Hitchcock was one of the most notable thriller filmmakers of all time with films such as The Lodger (1926), The Man Who Knew Too Much (1934), and Shadow of Doubt (1943). Every new thriller movie is either implicitly or explicitly compared to his work and the adjective, Hitchcockian, has entered the movie lexicon permanently (Hitchcockian, 2012). When it
comes to horror films, this genre has been popular ever since it came onto the pop culture scene through the pulp fiction medium. These movies are fantasies that place in the dark side of human nature, which symbolize this dark side through ghosts, vampires, zombies, the undead, serial killers, and slashers (Danesi, 2008).

**Defining Society vs. Pushing Boundaries**

Many believe that either the film industry defines society and pushes boundaries or it only reflects what is happening, but film can do both. Films from a certain time period have the ability to mirror society and truly provide a historically accurate account of what events unfolded and how they tended to alter society in many crucial ways (Peters, 2008). In the 1960’s, films began to show the feelings and emotions of a society undergoing change. Films such as *The Graduate* (1967), *Bonnie and Clyde* (1967), *The Wild Bunch* (1969) and *Easy Rider* (1969) stood as solid testaments indicating the changing tides of culture (Peters, 2008). Only film has the ability to truly relate and highlight a particular moment in history (Danesi, 2008). On the other hand, the film industry does push boundaries and defines society with new and innovative techniques and genres. Film can push boundaries by making society re-evaluate what they are doing in life and what the future holds will be. The film industry does reflect what is happening, but it does also push boundaries and define society at times.

**Blockbusters & The Oscars**

When a film earns an excessive amount of revenue or involves famous stars and captures public attention, even though it may not meet financial expectations, it is considered a *blockbuster*. Cecil B. De Mille produced the first-ever blockbuster, *The Ten Commandments* (1923). Hollywood's economic crises in the 1950’s and 1960’s,
especially during the war against the lure of television, were somewhat eased during the
summer of the mid 70’s, once the major blockbuster hits, Jaws (1975) and Star Wars
(1977) were released.

The film, *Jaws*, rewrote the formula and proved that in conjunction with effective
marketing strategies, a movie release could produce unprecedented revenues (Danesi,
2008). Today, most blockbusters usually consist of a series of movies (i.e. *Harry Potter*
and *Lord of the Rings*). If fortunate enough, these movies may be considered for an
Oscar.

The Oscars reward the previous year’s greatest cinema achievements in up to 25
categories. The winners are determined by some of the world’s most accomplished
motion picture artists and professionals. The Academy’s roughly 6,000 members vote for
the Oscars using secret ballots, which are tabulated by the international auditing firm of
PricewaterhouseCoopers (About the Academy Awards, 2012). The auditors maintain
absolute secrecy until the moment the show’s presenters open the envelopes and reveal
the winners on live television. Winning an Oscar means film studios can have a profitable
year and/or actors can have a chance at a successful, long-lasting career.

**Forms of Revenue**

For films to be deemed a success, revenue is seen as the key component. Films
are streamed through multiple distribution channels, such as the movie theaters, cable
television, or DVD. The typical window for timing of theatrical revenues runs from four
to twelve months following the film’s completion. The first three months following a
film’s completion is spent with the studio/distributor promoting the film (Rating Global
Film Rights Securitizations, 2010). Due to the increasing technological advances,
distributors have been releasing films both domestically and internationally simultaneously to reduce the risk of piracy. Not only is domestic revenue accounted for, but foreign revenue is, as well. By evaluating international earnings, this gives the production companies a better idea and understanding of the impact the film had throughout the globe.

Another form of revenue is home videos. This represents gross “wholesaler” receipts arising from the sales and rentals of DVDs, net of returns, allowances, and certain rebates (Rating Global Film Rights Securitizations, 2010). The home video release window typically begins almost immediately after the theatrical window closes. The first 12 months of home video sales typically accounts for approximately 65-75% of the total video sales revenue (Rating Global Film Rights Securitizations, 2010).

The next largest form of revenue results from television. Pay TV revenues represent receipts arising from the exploitation of a film on a pay television platform, generally a premium cable or satellite channel (such as HBO or Showtime), and may also include receipts arising from domestic pay-per-view television performance (Rating Global Film Rights Securitizations, 2010). The timing window for pay TV typically runs about six months after the theatrical window closes. On the other hand, domestic free television revenues represent receipts arising from the domestic exploitation of a film on television networks (such as ABC, NBC, CBS or Fox) and basic cable networks (such as F/X, TBS or TNT) (Rating Global Film Rights Securitizations, 2010). Timing for free TV release is typically three to four years after the theatrical window closes.

The last form of revenue for a film can be accomplished through licensing and merchandising. These represent receipts arising from both domestic and international
exploitation of the licensing of music publishing rights associated with a film’s musical score, physical sales of the film’s soundtrack, and licensing and merchandising of a film’s brand-names, characters, apparel, toys, themes and other associated intellectual property rights (Rating Global Film Rights Securitizations, 2010).

**Film Ratings**

Before films are released, they are given a particular rating which provide basic information to parents about the level of various elements in the film, such as sex, violence, and language, so that parents can determine whether the movie is appropriate for their child or not (Film Ratings, 2012). An independent board of parents, with no affiliation to the movie business, assigns the movie ratings. Their job is to rate each film, as they believe a majority of American parents would rate it, considering relevant themes and content.

The five ratings are: G, PG, PG-13, R, and NC-17. Films that are rated as “G,” allow audiences of all ages to be admitted because there is no profanity used in the film. “PG” films suggest parental supervision due to brief nudity, profanity, or depictions of violence. “PG-13” films are inappropriate for children under the age of 13, and have more than just brief scenes of nudity, violence, and profanity. Films rated as “R,” do not allow anyone under the age of 17 to be admitted without a parent present, due to adult themes, adult activity, hard language, intense or persistent violence, sexually-oriented nudity, drug abuse or other elements (Film Ratings, 2012). Finally, films that are given the “NC-17” rating are given this because the material is only appropriate for adult audiences; therefore, no one under the age of 17, even if accompanied by an adult, is to be admitted.
**Box Office Opening Weekend**

When a film is first released in each country, its success is often measured in terms of its gross for the first weekend it opened (Friday through Sunday). A large number of people usually see a movie on its opening weekend, so box office numbers are a good guide as to whether the movie will be a hit or not (Movie Terminology, 2012).

*The Avengers* (2012) had one of the largest grossing opening weekends in history, with 207 million dollars earned at the box office (Box Office Shocker, 2012). The second biggest opening weekend at the box office was *Harry Potter and the Deathly Hallows: Part II* (2011) with 169 million dollars earned, and *The Dark Knight Rises* (2012) came in third place, with 160 million dollars earned (Biggest Opening Weekends at the Box Office, 2012).


For a film to increase its chances of having a large grossing opening weekend, the marketing team behind the film must create appropriate strategies and tactics for the film’s marketing campaign. Some strategies may include a strong social media campaign, partnerships, giveaways, etc. By continuously engaging the audience with a soon-to-be
released film, marketing teams are using the Relationship Management Theory of public relations, whether they are aware of it or not.

**Film Studios**

All of the films that were analyzed for this research came from one of the following film studios: Walt Disney Studios, Lionsgate Entertainment, Warner Brothers Entertainment, 20th Century Fox Film Corporation, Paramount Pictures Corporation, CBS, Weinstein Company, Relativity Media, and Arc Entertainment. Each studio has been in existence for decades and has an impressive list of movies that have come strolling out of its studio.

The Walt Disney Studios has been established for more than 85 years and is the foundation of what The Walt Disney Company was built. Today, the studio brings quality movies, music, and stage plays to people around the globe. Feature films are released under the following banners: Disney, Pixar Animation Studios, Disneynature, Marvel Studios, and Touchstone Pictures (About Us, 2012). Some famous films that have come from Disney Studios are: *The Avengers* (2012), *Finding Nemo* (2003), and *Alice in Wonderland* (2010).

Lionsgate Entertainment is one of the newest studios, founded in 1995. Lionsgate is a nearly $2 billion diversified global entertainment corporation, with a leading presence in motion picture production and distribution, television programming and syndication, home entertainment, family entertainment, digital distribution and new channel platforms (Lionsgate Overview, 2012). This company has acquired Artisan Entertainment, Summit Entertainment, Trimark Holdings, and other available libraries. Lionsgate now manages one of the most prestigious and prolific libraries in the
entertainment industry with nearly 13,000 titles, a diverse portfolio of businesses, and a
feature film slate of approximately 12 to 15 releases per year (Lionsgate Overview,
are just a few of the many famous movies that Paramount has distributed.

Warner Brothers Entertainment, founded in 1918, is a fully integrated, broad-
based entertainment company and a global leader in the creation, production, distribution,
licensing and marketing of all forms of entertainment and their related businesses
(Company Overview, 2012). The company’s vast library, considered one of the best and
largest in the world, consists of more than 6,650 feature films, 50,000 television titles and
14,000 animated titles (Company Overview, 2012). The Harry Potter series, The Lucky
One (2012), and The Book of Eli (2010) all came from Warner Brothers.

20th Century Fox Film Corporation was founded May 31, 1935. The facility,
located in Los Angeles, California, is a fully integrated and composed of 50 acres with
the diversity to accommodate full-length features, special events, sitcoms, commercials,
music videos, etc. (About Us, 2012). Star Wars (1977), Ice Age (2002), and X-Men
(2000) all came from the Fox Studios.

Paramount Pictures Corporation, established in 1912, is a global producer and
distributor of filmed entertainment, with robust and multi-faceted divisions across all
areas, including digital, home entertainment, network, and cable television distribution
(An Overview, 2012). Paramount consists of several film labels including: Paramount
Pictures, MTV Films, Nickelodeon Movies, and Paramount Vantage. Famous films that
have come from Paramount are: Transformers: Dark of the Moon (2011), Iron Man 2
(2010), and Footloose (2011).
Established in 2007, CBS films is a multifaceted studio handling the development, financing, production, and marketing of all theatrical motion pictures. The studio plans to release four to six films a year in all genres (About us, 2012). *The Backup Plan* (2010), *The Woman in Black* (2012), and *Extraordinary Measures* (2010) all came from the CBS film studio.


Relativity Media is an American film studio founded in 2004 by Ryan Kavanaugh. To date, the company has produced, distributed, and financed more than 200 motion pictures. Released films have accumulated more than $17 billion in worldwide box office receipts including such titles as: *Immortals* (2011), *Bridesmaids* (2011), and *Limitless* (2011) (About us, 2012). 39 of the company’s films have opened at the top at the box office.

Finally, Arc Entertainment is a fully integrated distribution company providing both physical and digital distribution and sales services entertainment-based products (About Us, 2012). The company was founded in 2011 by four friends who decided to make their dreams into a reality. Films such as *Battlefield America* (2012), *Nitro Circus 3D* (2012), and *Malibu Shark Attack* (2011) all came from Arc Entertainment.

It is because of these studios that their movies have made box office opening weekend history, whether it was for good or bad. Through the use of their marketing
teams, these companies have been able to create new and ingenious ways to continuously engage their audiences to ensure their movies a spot in film history.

**Current Marketing Strategies for Films**

In today’s world, marketing professionals use certain strategies and tactics that they find to be the most beneficial. The first step that marketing professionals take to market their films is to release a theatrical trailer about a year prior to release (Ross, 2012). The idea of the trailer is to give the audience an idea of what the movie is, but leave them wanting more as soon as the trailer is over.

About the same time as the trailer is released, the official website for the film is released and ready for the public to view. It is when this website is unveiled that the marketing teams begin to work on their Internet marketing campaign. These campaigns include the use of social media platforms such as: Twitter, Facebook, YouTube, etc., to get the fans excited (11 innovative ways, 2012). By utilizing these platforms, marketing professionals are able to develop unique and innovative ways for fans to interact with the film.

As the movie release becomes closer, marketing professionals try to utilize all of the traditional marketing tactics to ensure their film is getting maximum exposure. Getting press coverage in magazines, newspapers, billboards, and television shows helps reach more audiences (Ross, 2012).

Another common strategy that most marketing professionals utilize is a press junket. This event allows journalists, entertainment reporters, and movie critics to be flown out to a special location to have interviews with the stars and creators of the film (Junket, 2012).
Moreover, having A-list celebrities in the film helps marketing efforts tremendously. Celebrities have dedicated fans that follow their every move, one of which includes seeing every movie they are in. Having such celebrities in a film will help market the film itself. Joe Mundo, producer of *Sunset Strip* (2012), said in an interview that by having A-list celebrities in a film it greatly enhances the film’s chance of earning more and will help with the marketing campaign simultaneously.

Another current strategy that is used in marketing films is product tie-ins and corporate partnerships (Ross, 2012). For example, in the weeks leading up to the release of *The Avengers* (2012), Target and Red Baron Pizza released commercials that tied their products to the film (The world’s tiniest, 2012). Also, Burger King released several toys in kid’s meals that were characters from the film.

Finally, one of the last ditch efforts marketing professionals do to create buzz about a film right before the release is the creation of a “publicity blitz.” The idea of such a stunt is to entice the public and make them feel like the film is a “can’t miss event” (Advertising blitz, 2012).

David Ross (2012) stated:

“Movie marketers will plaster the sides of buses with huge ads, place billboards all around the city, run tons of teaser trailers on TV, place full-page ads in major newspapers and magazines, and the movie's stars will show up on all of the major talk shows.”
Relationship Management Theory

Defining Public Relations & Relationships

The authors of *Effective Public Relations* (Cutlip, Center, & Broom, 1994) defined public relations as "the management function that establishes and maintains mutually beneficial relationships between an organization and the publics on whom its success or failure depends" (p. 6).

Moreover, public relations is based upon and judged based by its outputs such as its relationship with the media, produced events, advertising, and publicity (Ledingham & Bruning, 2000). Unfortunately, behavioral outcomes are not considered when describing public relations.

Relationships begin when partners change their behavior towards one another and start to complete certain actions that make the other feel like there is a relationship in place. Changing behavior for a relationship can affect many things (Broom, Casey & Ritchey, 1997). For example, it can affect one’s mood, point of view, circumstances, etc., depending on the type of relationship one may find themselves in.

Lindenmann (1998) argued:

“The measurement of relationships is the key to successful public relations performance evaluation.”

**What is Relationship Management Theory?**

The relationship management theory believes that public relations balances the interests of organizations and the public through managing strong relationships with the intended target audience.

These relationships are represented by the patterns of interaction, transaction, exchange, and linkage between an organization and its publics. Though dynamic in
nature, organization–public relationships can be described at a single point in time and tracked over time (Chun-ju Flora, 2005). Due to the fact that public relations communications has become more interactive with its publics, many believe it is more important to focus on developing mutually beneficial relationships with its publics or audiences, instead of just focusing on managing the communication between the public and the organization (Bruning, 2001).

Likewise, researchers are now focusing their attention on understanding what influences the development and maintenance of a mutually beneficial relationship between an organization and its publics. Within relationships, there are antecedents that affect the relationship between an organization and its publics. For example, such antecedents are perceptions, motives, needs, behaviors, etc. (Cutlip et al., 1994). These antecedents need to be examined carefully to ensure that an organization maintains a mutually beneficial relationship with its public.

Hon (1999) suggested that the relational perspective, not only is increasing in popularity with academics, but with practitioners as well. Hon believes that the belief of developing and maintaining long-term relationships between an organization and its public is steadily increasing with public relations practitioners and scholars alike (Ledingham, 2008).

According to Sallot, Lyon, Acosta-Alzuru, and Jones (2003), who examined the status of theory building in public relations, the second most commonly used perspective in public relations scholarship is the relationship management theory. Moreover, Ledingham (2003) argued that relationship management meets the acceptable criteria for a general theory of public relations (Ki & Hon, 2007).
History of Relationship Management

Over the past 10 years, research examining the influence of Relationship Management Theory has steadily increased (Bruning, Castle, & Schrepfer, 2004). Relationship management’s origins can be traced back to Ferguson’s (1984) conference paper that suggested relationships be at the core of public relations scholarship.

Ferguson felt the need to define and measure relationships between organizations and publics since she was the first person to urge the matter in the field of communication. She conducted an early study that analyzed 171 abstracts published in the Public Relation Review over a period of nine years, from 1975 to 1984 (Ledingham, 2003). In this study, Ferguson proposed that relationships should be the primary unit of analysis in public relations.

Based on her findings, she discovered that there were multiple dimensions that would help relationships be categorized: dynamic/static, open/closed, and satisfactory/unsatisfactory. It is because of her findings that future scholars were able to build off of her research. A year later, Cutlip, Center, and Broom (1985), as previously mentioned, defined public relations as "the management function that identifies, establishes, and maintains mutually beneficial relationships between an organization and the various publics on whom its success or failure depends" (p. 6).

Seven years later, Grunig (1992), suggested that more focus was needed on enhancing the ability of the organization to meet its goal by building and maintaining relationships with its intended target audience. Finally, 10 years after Grunig completed his research, Kent and Taylor (2002) found that the study and practice of public relations
has developed a new emphasis on building, nurturing, and maintaining relationships (Bruning, Castle, & Schrepfer, 2004).

Ledingham created five developments that helped place public relations study and the practice of relationships at the core of research for scholars. Those developments include: (a) recognition that the field of public relations should focus on relationships, “not the organization, nor the public, nor the communication process,” (b) a reconceptualization of public relations as a management function with the need for strategic planning and evaluation, (c) construction of models of organization-stakeholder relationships, including antecedents, maintenance processes, and consequences, (d) the distillation of relationship attributes from the literature of interpersonal relationships and related disciplines and, (e) development of organization-stakeholder relationship scales to measure relationship quality (Ledingham, 2008).

Cutlip, Center and Broom incorporated relationships and its importance as the core of public relations into their public relations text (1985). It is because of this incorporation that led future researchers to develop and explore the idea of this up and coming concept (Ledingham, 2008).

Five years later, Broom and Dozier (1990) proposed an approach to determine the level of agreement and accuracy between organizations and publics as indicators of relationship quality. To do so, researchers would (a) determine levels of agreement between organizations and publics concerning key issues, and then (b) identify the degree to which an organization and its key publics can accurately predict each other’s position on an issue (Ledingham, 2008).
J.E. Grunig (1993) stated,

“Practitioners must be able to demonstrate that their efforts contribute to the goals of these organizations by building long-term behavioral relationships with strategic publics . . . if their work is to make organizations more effective” (p. 136)

**Why Relationship Management Is Used**

This approach holds appeal for scholars and practitioners alike because it requires that practitioners develop initiatives centered on the notion of mutual benefit, thus maintaining satisfaction between an organization and its publics (Ledingham & Bruning, 1998).

Hon and J. Grunig (1999) argued that the value of public relations is in relationships that an organization develops and maintains with key publics.

Hon and J. Grunig (1999) wrote,

“Effective organizations choose and achieve appropriate goals because they develop relationships with publics, whereas ineffective organizations cannot achieve their goals, at least in part, because their publics do not support and typically oppose management efforts to achieve what publics consider illegitimate goals” (p. 8).

The success of this perspective is based upon public relations practitioners who have used the theory and are able to assess the behavioral changes that took place because of the relationship built between the organization and its publics, as opposed to just measuring the amount of communication produced (Bruning, Castle & Schrepfer, 2004).
Why Relationship Management Is Important

Research shows that attracting a new customer to an organization may be as expensive as, five times the cost of retaining a current customer (Kotler, 1994). Thus, determining the variables that may influence customer retention has become an especially important area of examination for organizational researchers (Bruning & Hatfield, 2002).

The essence of the relational perspective is captured in Center and Jackson’s (1995) observation that: “The proper term for the desired outcomes of public relations practice is public relationships. An organization with effective public relations will attain positive public relationships” (p. 2).

Ledingham and Bruning (1998) found that consumers who ranked an organization highly with regard to the five relationship dimensions were more likely to use that organization’s services when given a competitive choice.

Based on the results, they created a theory of loyalty that reads, “To be effective and sustaining, relationships need to be seen as mutually beneficial, based on mutual interest between an organization and its significant publics,” and argued that “the key to managing successful relationships is to understand what must be done in order to initiate, develop and maintain that relationship” (p. 27).

Also, company production/operating methods can influence the publics’ opinion. For example, when knowledge of company operating characteristics are not easily seen or accessed by consumers, this may make them feel like the organization is hiding something from them (Chun-ju Flora, 2005). This is important for companies to keep in the back of their minds because it shows that stakeholders and/or the target audience have
an influence on the success of the company/product.

**Studies, Models, & Scales**

Ledingham & Bruning (1998) stated,

“If the ultimate goal of public relations is to build mutually beneficial relationships between an organization and its publics, then measuring the outcomes of those relationships provides an important indicator of public relations effectiveness.”

Ledingham and Bruning (1998) were able to combine relationship items into five relationship “dimensions.” This was the first quantitative study of organization-public relationships. The five dimensions were: trust, openness, involvement, investment, and commitment. The dimensions were then tested to determine their role in the public’s opinion of the organization.

The result led Ledingham and Bruning to propose “Theory of (Stakeholder) Loyalty” that determined a positive outcome for an organization in regards to its public’s ratings of the organization’s performance regarding the five relationship dimensions. In this way, Ledingham and Bruning demonstrated that relationship quality could serve as a predictor of public behavior (Ledingham, 2008).

Bruning and Ledingham decided to further their investigation because concerns were raised that the five dimensions were measured using only single times. Their next investigation led them to develop a multiple measure scale.

The results from that investigation show that organizations and the public have (1) personal relationships engaging in actions that build a sense of trust, demonstrate investment in key public members, and that a personal interest is demonstrated by the
organization toward key public members, (2) professional relationships delivering services in a businesslike manner, insuring that services meet the business needs of the key public member, and demonstrating a financial investment in the organization-public relationship, and (3) community relationships ensures that the organization is open about future plans, that the organization be active in community development, and that the organization be involved in improving social and economic aspects of the community (Bruning and Ledingham, 1999).

Moreover, J. E. Grunig and Hunt (1984) developed a theory of public relations based, in part, on systems theory. A system is, according to Infante, Rancer, and Womack (1993), “a set of interdependent units which work together to adapt to a changing environment” (p. 81). Theorists usually identify systems as closed and open. In open systems, resources are exchanged with other subsystems in the environment through an open resource. In closed systems, the boundary between other subsystems in the environment is blocked (Grunig & Hunt, 1984).

Organizations must interact with the others to help obtain resources that may be needed for survival. Public relations is valuable in the fact that it can help an organization build a relationship with other stakeholders and/or the public and minimize the possibility of conflicts (Chun-ju Flora, 2005).

The finding in this study is that, when an organization realizes its need for the other stakeholders, it will either compete or work with its publics in acquiring the necessary resources for its survival. As a result, this kind of realization will influence the type of interactions the organization intends to have with its publics, whether it is to reach a win–win or win–lose outcome (Chun-ju Flora, 2005).
In another study that helped advance this theory, Huang (1997) suggested the attributes of control mutuality, trust, commitment, and satisfaction as measures of relationship quality. Then, Hung (2005) completed a study based on 40 qualitative interviews with 36 multi-national companies in nine cities in China and Taiwan. Hung discovered additional types of relationships for which companies have developed with their Chinese publics: mutual communal, covenantal, contractual, symbiotic, manipulative, and exploitative relationships. From this study, Hung was able to find out what types of relationships were mutually beneficial to help reach a win-win result. (Chun-ju, Flora, 2005).

**Silver Screen Relations**

**The Extension**

Silver Screen Relations is the extension of the public relation’s theory of Relationship Management. This extension was created and designed specifically for the film industry to help enhance a film company’s chance of earning more on opening weekend at the box office.

This extension states that constantly engaging the audience regarding a particular film can ensure that individuals’ excitement and anticipation for the film is bursting at the seams. Marketing teams can utilize this extension by creating games on Facebook or Twitter, posting interviews with the stars of the film, creating contests that relate to the film, or by streaming fan-made videos on YouTube. The possibilities are truly endless when it comes to creating new and innovative techniques to keep the audience engaged and ensure their participation.
In addition, by following Ledingham and Bruning’s theory, this extension will show that by utilizing the five dimensions of public relations programs: trust, openness, involvement, investment, and commitment, that it will create a positive outcome for a films opening weekend.

These five dimensions can be applied particularly to the film industry; however operational definitions need to be defined and stated. Below is a list of the five dimensions and their operational definitions.

- **Trust**: the level of confidence that both parties have in each other to ensure a mutually beneficial relationship.
- **Openness**: an honest way of interacting with the other party without concealing anything.
- **Involvement**: a way to constantly engage the other party through the use of marketing strategies and tactics.
- **Investment**: the act of investing money for future profit.
- **Commitment**: the extent to which both parties believe and feel that the relationship is worth spending energy on to maintain and promote.

**Why Silver Screen Relations Is Important**

This extension is extremely important for the film industry and today’s studies of public relations. An academic extension such as this one has yet to be developed and implemented into today’s marketing strategies for film companies. If this extension were actually used in the film industry, marketing professionals would soon realize how much easier it would make their jobs. All the marketing professionals have to do is use their creativity and generate excitement about the film with their key audiences, if they utilize
this extension. By following the five dimensions of Relationship Management and creating constant interaction with its key public, films will be more successful on opening weekend at the box office.

This extension is important to the field of communication because it allows doors to open for further research regarding this topic. If more scholars studied the Relationship Management Theory, more extensions could be developed and used for a variety of industries. Silver Screen Relations is a stepping-stone for further research to be conducted in the public relations field of communication.

Silver Screen Relations Put To The Test

To show that this extension works when applied to the film industry, one of the films with the largest grossing opening weekend at the box office during 2012 will be examined. *Hunger Games* (2012) earned approximately $152 million dollars opening weekend, (Opening Weekends, 2012). The extensive interactive marketing campaign was a big aspect of why the film earned so much opening weekend.

Now, *The Hunger Games*’ marketing campaign will be analyzed in regards to the Silver Screen Relations extension. The campaign budget for this film was extremely small, $45 million dollars to be exact. Since the budget was small, the marketing professionals decided to utilize the only free type of advertising they could, social media.

On December 15, 2011, 100 days before the movie’s release, the studio created a new poster and cut it into 100 puzzle pieces. From there, digital versions of those pieces were given to 100 websites and asked them to post their puzzle piece on Twitter (44 ways, 2012). Fans had to search Twitter to put together the poster, either by printing out the pieces and cutting them out or by using a program like Photoshop.
The film’s Facebook page had the most traffic due to the variety of activities the page offered. The page released exclusive updates, had photos from mall tour events, allowed users to create “District Identification Passes,” had an iOS game, allowed users to listen to some of the songs from the movie, had a tab where users could learn more about the tributes from the film, chose a “fan of the week” to interview, a note from Suzanna Collins was posted for users to view, and the first two chapters of the book were offered to be read digitally (44 ways, 2012). Also, The Capitol Facebook page was created to post images and trailers from the film. Each update was designed as if it was directly from the Capitol. Each of the 12 “districts” from the book had its own Facebook page as well.

The film’s YouTube channel, streamed videos that were branded from “Capitol TV Productions” and “had been officially sanctioned by the Capitol for the consumption of District citizens.” There was a “District Citizen Reel” where fan-made videos were posted for all to view too.

*The Hunger Games* was one of the few films to have a Tumblr blog. The marketing team created the “Capitol Couture” fashion blog. It had cover stories, profiles of characters, fashion guides, etc. District Style Challenges were created and gave away Nordstrom gift cards to winners of the contests and allowed their work to be featured on the blog.

Besides taking over the social media world, the marketing team used all the typical marketing strategies such as: giving away 80,000 posters, gracing the covers of 50 magazines, and advertising on 3,000 billboards and bus shelters (How Hunger Games,
The team also set up press junkets and television appearances for the stars of the film to attend.

Now after analyzing all of the strategies and tactics this marketing team developed for the film, it is clear to see that it followed the Silver Screen Relations extension of Relationship Management Theory. First, the marketing team ensured that there was always constant interaction with the film’s key public, prior to the release in theaters. For example, the use of Twitter and the 100 puzzle piece search allowed the public to actively engage and feel like they were part of the film’s journey to theaters.

It is also seen that, the extensive amount of activities offered on the film’s Facebook page was more than enough to keep the film’s key public entertained and engaged up until the release of the film. By making Facebook pages for all 12 Districts, allowing users to create their own identification pages, and spotlighting a fan of the week, every week, the public felt like they were actually part of the film and kept their interest at a maximum. This is the type of constant interaction that is needed to make this extension successful.

Finally, not only did the marketing team for this film engage and interact with its target audience via social media, but it also interacted with its public by giving away thousands of posters, allowing fans to meet the stars of the film at special promotional events, and read detailed information about the film in some of the public’s favorite magazines.

The marketing team for *The Hunger Games* not only created constant interaction and engagement with its key public, but it followed the five dimensions of the Relationship Management Theory. Trust of the film was kept and the expectations of the
film were met, Openness remained open because nothing was concealed about the film through its strategies and tactics, the campaign’s involvement was at its highest by utilizing 6 or more strategies and tactics, and the commitment of the audience was at its best because the audience actively engaged in all of the strategies and tactics available. The investment aspect of the film was on the lower end because the budget was under $100 million; however that did not affect the outcome of the film’s opening weekend because the other aspects of the campaign were much stronger.

It is clear to see that because the marketing campaign for *Hunger Games* created an interactive and engaging relationship with its key public and followed the five dimensions of Relationship Management, the film had a successful opening weekend at the box office. On the page below, a diagram depicting the differences and similarities between Relationship Management and Silver Screen Relations has been provided.
Comparing/Contrasting Relationship Management Theory and Silver Screen Relations

<table>
<thead>
<tr>
<th>Relationship Management Theory</th>
<th>Silver Screen Relations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Used for variety of organizations</td>
<td>Strictly for the film industry</td>
</tr>
<tr>
<td>Any organization can benefit</td>
<td>Film companies benefit</td>
</tr>
<tr>
<td>Focus is “future” of the company</td>
<td>Focus is “opening weekend”</td>
</tr>
<tr>
<td>Strategies: social media, events, press releases, telephone conversations, etc.</td>
<td>Strategies: trailers, posters, contests, partnerships, cast appearances, social media</td>
</tr>
<tr>
<td>Old</td>
<td>New</td>
</tr>
</tbody>
</table>
Content Analysis

The research method that was used for this thesis is a content analysis. *Merriam-Webster Dictionary* defines a content analysis as “an analysis of the manifest and latent content of a body of communicated material through a classification, tabulation, and evaluation of its key symbols and themes in order to ascertain its meaning and probable effect.”

A content analysis can be used for multiple applications. For example, it can be used for examining trends and patterns in documents, determining authorship, or it can provide an empirical basis for monitoring shifts in public opinion (Stemler, 2001).

Moreover, a content analysis is all about coding; however, there are two types of coding that can be utilized for this type of method. Emergent coding is when categories are already established because of previous examination of the data. Priori coding is when the categories are established prior to the analysis based on a theory (Stemler, 2001). For this particular thesis, priori coding was used to complete the content analysis. Eventually, coding units are developed to help the research develop particular findings.

Once the researcher has coded everything necessary to complete the research, he or she will begin to find common themes that are apparent in the research. This takes a lot of time and effort to code and may involve other “coders” to help speed up the process. All coders need to be trained to ensure no values or perceptions will sway the results of the research. After the research has been coded, it is best to present a table to articulate to the reader the findings in an easy and understandable way.
Research Question

RQ1: How are the five dimensions of Relationship Management Theory (trust, openness, investment, commitment and involvement) related to the largest and smallest box office opening weekends from 2010-2012?

Research

To understand film production companies’ strategies prior to opening weekend, the top three movies from 2010-2012, and the top three worst movies from 2010-2012 were chosen, based on which had the highest and lowest grossing opening weekends. Surprisingly, 12 out of the 18 films were from previously printed material, such as a comic book or a novel. After each movie was chosen, it was then analyzed to see what the marketing strategies and tactics were for the film, prior to opening in theaters.

Opening Weekends

The top grossing box office opening weekend in 2012 was for *The Avengers*, which opened May 4, 2012. With an astonishing 207 million dollars made in just three days of its opening (Opening Weekends, 2012). This record breaking number put *The Avengers* on top with the highest grossing opening weekend in history.

*The Dark Knight Rises* earned 160. 8 million dollars opening weekend in July of 2012, starring Christian Bale and Anne Hathaway (Opening Weekends, 2012). This is the third installment for the Dark Knight series.

Finally, the movie that placed third for the highest opening weekend in 2012 was *The Hunger Games*, which opened March 23, starring Jennifer Lawrence. One hundred and fifty two million dollars was made its opening weekend, placing *The Hunger Games* in the fourth spot for most money made opening weekend (Opening Weekends, 2012).
Piranha 3DD, starring Danielle Panabaker, earned 182 thousand opening weekend, placing the film in second place for having one of the worst opening weekends at the box office in 2012 (Opening Weekend, 2012).

Battlefield America earned the top spot for worst opening weekend at the box office for 2012. This film earned a mere 113 thousand during its first three days in theaters. Marques Houston starred in this film.

The last film to round out the top three of worst opening weekends in 2012 was Nitro Circus the Movie 3D. This film earned 1 million dollars opening weekend. Travis Pastrana is the star of this film, along with the rest of the Nitro Circus (Opening Weekend, 2012).

The movie that made it to number one in 2011, for record-breaking numbers, was Harry Potter and the Deathly Hallows Part II. It opened the weekend of July 15, 2011 and made 169 million dollars. The Harry Potter movie series are based on a series of seven books written by J.K. Rowling. The last book was made into two movies, this film being the last of the series.

The Twilight Saga: Breaking Dawn Part I made it to second place in largest box office opening weekends with 138 million dollars (Opening Weekends, 2012). The film came out the weekend of November 18, 2011, and was the first of a two-part film series finale, starring Kristin Stewart and Robert Pattinson. Stephenie Meyer is the author of the Twilight series.

Transformers Dark of the Moon rounded out the top three for 2011, making 98 million dollars on the weekend of June 29 (Opening Weekends, 2012). The movie is based on a toy line and television series that started in the 1980’s.
"Hoodwinked Too: Hood vs. Evil" came in first place for the year of 2011, with the worst opening weekend, only earning a mere 4.1 million dollars at the box office. This film starred Glenn Close and Hayden Panettiere.

Next, "Prom," starring Aimee Teegarden, earned 4.7 million dollars during its opening weekend at the box office in April. This placed the film in second place for the worst opening weekend in 2011.

"What’s Your Number," starring Anna Faris and Chris Evans, earned 5.4 million dollars in September, rounding out the top three worst grossing opening weekends at the box office in 2011. This film was based off of Karyn Bosnak’s book, "20 Times a Lady."

In 2010, the film that had the largest opening weekend was Iron Man 2, starring Robert Downey Jr. The film made a staggering 128 million dollars, the weekend of May 7 (Opening Weekends, 2012). Iron Man is based off of a fictional character created in a comic book series called, “Tales of Suspense.”

"Harry Potter and the Deathly Hallows Part 1" came in second place in 2010 for one of the largest box office opening weekends. Opening the weekend of November 19, the film earned 125 million dollars (Opening Weekends, 2012). This was the first film in the two-part series finale.

Finally, "Alice in Wonderland," which opened the weekend of May 5, rounded out the top three in 2010 for the largest opening weekend with 116 million dollars (Opening Weekends, 2012). Starring Johnny Depp, this movie was remade after the classic book “Alice in Wonderland,” written by Charles Dodgson.
In 2010, *MacGruber*, starring Will Forte, had the worst opening weekend, only earning about 4 million dollars. The film was created from a reoccurring sketch on Saturday Night Live, beginning in 2007.

*Jonah Hex*, starring Megan Fox and Josh Brolin, only earned 5.3 million dollars its opening weekend in June of 2010. The film was created from a comic book series published by DC comics.

Finally, *Extraordinary Measures*, the last film rounding out the list for 2010, only earned 6 million dollars it opening weekend. This film has stars such as Brendan Fraser, Kerri Russell, and Harrison Ford in it.
Method

The type of method that needed to be conducted to conclude accurate results for this research was a qualitative content analysis. By conducting a content analysis, one will be able to see the common themes throughout the marketing campaigns for each film. I, the researcher of this study, coded all 18 film campaigns based upon information that was discovered online.

The top three films’ with the highest opening weekends from 2010-2012 and the top three films’ with the lowest opening weekends from 2010-2012 were chosen to be analyzed for this research. All 18 films were placed into a coding table and examined carefully based upon 12 variables. Each film’s marketing campaign was diligently assessed based upon the marketing strategies and tactics the film’s campaign implemented.

The 12 variables that were used were:

- Total Budget
- Posters
- Trailers
- Social Media
- Cast Appearances
- Partnerships
- Contests

From there, the last five variables were placed into the coding table to help examine whether or not the film’s marketing campaign utilized the five dimensions of the Relationship Management Theory proposed by Ledingham:
• Trust
• Openness
• Involvement
• Investment
• Commitment

Each one of the 18 films’ coding tables are placed in Appendix A. Below is a sample of the table that was used for this research.
Unit of Analysis:
The Campaign

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

<table>
<thead>
<tr>
<th>Variables</th>
<th>Film:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Budget</td>
<td></td>
</tr>
<tr>
<td># Posters</td>
<td></td>
</tr>
<tr>
<td># Trailers</td>
<td></td>
</tr>
<tr>
<td># Of Social Media Platforms</td>
<td></td>
</tr>
<tr>
<td># Of Cast Appearances</td>
<td></td>
</tr>
<tr>
<td># Partnerships</td>
<td></td>
</tr>
<tr>
<td># Contests</td>
<td></td>
</tr>
<tr>
<td>Trust</td>
<td></td>
</tr>
<tr>
<td>Openness</td>
<td></td>
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<tr>
<td>Involvement</td>
<td></td>
</tr>
<tr>
<td>Investment</td>
<td></td>
</tr>
<tr>
<td>Commitment</td>
<td></td>
</tr>
</tbody>
</table>
Results/Analysis

Films from 2012

*The Avengers* marketing campaign had an astonishing $100 million dollar marketing budget. This large budget allowed for multiple posters to be printed and published, numerous trailers to be released, and quite a few contests that allowed fans of the film to win some pretty extravagant prizes. The utilization of partnerships was one of *The Avenger’s* strongest points of execution for marketing the film. The film had the most partnerships of any of the films used for this thesis.

Each of the dimensions of the Relationship Management Theory were utilized. The film’s fans actively engaged with all of the strategies and tactics that they could, the campaign utilized six or more strategies, nothing was concealed about the film through its strategies and tactics, and trust was kept between the film and its audience because expectations were met. The only dimension that the film did not earn the top score was for investment; it received the second best score. It was clear that the film’s marketing campaign utilized the five dimensions of Relationship Management Theory accurately based on what it earned in the coding table.

*The Dark Knight Rises* had one of the largest marketing budgets out of all the films used for this research. The film’s marketing budget was close to $150 million dollars. This film’s marketing campaign utilized partnerships, social media platforms, and cast appearances the most out of any of their strategies or tactics. It proved that by using seven social media platforms throughout the duration of the campaign, to be a large part of the success opening weekend. Fans were constantly interacting with the film’s social media platforms and they could not get enough of the film.
The film’s marketing campaign did utilize the five dimensions of Relationship Management Theory. Each of the dimensions was utilized for this campaign. Trust was kept with the film’s audience, nothing was concealed about the film, the involvement of the campaign was at the highest it could have been, and the audience actively engaged in all of the strategies and tactics that they could have. The only dimension of the film that did not earn the top score was for investment; it received the second best score.

Unlike *The Avengers*, *The Hunger Games* had a drastically smaller marketing budget, $55 million dollars less to be exact. Even though the film’s marketing budget was a lot smaller compared to some of the other larger film’s marketing budgets, it still did not affect the film’s outcome opening weekend. Since the budget was smaller, the marketing team for the film utilized social media and had one of the best social media campaigns in years. With the use of six social media platforms, the campaign created virtual worlds that allowed fans to feel like they were part of the different districts and allowed fans to gain inside access to the film. The marketing team also added a lot more cast appearances prior to the release of the film to help promote it.

The film’s marketing campaign did follow the five dimensions of Relationship Management Theory. Each of the five dimensions was utilized, which is the key to making the campaign successful. The film scored extremely high in all of the dimensions except for investment; the film earned the lowest score in that dimension. Even though the campaign earned the lowest score in the investment dimension, it still did not affect the outcome for the film opening weekend, which proves that budget is not everything when it comes to marketing films.
The film, *Piranha 3DD*, it was not as successful at following the five dimensions of Relationship Management Theory. The film scored the lowest it could have in each of the five dimensions, except one, involvement. While the film did have a few partnerships and utilized some social media platforms, they were not executed in the best possible way. Nothing exciting such as “virtual worlds” or contests was placed on the social media platforms; this made it difficult for the fans of the film to even participate.

Even though the marketing budget for this film was extremely lower than most, it still could have utilized the social media platforms and cast appearances better. *The Hunger Games* had a low budget and still managed to have one of the best opening weekends in 2012. The strategies and tactics that were designed for this film’s marketing campaign were extremely poor and were not executed properly.

*Battlefield America* had a marketing budget of approximately $20 million dollars. A lot more could have been done with this marketing campaign because the marketing budget was not outrageously small. The campaign only utilized four out of the six strategies and tactics for marketing the film. The strategies they implemented were: trailers, social media platforms, contests, and posters. Utilizing partnerships and more cast appearances could have helped market the film better and it could have earned more opening weekend.

When it came to the five dimensions of Relationship Management Theory, this campaigns score was mediocre in all of the dimensions. The audience of the film only engaged in three of the strategies and tactics; therefore, more creative strategies and tactics could have been created to expose more of the film, and the trust between the
audience and the film was kept the same because there were no real expectations for the film. Execution of the campaign was not at its best.

Finally, rounding out the films for 2012, *Nitro Circus 3D* had a marketing budget of approximately $30 million dollars. While the film’s marketing campaign did implement six or more strategies and tactics, many of the strategies and tactics were not as impactful as they could have been. For example, only two major contests were done to promote the film. With a budget of $30 million dollars, more contests could have been created to help with the marketing. In addition, while the film’s campaign did use four social media platforms, more exclusive looks, cast interviews, pictures, games, etc. could have been created and put on the social media platforms to help gain more fan interaction.

The film’s campaign followed the five dimensions of Relationship Management Theory, but the scores were all over the place. Nothing was concealed about the film through its strategies and tactics; however, the audience’s engagement with the strategies and tactics was minimal. Also, trust between the audience and film remained the same because expectations of the film were mediocre. If the campaign had implemented appropriate strategies and tactics, then the campaign would have fulfilled the five dimensions and could have enhanced its chances of earning more opening weekend.

**Films from 2011**

*Harry Potter and the Deathly Hallows Part II* had a very large marketing budget of up to $150 million dollars. This film is a great example of how following the five dimensions of the relationship management actually works. A portion of the budget went into the making of nearly 40 different posters that were available for fans of the film to
purchase or download. Cast appearances, social media platforms, and contests were some of the campaign’s other strong points. The campaign made sure to include the audience in whatever strategies and tactics that they could. Posting photos of the stars, behind the scene footage, games, and allowing the audience to read the books online were just a few of the many reasons fans loved to be involved with the film’s campaign.

The five dimensions of Relationship Management were followed throughout the entirety of the film’s campaign. The film scored the highest in every dimension. By developing six or more strategies, concealing nothing about the film, maintaining the trust level between the audience and the film, and maximizing the exposure fans had with the film prior to the release, was what made this campaign so successful.

*Breaking Dawn Part 1* had a large marketing budget that was approximately $50 million dollars. This campaign utilized the five dimensions properly and implemented the strategies and tactics accurately. The use of cast appearances, contests, and posters were some of the campaign’s strongest aspects. With an astounding 23 cast appearances, this campaign had the most cast appearances out of any of the films used for this research. This campaign also had the most contests (9) in regards to marketing the film as well.

The film’s marketing campaign did follow the five dimensions of Relationship Management Theory. The film scored the highest that it could in all five dimensions, except the dimension of investment. The audience actively engaged in all of the strategies and tactics that they could have, such as using the social media platforms developed for the film, buying numerous posters, and attending all of the cast appearances. Nothing was concealed about the film, helping make it very transparent for the audience.
Transformers Dark of the Moon had a marketing budget of approximately $75 million dollars. The campaign produced 24 different posters up until the release of the film; therefore, enticing the audience’s excitement for the release. The campaign’s strongest aspects were in the departments of partnerships, posters, and cast appearances. Partnering with large, recognizable companies such as General Motors and Burger King was a great way for the film to be marketed to a wide array of audiences.

All five of the dimensions of the theory were completed properly throughout the entirety of the film’s marketing campaign. The film scored the highest in all of the dimensions except the investment dimension. Concealing nothing through its strategies and tactics and ensuring the active participation from its audience through the strategies was a smart move the campaign made. Completing all five dimensions properly helped the film’s chances of earning more opening weekend because it had a large, dedicated fan following that couldn’t wait to see the film as soon as it hit theaters.

Hoodwinked: Hood vs. Evil had a small marketing budget of $15 million dollars. The strategies and tactics for this campaign fell short when it came to helping the film earn a lot opening weekend. The strongest aspect of the film was that it had nine posters created for fans to buy or download.

This film did not follow the dimensions properly. The audience did not engage in the strategies and tactics that were offered to them and trust was broken because expectations of the film were not met. Many people who had seen the original version of this movie were pleasantly surprised by how much they enjoyed it; however, when audiences went and saw this film, they were left with disappointment. Audiences felt that
this sequel did not live up to the original and were disappointed that their expectations were let down.

Like some of the other campaigns researched for this thesis, even though this campaign developed six or more strategies, they were poorly executed. There was only one trailer and partnership for the entire campaign and the social media platforms were not utilized appropriately.

*What's Your Number* had a marketing budget of $20 million dollars. While the campaign did try and utilize the strategy of cast appearances, five was just not enough. Another item that hindered this campaign was that it had no partnerships. Not having any partnerships decreased the film’s chances of reaching a broader audience. Moreover, only having one official trailer for the campaign was not the best route to take either.

This campaign did not utilize the five dimensions of relationship management the best that they could have. In regards to the five dimensions, the campaign ranked mediocre with each dimension. The audience of the film only interacted with four of the strategies and tactics that were offered to them and trust did remain the same because thoughts about the film, prior to the release, were mediocre. If better strategies and tactics had been created, the campaign could have ranked higher with the five dimensions of relationship management.

Finally, rounding out the films for 2011 was the Disney movie, *Prom*. This film had a marketing budget of approximately $10 million dollars. Because the marketing budget was fairly small, the campaign focused on numerous cast appearances. With 10 cast appearances, this was the campaign’s strongest area in regards to strategies used for
marketing. There were zero partnerships related to this campaign and two official posters and trailers were created.

The film’s campaign ranked mediocre in regards to the five dimensions. The audience only engaged in three of the strategies and tactics, such as the contests and social media platforms. If more strategies and tactics had been created, the campaign could have been more successful.

**Films for 2010**

*Iron Man 2* had a marketing budget of $100 million dollars. This campaign had several strengths. For example, 45 posters were created for fans to buy or download, the film had approximately 18 partnerships with various companies, and there were 12 contests that had extravagant prizes related to the film. This campaign had one of the most posters out of any of the campaigns researched for this thesis. In addition, the numerous partnerships helped the film’s campaign reach a broader audience and helped enhance its chance of more people attending opening weekend.

In regards to the five dimensions, this campaign properly completed each dimension throughout the entirety of the campaign. Trust was kept between the audience and the film because expectations were met and the strategies and tactics that were implemented were transparent. This campaign scored very high in each of the five dimensions and is a great example of how beneficial, if used properly, the five dimensions really are.

Like *Harry Potter and the Deathly Hallows Part II*, *Harry Potter and the Deathly Hallows Part I* had a marketing budget of $150 million dollars. Cast appearances and posters were two of the campaign’s strongest areas. Approximately 66 posters were
developed for this campaign, making this campaign the winner for the most posters out of any of the other campaigns researched for this thesis. Ten cast appearances were conducted to help promote the film throughout the United States and each cast appearance was published on the film’s social media platforms. It is through these social media platforms that fans were able to constantly interact with the film.

This campaign scored very high in all five of the dimensions of Relationship Management. Like the film’s second part, nothing was concealed about the film through its strategies and tactics and fans of the film interacted with as many strategies as they were offered. Most importantly, trust between the audience and the film was kept and the film exceeded many fans’ expectations.

*Alice in Wonderland* had a marketing budget of $75 million dollars. The areas of contests and posters were the campaign’s strongest aspects. 10 contests were developed that allowed fans to interact with the film and have a chance to earn some pretty unique prizes. One of the most innovative things that this campaign did was buy out the front page of the *LA Times* and plaster a picture of actor Johnny Depp’s face as the Mad Hatter on it. This caught the attention of millions of people and was well worth the money.

Social media played an important role in this campaign as well. The four social media platforms that were used enabled the audience to look at behind the scene pictures, look at videos, and have a chance to get a first glance at each of the posters that were released throughout the duration of the campaign. Posting pictures and videos like this campaign did allow the audience to follow along with the film’s path to the theaters and helped entice their excitement for its release.
Like many of the other top grossing opening weekend films, this campaign scored very high in the five dimensions of relationship management. The only dimension that it did not score the highest was in the investment dimension. The strategies and tactics were transparent, trust was kept between the audience and the film, and the audience actively engaged in all of the strategies that they could have. This campaign successfully completed each of the five dimensions.

*MacGruber* had a marketing budget that was comprised of approximately $20 million dollars. The campaign’s strongest aspect was cast appearances; however, only five cast appearances were promoted. This is not a very high number to help promote a new film. Moreover, there was only one theatrical trailer that was released throughout the duration of the campaign. This trailer was not enough to keep the audience’s interests continuously excited.

The film’s campaign did not live up to the five dimensions of relationship management. Within each dimension, the campaign scored either mediocre or poor. The audience did not engage with the strategies and tactics that were available and the trust between the audience and the film remained the same because expectations were not very high to begin with. In regards to openness, more innovative strategies and tactics could have been created to hide less about the film. This campaign needed to have stronger strategies and tactics to help promote the film better. If the campaign had completed the necessary changes, then the campaign would have scored better within the five dimensions.

The marketing budget for the film *Jonah Hex* was approximately $30 million dollars. The campaign’s strongest aspects were posters and contests, both with seven
each. While having seven posters was a great move for the campaign, more focus could have been put on the social media platforms. Only three social media platforms (Facebook, Twitter, and the film’s website) were used and they were not used effectively. Games, pictures, video clips, etc. could have been posted on the social media pages to help encourage more audience participation. Unfortunately, there was only one official trailer developed to help aid in the marketing efforts for this film.

This campaign scored mediocre and somewhat poorly within each of the five dimensions. Like *MacGruber*, the audience did not engage in the strategies and tactics that were offered and more strategies and tactics could have been created to conceal less about the film. Moreover, trust was broken between the audience and the film because expectations were not met. Although the campaign did develop six or more strategies, the strategies were not executed the best that they could have been; therefore, decreasing the film’s chance of earning more opening weekend.

The last movie to round out the films for 2010 is *Extraordinary Measures*. This film had a marketing budget of $30 million dollars. Cast appearances were the campaign’s strongest area. 11 cast appearances were scheduled to help promote the film throughout the duration of the campaign. The strategy of creating contests was the campaign’s second strongest area with the creation of five contests. Only one official trailer was developed for this film and there were no partnerships associated with the campaign.

Comparing this campaign to the five dimensions of relationship management, the campaign scored mediocre throughout each of the dimensions. Trust between the audience and film remained the same and more strategies and tactics could have been
developed to conceal less about the film. This campaign could have utilized the social media platforms, partnerships, and posters better. The scores for the campaign would have been better if more strategies and tactics had been developed and utilized more effectively.

Analysis

There were many patterns found based upon the results from the data. The first pattern found was that the campaigns that scored high in all five of the dimensions of Relationship Management Theory had successful opening weekends. These films were: *The Avengers* (2012), *The Dark Knight Rises* (2012), *Hunger Games* (2012), *Harry Potter and the Deathly Hallows Part I and II* (2010 & 2011), *Twilight Breaking Dawn Part I* (2011), *Transformers Dark of the Moon* (2011), *Iron Man 2* (2010), and *Alice in Wonderland* (2010).

These campaigns utilized six or more strategies that included unique and innovative tactics that allowed the intended audience to actively engage with the film’s campaign. A common pattern seen between these campaigns was that social media platforms were heavily used and contained a variety of information, games, video clips, pictures, etc. on the pages to entice the audience’s interest. This showed that each campaign was committed 100% and was willing to do whatever it took to ensure exposure for the film. Moreover, each of the campaigns that scored well within the five dimensions was transparent throughout the entirety of the campaign and trust was never broken between the audience and the film that was about to be released.

These nine campaigns followed the five dimensions of relationship management to a tee, whether they knew they were doing it intentionally or not. This shows that if
followed properly, the five dimensions of Relationship Management Theory can enhance a film’s chance of earning more opening weekend at the box office.

One item that needs to be noted is that the marketing budget is not necessarily a deciding factor if a film will do well opening weekend; *The Hunger Games* (2012) is a prime example. This campaign had a smaller budget than any of the other films that scored well within the five dimensions and it still managed to earn the third highest opening weekend in 2012. The reason the campaign was so successful was due to the fact that it utilized whatever free sources that it could and used the budget for important attention grabbers such as contests and posters.

Another common theme that arose out of the results was that the campaigns that scored mediocre or poorly within the five dimensions of relationship management had a significantly lower opening weekend than those films that scored highly within the five dimensions. The films that fell under this theme were: *Piranha 3DD* (2012), *Battlefield America* (2012), *Nitro Circus 3D* (2012), *Hoodwinked Hood vs. Evil* (2011), *What’s Your Number* (2011), *Prom* (2011), *MacGruber* (2010), *Jonah Hex* (2010), and *Extraordinary Measures* (2010).

These campaigns did not develop and implement strong and ingenious strategies and tactics; some of the campaigns didn’t even have 6 strategies that were used throughout the campaign. The data from the coding table differ drastically from the campaigns that did well opening weekend and the campaigns that did not do well. The campaigns that did score mediocre or poorly within the five dimensions clearly did not reach their full potential when it came to the strategies and tactics that were implemented.
These campaigns would have benefited from the Silver Screen Relations extension because it would have given them a guide on what to do and what not to do in regards to strategies and tactics that needed to be implemented. Also, if these campaigns had followed the five dimensions with their strategies and tactics, the potential for more money to be earned opening weekend would have been greatly enhanced because the audience’s excitement for the film would have been bursting at the seam.

Below is a data table that displays each of the film campaigns and how they scored with each of the 12 variables used to code.
Conclusion

Based on the results from the above research, it is clear to see that similar patterns did arise. Each pattern does suggest that Silver Screen Relations, the extension of Relationship Management Theory, does work if implemented properly. The results from this thesis should help improve future films’ marketing campaigns and enhance its chance of earning more during its opening weekend.

If studios adhere to the following steps, then the chances of their film earning more opening weekend is greatly enhanced. Based on these findings, studios should:

1. Utilize the five dimensions of Relationship Management Theory in their campaign
2. Develop and implement six or more creative strategies and tactics
3. Keep the audience constantly engaged and ensure their interaction with the film’s campaign

Not only does this extension prove that constantly interacting and engaging with the film’s intended target audience is necessary, it shows that utilizing the five dimensions of relationship management is vital for success opening weekend. It is clear to see that based on the results from this thesis, Silver Screen Relations needs to be adopted into each film’s marketing campaign because the results suggest that it does enhance a film’s chance of earning more opening weekend at the box office.
Discussion

Limitations

Though extensive research was done to ensure accurate findings, there is a limitation with this research. Fourteen out of the 18 films that were researched were previously printed material, which means that the films had some type of following prior to the release, or television shows. However, most of the films were either novels or comic books, prior to becoming a film. This could have affected some of the success of the film because many individuals were already aware of the film and its previous work.

Future Research

To further study this topic, it would be of great importance for researchers to study the films that had high opening weekends from 2010-2012, but that were an original screenplay. By researching these types of films, studies will be able to prove whether or not previously printed material guarantees higher sales and easier marketing strategies, as compared to original screenplays.

With the creation of Silver Screen Relations, this allows for future research to be conducted in regards to the film industry. Since this extension examines the marketing strategies and tactics for pre-released films, another study could be conducted to research the marketing strategies and tactics for films after they have been released from theaters. A new extension could be created for this type of marketing and public relations strategy that would be needed to help ensure maximum revenues after a film has made its run in theaters.

In addition, more research should be conducted to analyze the marketing strategies and tactics for films, while they are in theaters. Are there additional press
events with the stars of the film? Is there anything added to the film’s social media platforms while it is still playing in theaters? Questions such as these need to be answered to see what strategies and tactics, if any, are being developed to help market films while they are playing in theaters.
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11 innovative movie-marketing campaigns (2012). In *IMedia Collection*. Retrieved from

Appendix A

Appendix A: Unit of Analysis
2012 Films

The Campaign for The Avengers

Trust:
D. Was trust kept due to the expectations of the film were met?
E. Did trust remain the same, due to the expectations of the film being mediocre?
F. Was trust broken because expectations of the film were not met?

Openness:
D. Due to the strategies and tactics being poor, too much was concealed about the film.
E. More strategies and tactics could have been created to have less concealed about the film.
F. Nothing was concealed about the film through the strategies and tactics.

Involvement:
D. Did the campaign utilize 6 or more strategies?
E. Did the campaign utilize 4-5 strategies?
F. Did the campaign utilize less than 3 strategies?

Investment:
D. The campaign’s budget exceeds $200 million.
E. The campaign’s budget was $100-$200 million.
F. The campaign’s budget was under $100 million.

Commitment:
D. The audience actively engaged in all of the strategies and tactics they could participate with.
E. The audience only engaged in a few particular strategies and tactics that they could participate with.
F. The audience did not engage in the strategies and tactics they could have participated with.

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Unit of Analysis:
The Campaign for The Dark Knight Rises

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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Unit of Analysis:
The Campaign for The Hunger Games

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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Unit of Analysis:
The Campaign for Piranha 3DD

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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Unit of Analysis:  
The Campaign for Battlefield America

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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Unit of Analysis:
The Campaign for Nitro Circus

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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2011 Films

Unit of Analysis:
The Campaign for *Harry Potter and the Deathly Hallows Part 2*

**Trust:**
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

**Openness:**
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

**Involvement:**
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

**Investment:**
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

**Commitment:**
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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Unit of Analysis:
The Campaign for Breaking Dawn Part 1

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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Unit of Analysis:
The Campaign for Transformers: Dark of the Moon

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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<td>Investment</td>
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<td>Commitment</td>
<td>A</td>
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</table>
Unit of Analysis:  
The Campaign for *Hoodwinked Too: Hood vs. Evil*

**Trust:**  
A. Was trust kept due to the expectations of the film were met?  
B. Did trust remain the same, due to the expectations of the film being mediocre?  
C. **Was trust broken because expectations of the film were not met?**

**Openness:**  
A. Due to the strategies and tactics being poor, too much was concealed about the film.  
B. **More strategies and tactics could have been created to have less concealed about the film.**  
C. Nothing was concealed about the film through the strategies and tactics.

**Involvement:**  
A. **Did the campaign utilize 6 or more strategies?**  
B. Did the campaign utilize 4-5 strategies?  
C. Did the campaign utilize less than 3 strategies?

**Investment:**  
A. The campaign’s budget exceeds $200 million.  
B. The campaign’s budget was $100-$200 million.  
C. **The campaign’s budget was under $100 million.**

**Commitment:**  
A. The audience actively engaged in all of the strategies and tactics they could participate with.  
B. The audience only engaged in a few particular strategies and tactics that they could participate with.  
C. **The audience did not engage in the strategies and tactics they could have participated with.**

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<td>C</td>
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</table>
Unit of Analysis:
The Campaign for What’s Your Number

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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</table>
Unit of Analysis:
The Campaign for Prom

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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2010 Films

Unit of Analysis:
The Campaign for Harry Potter and the Deathly Hallows Part 1

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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Unit of Analysis:
The Campaign for **Iron Man 2**

**Trust:**
A. **Was trust kept due to the expectations of the film were met?**
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. **Was trust broken because expectations of the film were not met?**

**Openness:**
A. **Due to the strategies and tactics being poor, too much was concealed about the film.**
B. More strategies and tactics could have been created to have less concealed about the film.
C. **Nothing was concealed about the film through the strategies and tactics.**

**Involvement:**
A. **Did the campaign utilize 6 or more strategies?**
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

**Investment:**
A. The campaign’s budget exceeds $200 million.
B. **The campaign’s budget was $100-$200 million.**
C. The campaign’s budget was under $100 million.

**Commitment:**
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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Unit of Analysis:
The Campaign for Alice in Wonderland

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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Unit of Analysis:
The Campaign for MacGruber

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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<th>Variables</th>
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Unit of Analysis:
The Campaign for Jonah Hex

Trust:
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

Openness:
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

Involvement:
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

Investment:
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

Commitment:
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

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<tr>
<td>Commitment</td>
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</table>
Unit of Analysis:
The Campaign for *Extraordinary Measures*

**Trust:**
A. Was trust kept due to the expectations of the film were met?
B. Did trust remain the same, due to the expectations of the film being mediocre?
C. Was trust broken because expectations of the film were not met?

**Openness:**
A. Due to the strategies and tactics being poor, too much was concealed about the film.
B. More strategies and tactics could have been created to have less concealed about the film.
C. Nothing was concealed about the film through the strategies and tactics.

**Involvement:**
A. Did the campaign utilize 6 or more strategies?
B. Did the campaign utilize 4-5 strategies?
C. Did the campaign utilize less than 3 strategies?

**Investment:**
A. The campaign’s budget exceeds $200 million.
B. The campaign’s budget was $100-$200 million.
C. The campaign’s budget was under $100 million.

**Commitment:**
A. The audience actively engaged in all of the strategies and tactics they could participate with.
B. The audience only engaged in a few particular strategies and tactics that they could participate with.
C. The audience did not engage in the strategies and tactics they could have participated with.

<table>
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<tr>
<th>Variables</th>
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<td>Total Budget</td>
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</tr>
<tr>
<td># Posters</td>
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<tr>
<td># Trailers</td>
<td>1</td>
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<tr>
<td># Of Social Media Platforms</td>
<td>4</td>
</tr>
<tr>
<td># Of Cast Appearances</td>
<td>11</td>
</tr>
<tr>
<td># Partnerships</td>
<td>0</td>
</tr>
<tr>
<td># Contests</td>
<td>5</td>
</tr>
<tr>
<td>Trust</td>
<td>B</td>
</tr>
<tr>
<td>Openness</td>
<td>B</td>
</tr>
<tr>
<td>Involvement</td>
<td>B</td>
</tr>
<tr>
<td>Investment</td>
<td>C</td>
</tr>
<tr>
<td>Commitment</td>
<td>B</td>
</tr>
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</table>
Appendix B: Sample of Data Analyzed
(Posters & Movie Trailer Clips)

*The Avengers* marketing campaign had the most partnerships out of any campaign
The Dark Knight Rises marketing budget was close to $150 million
The marketing budget for *The Hunger Games* was only $55 million dollars.
Piranha 3DD only had two official movie trailers
The marketing campaign for *Battlefield America* only utilized four out of six strategies
Nitro Circus only had three official movie trailers.
Harry Potter and the Deathly Hallows Part II had a marketing budget of $150 million.
"Breaking Dawn Part 1" marketing campaign had 23 cast appearances
Transformers Dark of the Moon marketing campaign had 24 different posters
Hoodwinked: Hood vs. Evil marketing budget was $15 million
What's Your Number marketing campaign had no partnerships

Ally's looking for the best ex of her life.

What's Your Number?
The strongest aspect of the *Prom* marketing campaign was cast appearances, with only 10
Harry Potter and the Deathly Hallows Part II marketing campaign had 66 posters made.
Iron Man 2 marketing campaign had 45 posters made and 18 partnerships
Alice in Wonderland marketing campaign developed 10 contests
The marketing campaign for *MacGruber* only had five total cast appearances
Jonah Hex marketing campaign only had three social media platforms
Extraordinary Measures marketing campaign had only one official trailer