



B UÑUEL study

FILM MEDIA RETURN ON
INVESTMENT AND ITS EFFECTIVENESS

*"Cinema is the best instrument to express
the world of dreams, emotions, instinct;
one that resembles the mind of man very closely."*

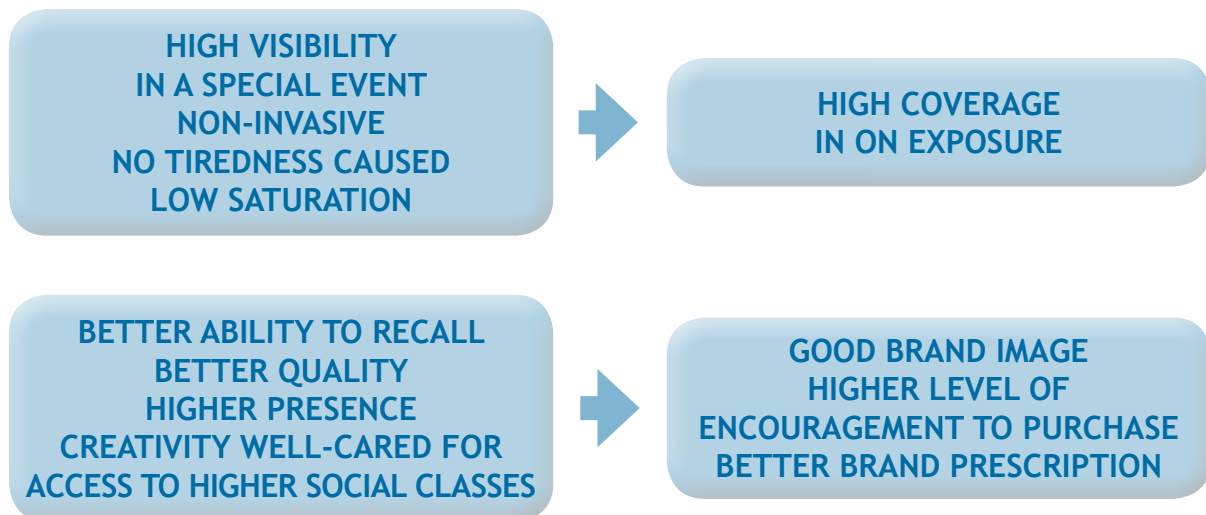
"CINEMA AS AN INSTRUMENT OF POETRY". Luis Buñuel. Litoral Magazine nº 235



It has now been twelve years since 1999, when for the second time; a study was conducted to measure the effectiveness of cinema as an advertising medium, which required re-launching a similar research adapted to the times. Cinema has always been regarded as one of the advertising media that brings greater efficiency in terms of quantity, quality and recall.

**CINEMA ADVERTISING IS SPECTACULAR,
WHICH TAKES PLACE IN AN ENCLOSED ENVIRONMENT
AND IN A SPECIAL MOMENT**

+EMOTIONAL-RATIONAL



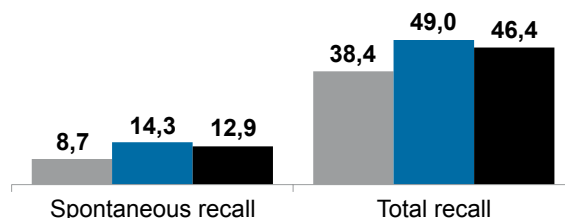
For this quantification to be representative of the media, it must take into account the greatest diversity of advertising exposure situations. Therefore, the study was performed in the two most different months, December and June, in terms of attendance to movies, advertising investment, advertising saturation and profile of spectators. We also have the greatest sampling spread in cinemas/movie theatres (62), with a large variety of films (24), with a variety of advertising campaigns (54), from different brands, creations, durations, and shown in very varied advertising blocks. It was necessary to adapt the questionnaires to each cinema/movie theatre to the questions that are being asked, correspond to the advertising situation experienced by the interviewees, so that it is feasible to consolidate the results by adding the data from each of the spots that we have not surveyed. The change variables require in addition to ask the same questions on different samples of the same universe of moviegoers in two points in time; while the variables used to compare amongst different media, display the need to compare results with a random sample similar to that of moviegoers.

HIGH ABILITY TO REMEMBER

49% of commercial advertisements shown in the cinema are recalled.

14% of those are remarkable; they are spontaneously recalled. No other advertising medium can obtain this recalling rate and notoriety **in just a single exposure.**

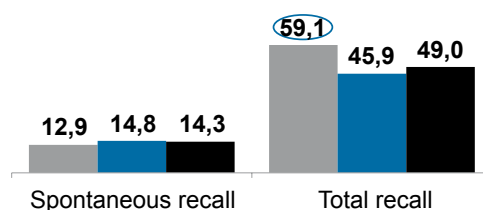
■ SELF-PROMOTION ■ COMMERCIAL ■ TOTAL



Sample basis, phase 1: 15,296 advertising contacts, out of which 11,543 correspond to commercial advertisements

In June, the most popular month for moviegoers, the recalling is **59%**, **13 points more** than in December. This is the only datum where differences are clearly shown between the two periods, due to higher or lower saturation.

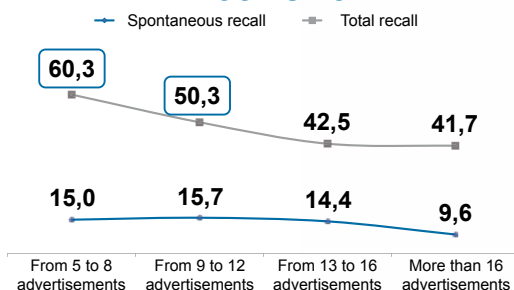
■ JUNE ■ DECEMBER ■ TOTAL



Sample basis, phase 1: 11,543 commercial advertising contacts

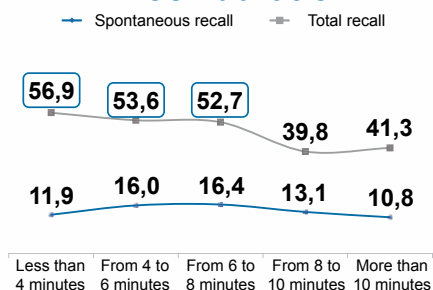
The efficiency of cinema advertising is high in any exposure circumstances; it increases **in advertising blocks of 5-8 advertisements** or when the duration reaches up to **8 minutes**. This medium enables longer spots.

Block size



Sample basis, phase 1: 11,543 commercial advertising contacts

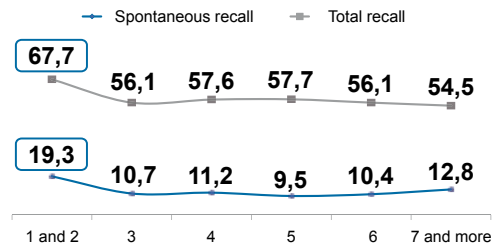
Block duration



Sample base, phase 1: 11,543 commercial advertising contacts

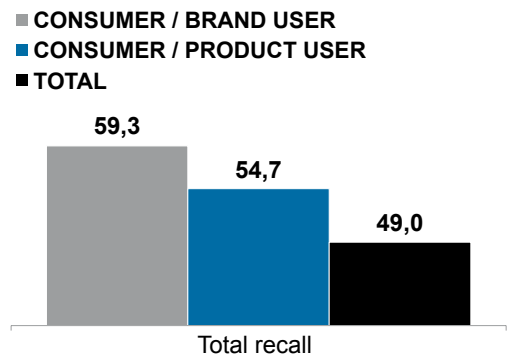
Efficiency in cinema advertising is high in any exposure circumstances: it increases among the advertisements positioned closer to the projection of the film.

Position of advertisements taken into account since the end of the block



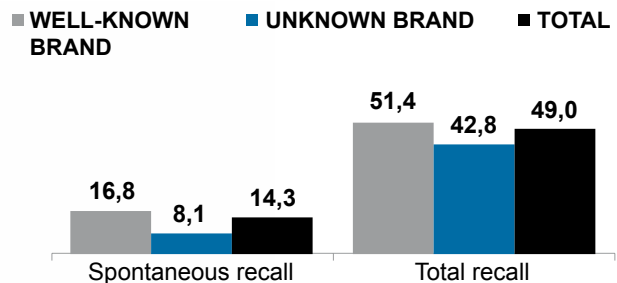
June's wave
Sample basis, phase 1: 2,695 commercial advertising contacts

Being a consumer/ user of the products or brand increases advertising efficiency.



Sample basis, phase 1: 11,543 commercial advertising contacts

Brand names that are know through cinema, i.e. those that invest more in advertising, get a plus on effectiveness in recall and visibility of their advertising in films.



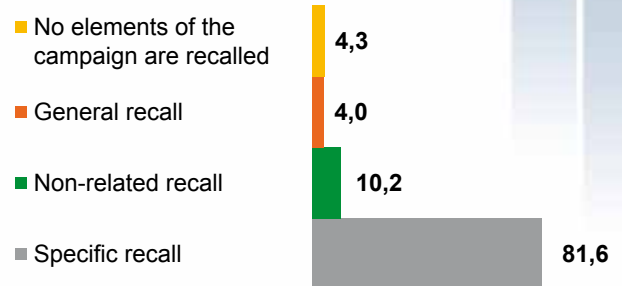
Sample Basis, phase 1: 11,543 commercial advertising contacts

...AND WE CAN NOT FORGET CREATIVITY...
The adaptation of spots to the advertising environment increases efficiency.

<p>CINEMATOGRAPHIC IMAGES</p>	<p>PRESENCE OF ACTORS / DIRECTORS</p>	<p>PRESENCE OF CELEBRITIES</p>
<p>VISUAL / COLOURFUL</p>	<p>ADVERTISEMENT WITH A STORY LINE, WITH A STORY AND LASTING LONGER</p>	<p>TOTAL ADAPTATION TO THE ENVIRONMENT, VIDEO-GAME OF THE FILM TO SHOW</p>

HIGH QUALITY OF RECALL

82% of those who recall a particular advertisement on film are capable to mention, spontaneously, some specific element of the campaign.

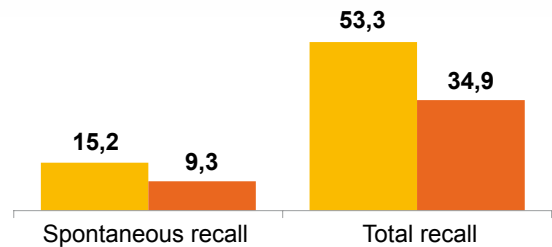


Sample datum, phase 1. Each individual was asked to name an ad

HIGH PERSISTENCE OF RECALL

65% recall remains for two weeks of exposure to the campaign (single exposure).

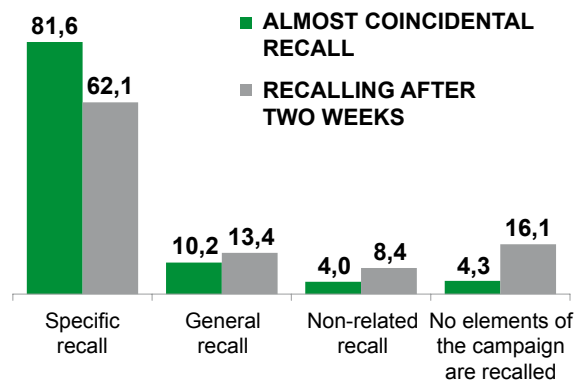
ALMOST COINCIDENTAL RECALL
RECALLING AFTER TWO WEEKS



Data extracted from 24 advertising campaigns. Phases 1 and 2

AND THE RECALL IS OF HIGH QUALITY

76% of the highest quality recall remains for two weeks of exposure to the campaign (single exposure).



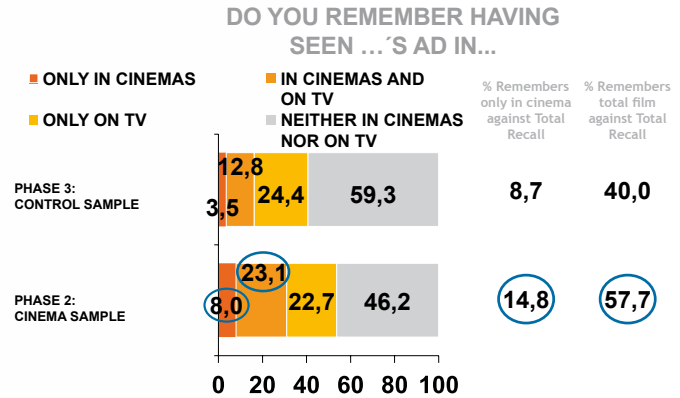
Phase 1: Total advertisements

Phase 2: Data extracted from 24 advertising campaigns

COMPARING CINEMA AND TELEVISION...

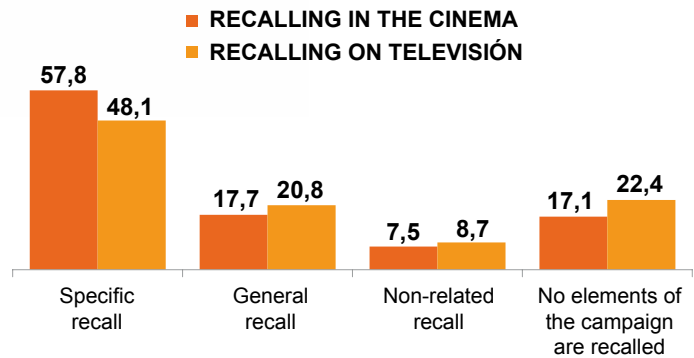
Advertising investment in film complements television.

It strengthens the recall shared by the two media and doubles the memory exclusive to cinema, i.e. **increases the coverage** of the advertising effectiveness.



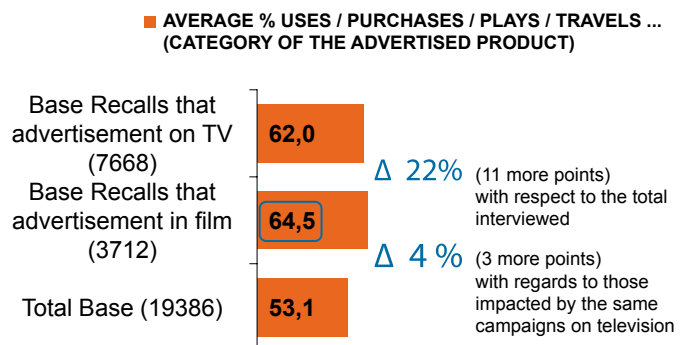
Data extracted from 24 advertising campaigns. Phases 2 and 3

The **quality of the recall** from **big screen campaigns** is **greater** than that of the television campaigns (even with a single exposure)



Data extracted from 24 advertising campaigns. Phases 2 and 3

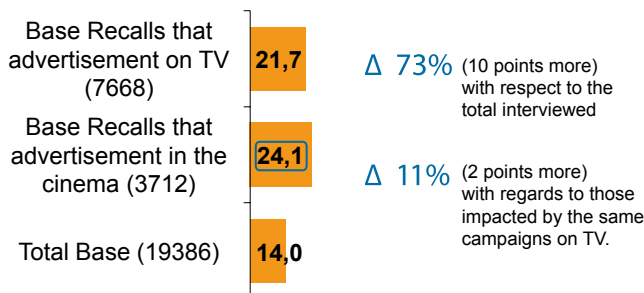
Greater adaptation to the potential target for those impacted by cinema than those impacted by television.



Data extracted from 24 advertising campaigns. Phases 2 and 3

Greater relation to the advertised brands for those impacted by cinema than those impacted by television.

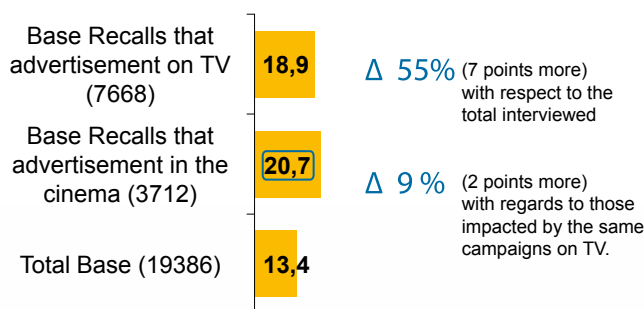
■ AVERAGE % HAS USED / PURCHASED THE ADVERTISED BRAND IN THE LAST MONTH



Data extracted from 24 advertising campaigns. Phases 2 and 3

The intention to purchase the brand increases 55% in relation to the general population and 10% more in relation to those impacted by television.

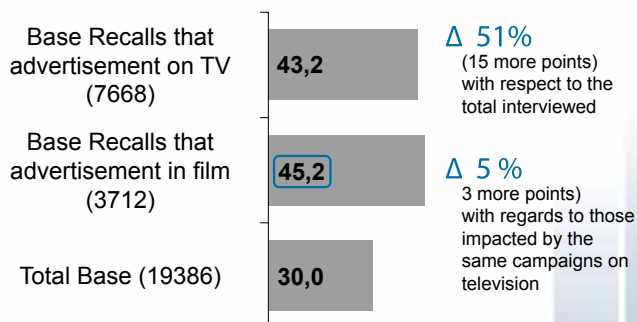
■ AVERAGE % ADVERTISED BRAND PURCHASE INTENTION



Data extracted from 24 advertising campaigns. Phases 2 and 3

Not only increases the intention to purchase or actual purchases; it also increases the recommendation of a brand amongst those impacted by cinema advertising.

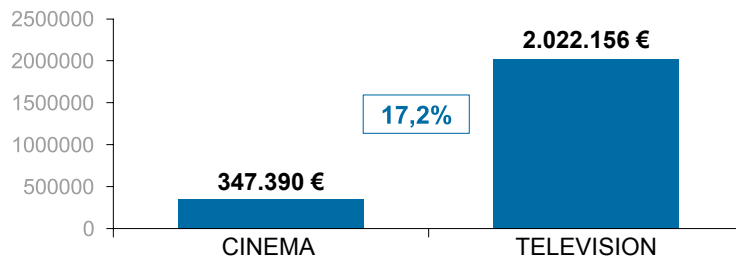
■ AVERAGE % RECOMMENDS THE ADVERTISED BRAND



Data extracted from 24 advertising campaigns. Phases 2 and 3

AND THE RETURN ON INVESTMENT

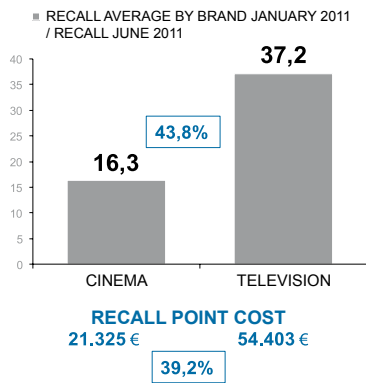
■ AVERAGE INVESTMENT BY BRAND
DECEMBER 2010 / 16 MAY-19 JUNE 2011



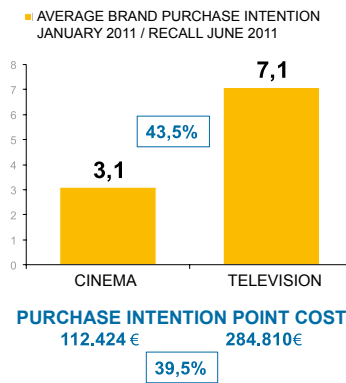
Data extracted from 24 advertising campaigns.
Advertising investment source: Infoadex / Data from the control sample. Phase 3

Lower cost per point of...

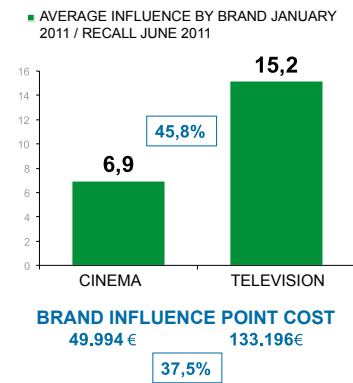
RECALL



PURCHASE INTENTION



BRAND INFLUENCE



Data extracted from 24 advertising campaigns. Advertising investment source: Infoadex / Data from the control sample. Phase 3

Technical Information: Study in three phases with three methodologies.

- **Phase 1: Personal interviews** of individuals aged 14 and older at movie theatre exits. Measurement of the IMMEDIATE ADVERTISING IMPACT. Selection of 62 movie theatres in 3 cinema complexes in Madrid, 3 in Barcelona, 1 in Valencia, and 1 of La Coruña, with distribution of the Interviews by days of the week according to the moviegoer attendance. Selection of the interviewee at the movie theatre exit. **Sample size: 1,527 Interviews** (December 1,006 / June 521), which amounts to **11,543** potentially viewed ads (December 8,848 / June 2,695). **Field work:** From 17 to 22 December 2010 and from 3 to 9 June 2011.
- **Phase 2: Online / telephone interview** of moviegoers aged 14 and older from the cinema sessions controlled in Phase 1. MEASUREMENT OF THE ADVERTISING IMPACT AT TWO WEEKS. E-mail addresses and personal telephone were collected at the movie theatre exit in the first phase of the study from individuals did not participate in the personal interview. Selection of the sex and age quota control sample. **Sample size: 547 Interviews** (December 345 / June 202).
- **Phase 3: Online interview** for individuals aged 14 and older who at least have gone once to the movies in the last year and who have not seen the film at the controlled sessions. CONTROL SAMPLE. Random selection of TNS online panel, with the sex and age quota control sample. **Sample size: 1,046 Interviews** (December 519 / June 527).
- Those interviewed in phases 2 and 3 have been asked about the major advertising campaigns for each wave; those from December, about 14 different campaigns and those from June about 10 campaigns. The questions were related both to film and to television In total, **19,386** potentially viewed advertisements have been surveyed (December 12,096 / June 7,290). **Field work:** From 3 to 14 January 2011, and from 17 to 25 June 2011.

AIMC has participated in the overall methodological design of the study and has audited and in its totality the wave carried out in June 2011.