

[Free pdf] Movie Marketing: Opening the Picture and Giving It Legs

## Movie Marketing: Opening the Picture and Giving It Legs

*Tiiu Lukk*

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**Tiiu Lukk : Movie Marketing: Opening the Picture and Giving It Legs** before purchasing it in order to gauge whether or not it would be worth my time, and all praised *Movie Marketing: Opening the Picture and Giving It Legs*:

7 of 8 people found the following review helpful. Film marketing for the average joe By Faith Pennick I felt that this book was very helpful in understanding what goes into marketing different types of feature films. I've read criticisms in other reviews that the book isn't specific enough in as far as critical marketing reasoning or the quantitative process in marketing these films. I agree, the book is sparse in demographics, statistics and what some would call "classic"

marketing terminology. But personally, I think that's a plus. First of all, the book is obviously written with the presumption that the reader knows little to nothing about marketing or film distribution. Therefore, the anecdotal information works because it touches on the "real world" reasoning for why certain films were promoted certain ways (and it also gives expenditure breakdowns for each of the films' marketing budgets). Secondly, B-school marketing doesn't fully apply to film--as a "leisure" item, a film is not the same as a consumer product like mouthwash or a car. And regression theory is moot if a potentially influential review in the New York Times pans your arthouse film. I think Lukk does a good job in compiling information from the marketing executives who work with films, and I found it especially useful that she broke it down in genres. Marketing a self-distributed documentary (which she talks about in the section on the film "Brother's Keeper") is not the same as opening an action-soaked James Bond film (another chapter on "GoldenEye"). Actually, I thought the sections on documentaries and independent films were the strongest in the book. It also illuminated the open secret that it is nearly impossible to sell an African-American themed film to a white audience. "Movie Marketing" was one of the books I cited in my master's thesis on marketing and distributing African-American independent films. I was so happy to see this book when I was doing my research, in that there is almost nothing published specifically on film marketing. Although the book does have flaws and could stand to be more quantitatively sound ("Entertainment Industry Economics" by Harold Vogel is the perfect example of such a book--but unless you've taken MBA level courses, that book may totally lose you), I think that it is a good resource on a sorely underpublished subject. 10 of 11 people found the following review helpful. Terrible Waste of Time By Thor Vader The main problem with this book is that it is based on a series of interviews and "War Stories", and thus there is really only 1 chapter that has any value. If a person wants to read a bunch of stories of what happened... then this is a good choice. If, however, you wish to read about marketing your movie by "opening the picture and giving it legs"... you would get more value from reading the gossip column of the National Enquirer. The book is broken down into "case studies" as follows: Romantic Comedy, American Independent Films, Action-adventure, Documentary, Foreign Films, Low Budget B-movies, Suspense Thriller, Black, and then a section on making trailers promotions. The first three chapters seemed to get off to at least an interesting start as the interviewees discussed "Four Weddings and a Funeral", "Pulp Fiction" and "Golden-eye." However, it takes a nose dive thereafter. The chapter on GoldenEye discusses the BMW tie in, and as such was informative. Also, the discussion surrounding "Four Weddings" was such that they gave insight into building a campaign. Why does it hit a brick wall you ask? The author literally starts quoting people's comments on what should have been done... and does nothing to craft arguments or illustrations that would have improved the readers understanding. For example, he talks about Spike Lee, John Singleton, and the Hughes brothers in terms of their marketability in the Black Film section, but then provides absolutely no examples of how these filmmakers projects are marketed, nor what sorts of special approaches one might consider. Overall, I rarely try to slam a book. Nevertheless, this book was complete garbage and hours of my life that I will never get back. If I didn't have a strict rule of always finishing a book once I start it, I would have set it down by page 50 of 273. Trust me... read the trades or use your own powers of observation, because this book will not help you beyond that advice. 9 of 10 people found the following review helpful. Interesting cases, but a dearth of specifics By A Customer Considering the hefty price tag, this book was a major disappointment. As an aspiring producer, I was hungry for specific technical info about the marketing of movies in today's cutthroat environment. I expected Luuk to walk me through the movie marketing process step-by-step, from beginning to end. Instead, she adopts an anecdotal approach, focusing on the marketing of one movie in each of several genres. This might have been valuable had she employed any kind of analysis and selectivity, but she seems to have merely interviewed the key players, and presented their responses in unbelievably long, unedited quotations. Had it been her avowed intention to present complete interviews with movie marketers, this would be fine, but it was not. All in all, a disappointment. I would not recommend this book.

This text seeks to demystify complex marketing issues; profiling marketing strategies for films of widely varying budgets, genres and intended audiences through the words of those responsible for developing and implementing these strategies - marketers, distributors and occasionally filmmakers. This tour of the many varied ways to market films should be of value to independent filmmakers and anyone hoping to work in film distribution and marketing. It also features chapters on merchandising and promotions and creating trailers. Among the films profiled are Four Weddings and a Funeral, Pulp Fiction, The Brothers McMullen, Goldeneye, Hoop Dreams, Welcome to the Dollhouse, Howard's End, Crumb, Carnosaur, Malice and Brother's Keeper.