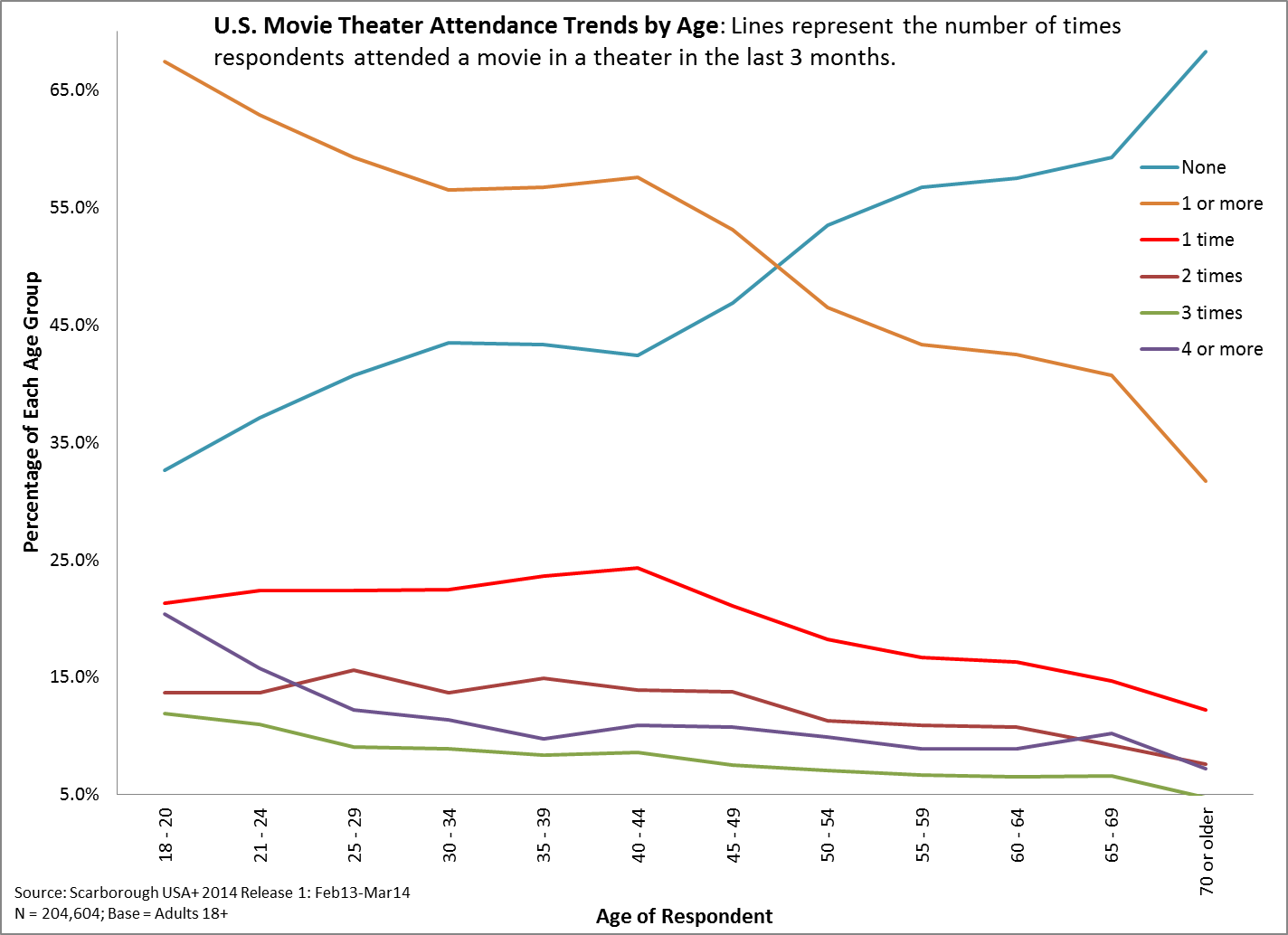
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**The Movie Audience Attendance Campaign**

After just two years in business, your Los Angeles-based boutique media agency has landed its largest account: the Movie Audience Attendance Campaign (MAAC) sponsored by a coalition of motion picture producers and movie theater operators.[[1]](#footnote-1) The national campaign has a budget of $60 million for six months, July through December. The objective of the campaign is to increase trips to the theater by adult movie goers over the age of 18. Your job is to use consumer and media research to (1) identify the target audience(s), (2) understand how the targets use media, and (3) plan how the $60 million media budget should be spent over the six months. The production of creative content is not your responsibility, although MAAC is looking for your thoughts on what kinds of creative elements should be produced.

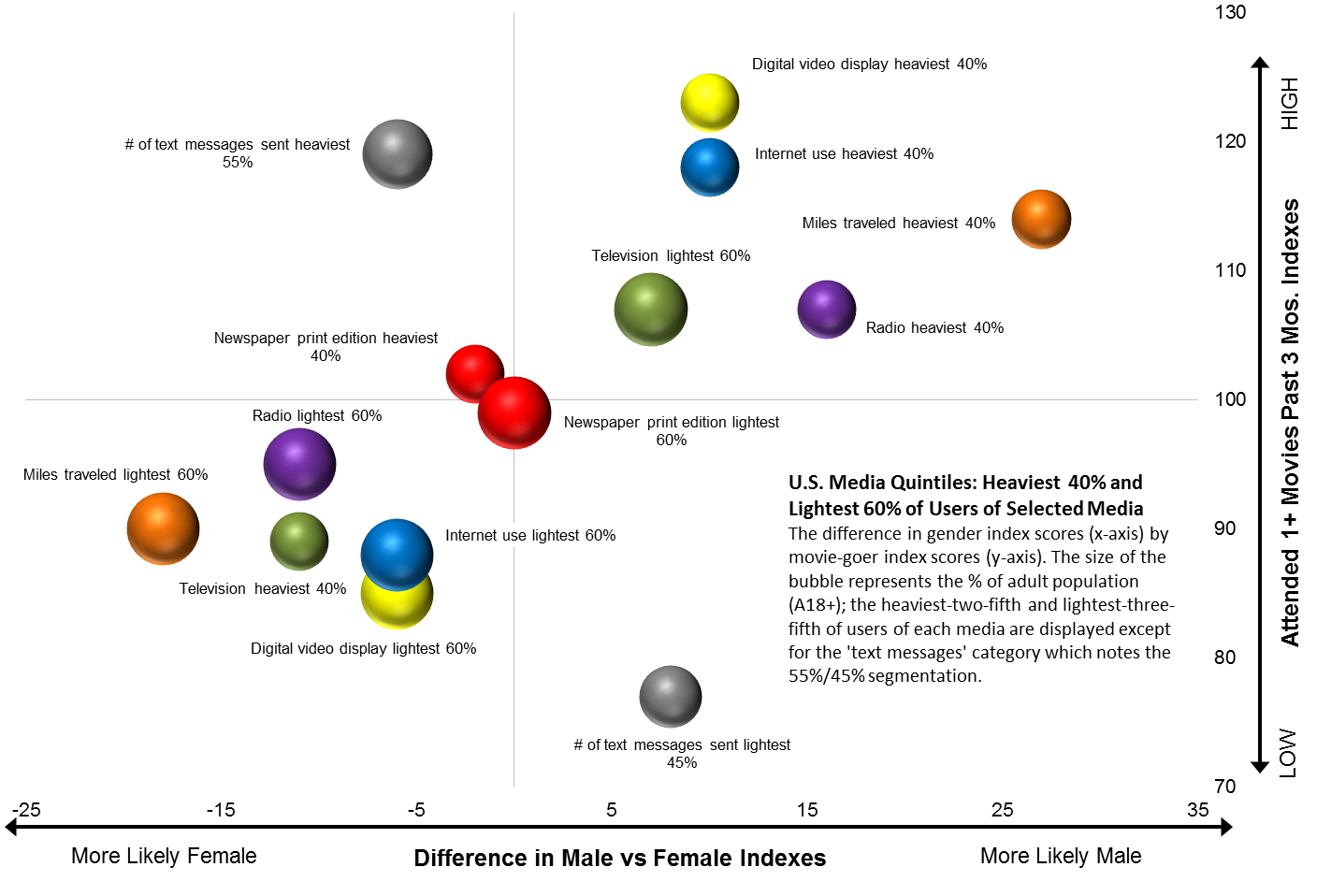
**How Hollywood Looks at Movie Audiences**

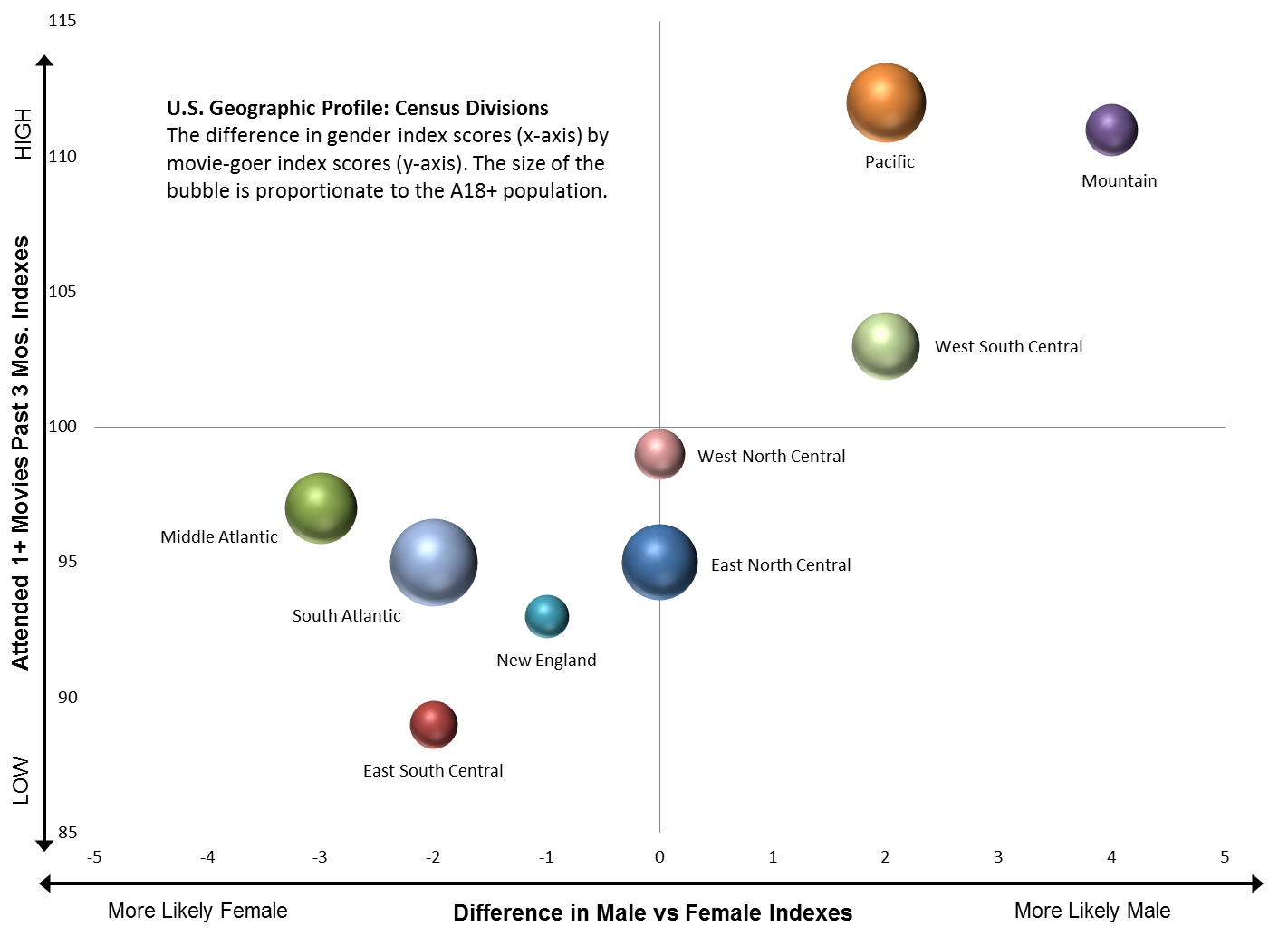
You are in the process of reviewing market research about who goes and doesn’t go to movies. One of the things you’ve learned by talking to the MAAC clients is that many Hollywood producers and marketers use a traditional audience segmentation model called the “four boxes.” It divides potential moviegoers into four quadrants based on gender and age with the age break traditionally set at 25 years. Film producers want to appeal to at least two of the four boxes, e.g. a so-called “chick flick” might be targeted at women younger than 25 and women older than 25. A movie intended to appeal to all four corners is sometimes called a “tent pole” film.

 For the purposes of this campaign, MAAC is not basing media decisions on the traditional four boxes model and tasked you to handle all advertising aimed at adults 18+. Market research data clearly show a decline in movie attendance as age increases, but you will have to decide what role age and gender will or will not play in your definition of your target audiences.

Start Pasting tables and charts here







= Carol asked Boris if she should budget any money for personal contact or other political coalition-building activities. “I will leave that up to your discretion. This public affairs and issue advocacy stuff is all new to me, that’s why I’ve hired you.”

As she settled down in her now decorated office, Carol got to work. She had a stack of data at her fingertips, courtesy of K.J. Sutlef who delivered his research ahead of schedule. Carol gave serious consideration to the key strategic questions that she would need to answer: (A) Who were her targets for the “Yes on I-3” campaign?, (B) How could her targets be reached?, (C) What mix of media-vehicles would be a cost-effective way of reaching them?, and (D) How would she schedule the spending of the $7 million budget over the next 4-5 months.

Carol would have to prepare a proposal for Boris. She didn't know exactly what the spreadsheet and summary would end up looking like, but she wanted to include the following:

1. A month-by-month media plan in an Excel spreadsheet. The columns would be months. The rows would be different media vehicles that Carol wanted to include in her plan. The spreadsheet would show how much she would spend each month on each different type of media, how many impressions she would get each month and estimate her total gross rating points over the course of the campaign.
2. Summary tables and graphs for presentation to Boris and FAST investors. These would show the thinking and analysis behind her budget recommendations.
3. A memorandum that included a narrative description of the proposed media plan along with any supporting tables or graphics. Carol wanted to keep the memo to 10-15 pages long, including any tables or graphs that she decided to insert.

1. The Movie Audience Attendance Campaign is fictitious and not based on any actual industry organization or marketing initiative. Research data is drawn from consumer studies and may have been edited for the purposes of this case study exercise. Students are encouraged to augment the provided data with their own research. © 2015 by the authors and the Washington Media Scholars Foundation. May be reproduced only by permission. [↑](#footnote-ref-1)