



A PROPOSAL FOR

Creating an effective brand experience for
Cinema Europa Singapore through various channels

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CHAPTER 1: INTRODUCTION

1.1 Topic

Creating an effective brand experience for Cinema Europa Singapore.

1.2 Investigator(s)

The research paper will be carried out and written by myself, Constance Koh Wei San. I am currently a student of UniSIM pursuing my degree in Visual Communication with Business. This research paper will be assessed as a final project for the specialization in Visual Communication and Business.

CHAPTER 2: BACKGROUND

2.1 About Cinema Europa Singapore

Cinema Europa is one of the theatre themes in Golden Village Singapore. Golden Village (GV) was established to develop and operate modern multiplex cinemas. Its first imprint in Singapore was made on 28 May 1992 and is Singapore's leading independent film distributor. GV is a joint venture company between Australia's Village Roadshow Limited and Orange Sky Golden Harvest of Hong Kong.

Cinema Europa appeals to the true movie connoisseur by screening the finest international films in a sophisticated environment and is one screen among 15 in Singapore's largest multiplex, GV Vivocity. It appeals to the true independent film lovers by screening the finest international films with stars and stories gathered from the four corners of the globe (www.gv.com.sg/cinemas_gveuropa.jsp).

Consumers can experience the concept of "a film festival all year round" with its theatre featuring digital sound, deluxe stadium seating and a magnificent floor-to-ceiling, wall-to-wall screen, allowing audiences to be immersed in a different world of movie sophistication with its elegance and intimacy.

Golden Village has been screening independent films in GV Grand, Great World City. They dedicated a four-hour time slot from 6.30pm-10.30pm, every 1st and 3rd Wednesday of the month for regular screenings by indie film enthusiast group, Sinema. The Love & Pride Film Festival is also held there.

Cinema Europa is a firm base in Singapore for art-house movies, Asian films, local productions, international award winners, well-loved classics, and other rare film fares.

2.2 Current Situation

- There is a constant rise in cinema attendance locally from the year 2008 of 19,058,000 to 21,174,000 in the year 2012. Box office in commercial theatre raise from SGD \$152,732,730 to SGD \$191,604,939 as of March 2012 (Appendix E).

- There is a rise in Singaporeans going for art-house movies. Year 2012 saw a record of 12 local films hitting the big screen in Singapore, bringing the total box-office takings to S\$12 million, an increase of 32 per cent from 2011.

(<http://www.mda.gov.sg/IndustryDevelopment/IndustrySectors/Film/Pages/Film.aspx>).

- Many smaller art-house exhibitors and film communities are coming up locally, such as The Arts House at Old parliament and Cinematheque at National Museum of Singapore.

- There is a growing success in the worldwide film industry, with homegrown films receiving accolades at globally acclaimed film festivals, like the Cannes Film Festival and International Film Festival Rotterdam (<http://www.mda.gov.sg>).

- Initiatives to deepen the appreciation of local films in Singapore are organized by Singapore Film Commission (SFC), part of MDA. They include New Talent Feature Grant, which supports first and second-time filmmakers in developing feature films and Film Mentorship Initiative.

2.3 Problems Identified

- Although there is a rise in the numbers of independent filmgoers, Cinema Europa is not actively targeting these audiences.
- It is a well-equipped, state of the art theatre with 108 seats with sophisticated ambience. It can be an excellent platform for promotion of film culture in Singapore and Asia, but Cinema Europa is not maximizing its potential of physical space.
- Insufficient public engagement and brand awareness, through advertising and promotions for Cinema Europa.
- Core brand story behind this themed cinema is weak.
- Contradictory approach towards the screening venues and events.

We must look beyond their responsibility of providing the films at the theatre and into the pre and post purchasing behaviors of the audiences. The holistic approach will enhance the experience the consumers have with Cinema Europa, building not only the mass and collective experience, but also focus on individual's experience.

2.4 Research Objectives

The main objective of this proposed research is to find out and understand the independent moviegoers' behavior and preferences in Singapore. From there we can then create brand differentiation for the independent film exhibitors, as they supposedly have minimal distinct brand identification. My objective is by identifying the current situation and problems, to rebrand Cinema Europa into a one that lives its name.

The research questions that will be addressed are:

- How to effectively introduce its promotions to consumers, gaining more awareness for Cinema Europa?
- What are the motivators behind the local independent movie-going trend?
- What is the brand differentiation Cinema Europa can adopt?
- How to create a positive brand association between the Cinema Europa and its customers
- What are the existing strategies other theatrical exhibitors have used to create their unique movie-going experience?
- What type of strategies Cinema Europa can use to create an effective brand experience for cinema goers?
- How to create effective public relations within the independent film community

Research objectives

- Identifying the movie-going motivators and channels, which Cinema Europa can effectively raise its brand awareness through
- To create positive brand associations through Cinema Europa's brand core story of theatrical exhibition and consumers' experiences, hoping to trigger automatic positive emotional responses. This will in turn provide brand differentiation.
- Creating and recommending innovative and distinctive movie-going experience to achieve larger margin yields
- Identify effective interactive programs for Cinema Europa
- Establishing effective public relations within local independent film communities

CHAPTER 3: RESEARCH DESIGN & METHODOLOGIES

3.1 Research Design

Because of the potential in cultural impact, generational lifestyle and creating a community around the brand, I hope to capitalize on a unique aspect of local culture and maybe to create international sensation. Before we change positioning and image to suit the market, we must understand buying behaviours, mindsets and needs. Doing market research is crucial as the brand must be able to relate to the consumers.

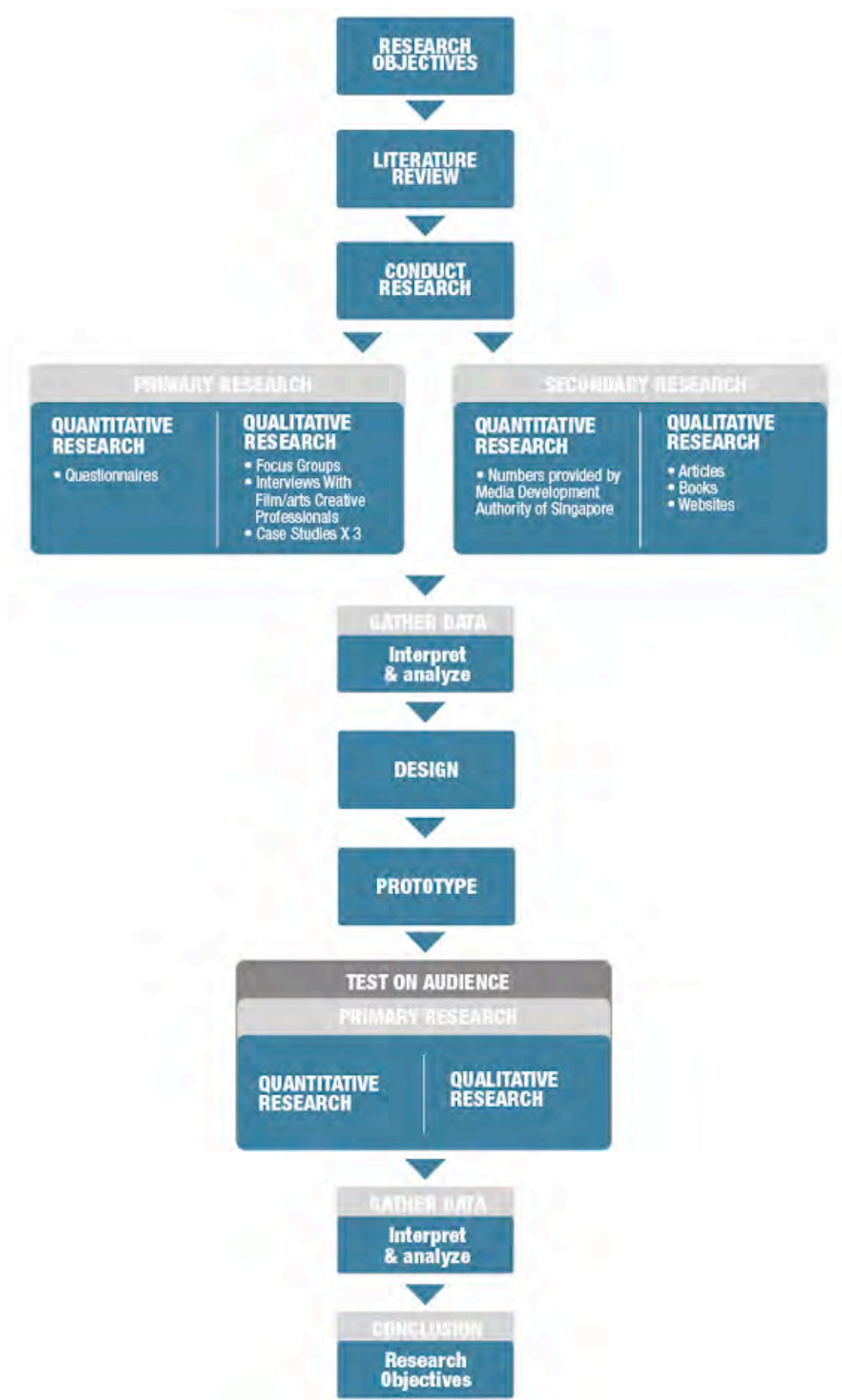


Fig. 3.1: Research Design. Source: Constance Koh (2014).

3.2 Research Methodologies

The methods below will include literature reviews through books, articles and websites, primary and secondary qualitative and quantitative research, focus group, interview and questionnaires conducted by me.

3.2.1 Literature review

What are independent films?

An independent film is a professional film production that is produced mostly or completely outside of the major film studio system, with considerations made for budget, source of funds, distribution and more.

1908 was the moment in time when the independent film movement began, as certain filmmakers who believed in preserving the artistic integrity of filmmaking, resisted the control of trusts established by early motion picture companies.

Independent films are screened at local, national, or international film festivals before distribution. An independent film production can compete with a mainstream film production, with the necessary funding and distribution (www.makeindependentfilms.com/history.htm).

How are they different from art-house film?

An art-house film is targeted at a niche audience with a genre where the content and style, adhere with as little compromise as possible to the filmmakers' personal artistic vision(wonderfulcinema.com, 2013). They are intended to be often experimental, not

designed for mass appeal. Art-house films fall under the independent film genre, just different in the ways the films are conceived.

What is the difference between an independent/art-house theatre and commercial cinema theatre?

An art house is a movie theater, which specializes in showing films not part of the commercial mainstream, while mainstream cinema screens commercial movies.

What is the purpose of independent films and art-houses cinemas?

The main purposes of the cinema are to foster film culture, promote the art of film and community social integrity and developing film education for young people. One of the most important tasks is to expand the circle of intellectual film fans. They prefer to screen films with high artistic value and international recognition, provocative films with an interesting edge and dealing with current problems of society, thus able to arouse debate (Genė Pučinskienė, the manager of Cinema Center Garsas since 1992).

What are Europa Cinemas?

It is an international network of cinemas for the circulation of European films. Founded in 1992 with funding from the MEDIA programme and from the Centre national du cinéma et de l'image animée (CNC), Europa Cinemas is the first film theatre network focusing on European films.

Its objective is to provide operational and financial support to cinemas that commit themselves to screen a significant number of European non-national films, to offer events, initiatives as well as promotional activities targeted at young audiences.

Europa Cinemas also supports exhibition and distribution of European films with its network spanning across 69 countries and 3,194 screens (www.europa-cinemas.org).

Because Golden Village's Cinema Europa screens international films and art-house films from all over the world, mainly European films, hence, they named themselves 'Cinema Europa', directing towards a distinct positioning for the brand.



Fig. 2: Europa Cinemas Logo. Source: www.europa-cinemas.org

Film festival

The film festival concept started to become a full-fledged event in the 1960s-1970s. People who loved independent films realized that they could promote their passion by holding a contest, making some money at the same time.

In 1985 Robert Redford and his Sundance Institute took over artistic management of the Utah/U.S. Film Festival and changed the name to The Sundance Film Festival. Money and media attention were injected into the festival and filmmakers around the world began to take notice of the event.

Nowadays, all the big film studios now have a division for "independent films". There is a lot of media attention on film festivals such as Cannes and Sundance, and the major film studios cannot ignore it. They need to be part of it in order to meet their expected quotas of 15-17% of company grosses each year, generated from their independent film divisions (makeindependentfilms.com, 2012).

Events & Festivals held by Golden Village and Cinema Europa

There are several events and festivals organized by Cinema Europa and its parent company, Golden Village. For more information about the events, please refer to Appendix G.

- Love & Pride Film Festival
- Collaboration with Sinema
- Hong Kong and Korean Film Festival

Also in Appendix G, you can find introduction about several Singapore film communities & film festival held locally. Below are the few mentioned:

- Sinema
- Singapore Film Commission (SFC)
- Singapore Film Society (SFS)
- Singapore International Film Festival, rebranded as SGIFF

3.2.2 Components of movie-going experience (Appendix H)

Brand Components

Confidence, clarity and consistency are most needed to build a successful brand. Cultures, attributes, people, when taken together, organized into a model and aligned with a business strategy, the ideas they represent become something far greater than their sum (p2, Onaindia & Resnick, 2013).

In order to be that, Cinema Europa should work on focused messaging, leading to desirable reactions. There should also be information efficiency, enabling a clearer and more coordinated product and services offer.

Brand components can be jointly achieved by the following factors (Appendix H):

- Differentiation in the market
- Growing it into brain-friendly brand
- Alignment and definition of its brand structure

Physical components

The environment can be used to create a certain atmosphere that can produce emotional responses that in turn impact upon people's behavior at the cinema, something known as the atmospherics. The term was first used by Kotler(1973), when he suggested that consumers do not just buy the product itself, but are also influenced by other elements such as advertising, image, as well as the atmosphere of the place they made their purchase (p75, Jansson-Boyd, 2010).

Physical components can be jointly achieved by the following factors (Appendix H):

- Interior and exterior of cinema theatre
- Employees
- Media Experience & Advertisements

Emotional Components

A successful connection with a brand is often facilitated by strong, positive emotional associations. The environment will trigger audiences' senses and impact their movie-going experiences. We will further discuss the five sensory experiences - sight, touch, taste, smell and sound in Appendix H.

3.3.3 SWOT Analysis

Strength

- Cinema Europa had organized several international film festivals, collaborating with Korea and Hong Kong (Appendix F).
- Cinema Europa has a strong finance backing due to Golden Village. When asked if it is effective that commercial multiplexes like Cathay Cineplex (The Picturehouse) & Golden Village (Cinema Europa) have art-house cinemas within them, my interviewee Jodi Chan, 27, replied, “It is definitely a move that makes sense financially. Given the wide reach of these mega cinema companies, independent films are able to enjoy a higher possibility of box office success when their audience has much easier access to their films.” (Appendix D).
- Cinema Europa’s parent company Golden Village, has the largest cinema brand presence in Singapore with a seating capacity of 14,722 in 81 screens(Appendix E).

Weaknesses

- Insufficient engagement with the public. There are only Facebook pages for Golden Village Mr. Popcorn & Golden Village Pictures, but there is no Facebook page for Cinema Europa, making it hard for consumers to find news on them.



Fig. 3: Facebook pages of Golden Village Mr. Popcorn & Golden Village Pictures. Source: www.facebook.com/gymovieclub & www.facebook.com/gvpictures.

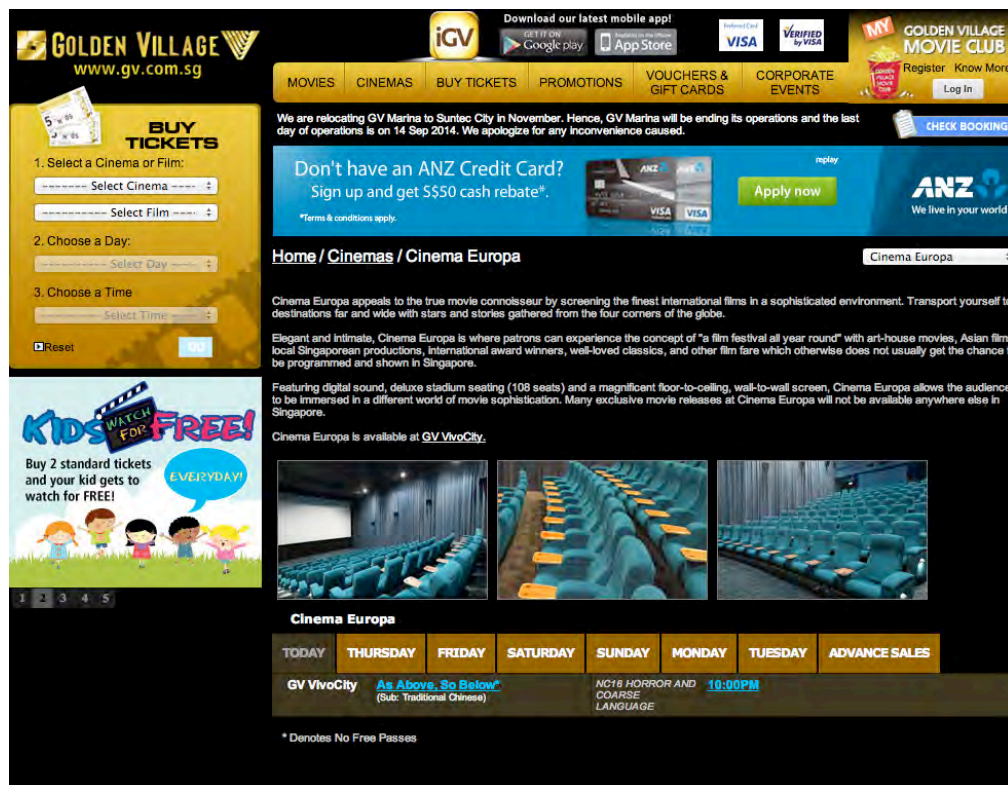


Fig. 4: Cinema Europa cinema section within the Golden Village website. Source: www.gv.com.sg.

- Although many people have heard of Golden Village, there is a lack of brand awareness for Cinema Europa. 68% of the online questionnaire respondents have not heard of Cinema Europa (Appendix C).
- Unclear of its product placement, weak film programming. 91% of the questionnaire respondents have not heard of the film festival organized by Golden Village (Appendix C).
- Low adaptability, did not tap into the sub film culture and communities in Singapore. Jodi had mentioned in her interview, “It is crucial what sort of brand image the art-house cinema wants to create and what sets them apart from a normal movie theatre, is its artistic edginess and uniqueness.” (Appendix D).

Opportunities

- Opportunities to come up with carefully designed and strategically placed promotional items. Possibility of positioning and packaging “independent films” with certain social status symbols, i.e. People who go to art houses and watch independent films are cool and hip. The persona will be discussed later in the report.
- Providing funds and support. My interviewees both agreed that there is an increased number of younger Singaporeans participating in film festivals (Appendix D).
- Golden Village should convey clearly, the positioning of Cinema Europa. It could position itself as the fusion of indie subculture, with elements of sophistication. Creation of a more flexible and versatile branding for Cinema Europa to effectively cater to my targeted personas.
- Directing like-minded independent film addicts to go there for movies through various media channels, or event like film festival.

Threats

- Smaller theatres may be more sustainable due to smaller spatial space and can be easily transformable into different ambience to suit audiences and festivals.
- Ambience of art houses can be more experimental and less restrictive compared to commercial cinemas
- Competitors may easily mimic promotions
- Singapore may not have a long and deep independent film scene culture. Yuyang raised her thoughts about difficulty catching up film culture in her own country. (Appendix D).

Brand positioning

The positioning should be summarized by a simple slogan that is understood by all the employees and core attributes should be focused on. This understanding can then be converted into action, influencing behaviour and experience, translating meaning to the audiences (p26, Onaindia & Resnick, 2013).

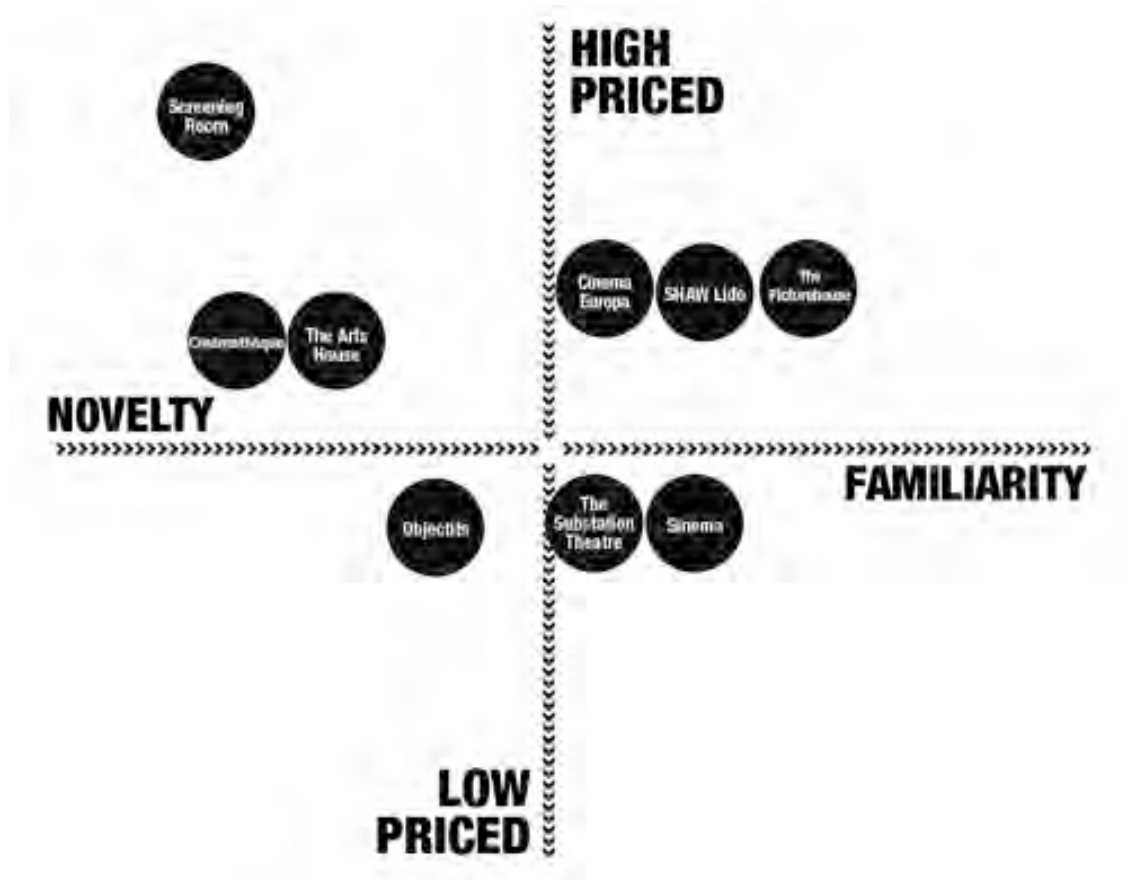


Fig. 5: Brand Positioning of Cinema Europa Singapore. Source: Constance Koh (2014).

3.2.4 Benefits of creating an effective movie-going experience

Efficiency and convenience are important to reinforce consumers' goals. To create an effective movie-going experience, the company will have to tap on the 3 main factors: brand, physical and emotional components to retain brand loyalty and to attract new consumers through advertising and promotions. Audiences look forward to and are ready to be stimulated by the new offers and ideas. The five sensory experiences will play important roles when audiences are actively seeking out relevant marketing messages and environmental cues that stimulate, prolong and heighten the movie going experience. These also cut down decision-making efforts (p72, Genco, Pohlmann & Steidl, 2013).

CHAPTER 4: CASE STUDIES ON EFFECTIVE FILM FESTIVALS & INDEPENDENT MOVIE-GOING EXPERIENCE

4.1 European Union Film Festival



Fig. 6: 2014 EUFF's own Facebook page with 1701 'likes'. Source: www.facebook.com/EUFFsg



Fig. 7: EUFF advertises in I-S Magazine (above) and various online lifestyle guides. Source: <http://euff.sg/>

The European Union Film Festival is an annual event that showcases a selection of European films, giving Singapore audiences a taste of Europe's diversity, creativity and cultural heritage. This film festival also provides an opportunity to improve exposure of local talents, through its film school partnership program.

EUFF have partnered with Heart Media, official magazine of EUFF in 2014 (<http://euff.sg/>). Throughout the festival, audiences can also find exclusive reports and film teasers on Mens-Folio.com, Art-Republik.com, and their respective Facebook pages. They are also featured in the popular I-S Magazine (<http://is.asia-city.com/>), which is a trusted source of event and lifestyle news in Singapore, with 14,878 likes in its Facebook page.

EUFF is interactive with its audiences on the social media, by asking interested public to answer questions regarding a film and stand a chance to win tickets. They also allow

Facebook users to leave a comment at the post of the movie they want to watch but could not get a ticket. Chosen parties will then be contacted and they can collect the tickets located at a central area, an add-on customer service touch-point.

The EUFF is held in SHAW Lido theatre, bringing more brand exposure to the audiences visiting their theatres (<https://www.facebook.com/EUFFsg?fref=ts>).

4.2 A Design Film Festival Singapore

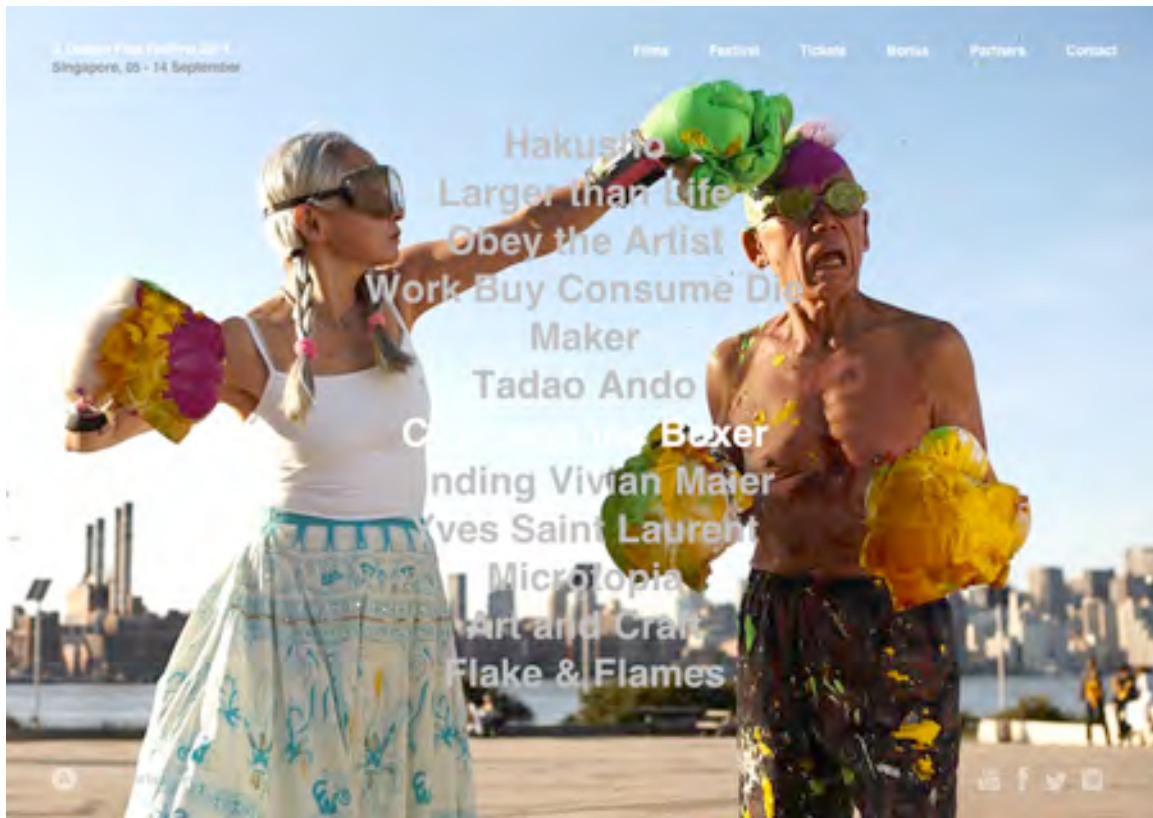


Fig. 8: Website of A Design Film Festival Singapore 2014. Source: www.designfilmfestival.com

A Design Film Festival (DFF) was conceived in 2010 by Anonymous, a local design studio, as a film festival dedicated solely to design. A Design Film Festival is the leading event for Asian premieres of international features, documentaries and short films on design and a curated collection of films dedicated to architecture, fashion, photography, motion graphics, technology and the subcultures of design.

The festival draws a growing, loyal and distinct audience who represent the forward thinkers, tastemakers and trend leaders of the industry. It has traveled to Portland, Berlin, Taipei, Kaohsiung, and Bangkok. The festival sold 1,800 tickets in 2010 and 2,500 the following year, and the organizers were hoping to reach 4,500 in the year of 2013 (Lim Sio Hui, 2013, Blouinartinfo).

The festival is an open platform where professionals, apprentices and enthusiasts convene. It has an extensive outreach to 15 design institutions in Singapore. The event has gained continual support of press, media and publishing practitioners.

There are various ways DFF sustains by introducing promotions and collaborations. Festival Patron pass was introduced in 2013. The Patron Pass is a system of sponsorship in bite-sizes, and empowers the individual attendee to partake in the festival as a Festival Patron. Patron Pass holders can attend every screening during the festival and enjoy films with best seats in the house, but there are only a limited 60 Patron Passes available.

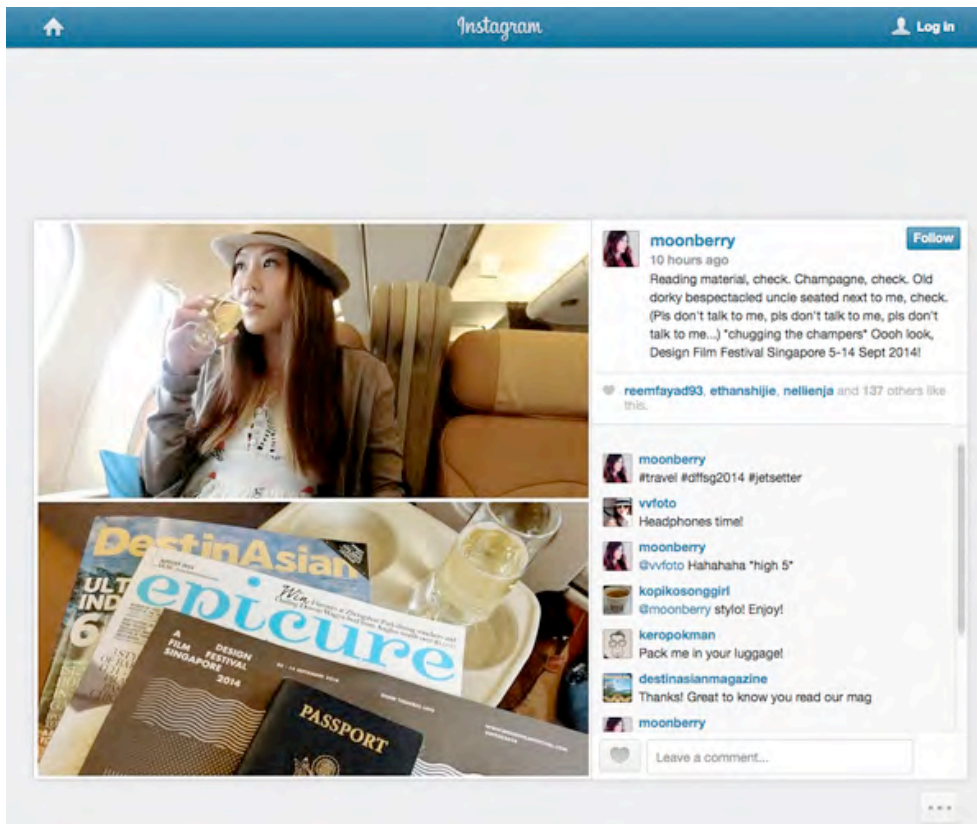


Fig. 9: Photo of promotional material by Instagram user. Source: www.facebook.com/designfilmfestival

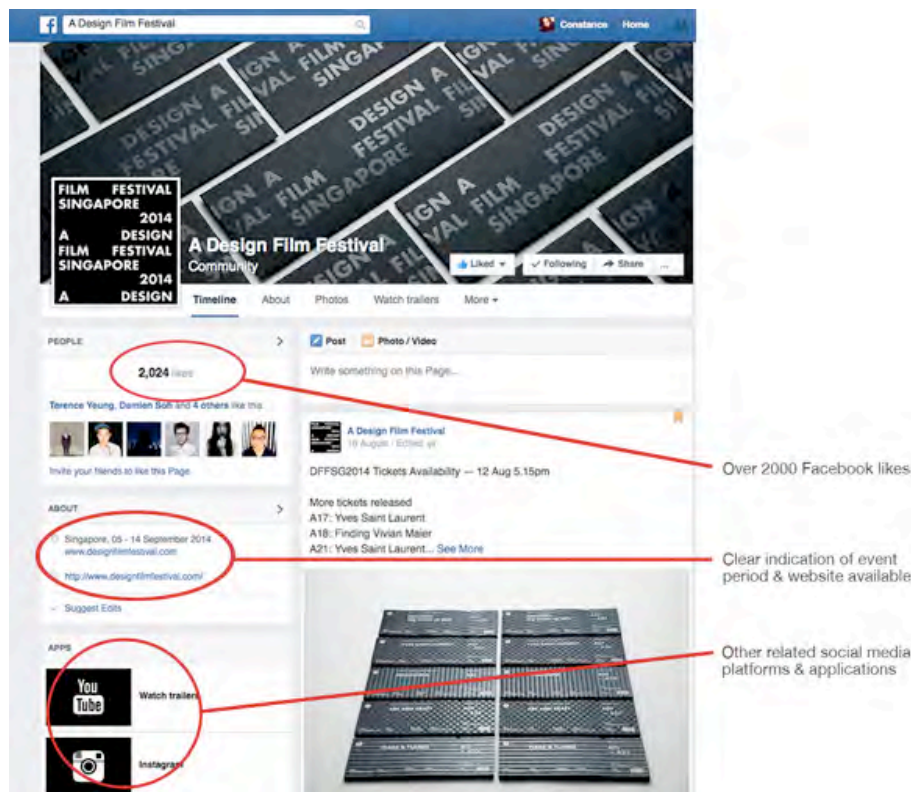


Fig. 10: Facebook page of A Design Film Festival Singapore 2014. Source: www.facebook.com/designfilmfestival

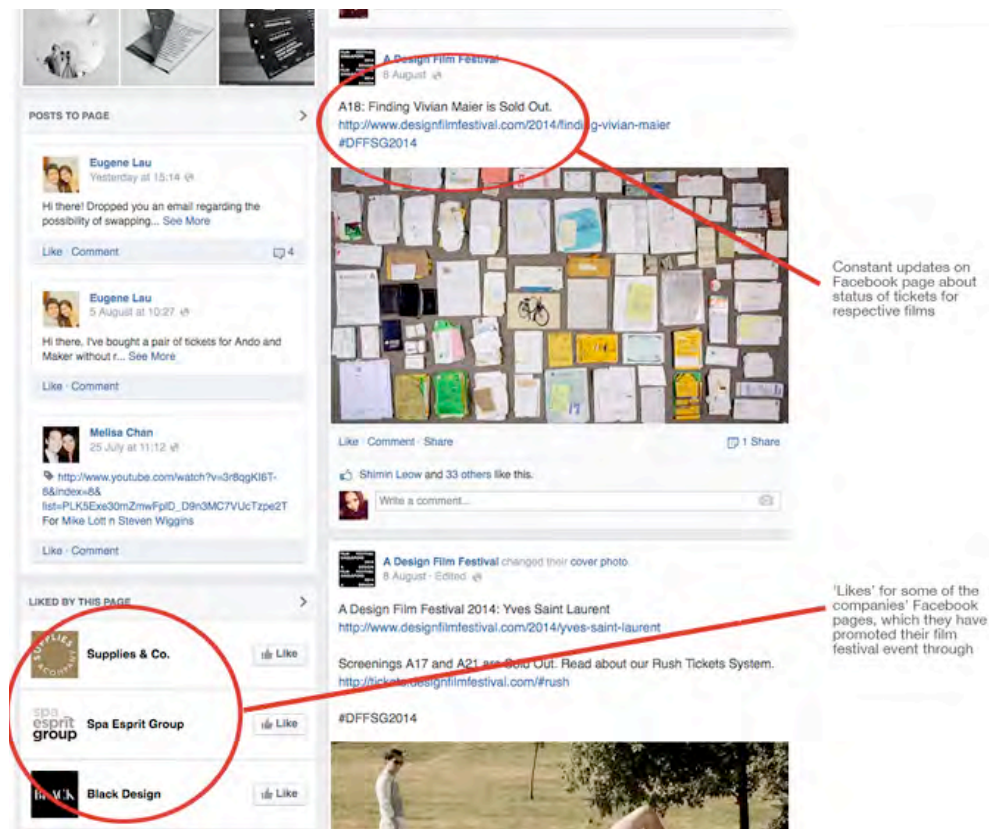


Fig. 11: Facebook page of A Design Film Festival Singapore 2014. Source: www.facebook.com/designfilmfestival

By making cash sponsorships in support of the festival, sponsors can enjoy exclusive advertising exposures at the Festival including brand introduction before screening of their choice, advertisement spot in Festival Guide, on-screen advertisement and more. Using theatre advertising, on-screen advertisements spots will be featured in a 15-minute loop before each screening starts, aiming to target captive audiences in a cinematic environment. Theatre advertising promised higher retention and brand recall, due to it being more distraction free. Print advertisements will be featured in 5,000 copies of the 2014 festival guide, with a projected reach of over 25,000. The guides were distributed island wide in Singapore at selected stores, cafes and boutiques.

This year, Design Film Festival (DFF) returned to Singapore from 05-14 September 2014 at Shaw Lido, held over 9 days (www.designfilmfestival.com).

4.3 Cinémathèque



Fig. 12: Logo of National Museum of Singapore Cinémathèque. Source: www.nationalmuseum.sg

A cinémathèque is a film archive with small cinemas screening classic and art-house films. In 1935 Henri Langlois and Georges Franju founded a film club to show old films from which originated the Cinémathèque Française in 1936. Through this idea to archive old films, Langlois was able to save many films the companies had intended to throw away.

Cinémathèque is a part of National Museum of Singapore, focusing on promoting classic film culture in Singapore. They have programs like World Cinema Series, who screens works monthly by the most inventive auteurs across the world. They also have online programme guides called 'Cinematheque Quarterly' (www.nationalmuseum.sg/NMSPortal/).

The Perspectives Film Festival was held in National Arts Museum in 2013 (www.perspectivesfilmfestival.com), where the curated films were made independently. Independent cinema has allowed filmmakers the freedom to produce creative films stamped with the directors' style, providing unique cinematic experiences. The second Singapore Chinese Film Festival (SCFF) 2014 is also held there.

The National Museum of Singapore collaborates with the Cineteca di Bologna, L'Immagine Ritrovata and Martin Scorsese's World Cinema Foundation to host a six-day

Film Restoration program, providing film preservation and restoration training, to help safeguard our cinematic heritage.

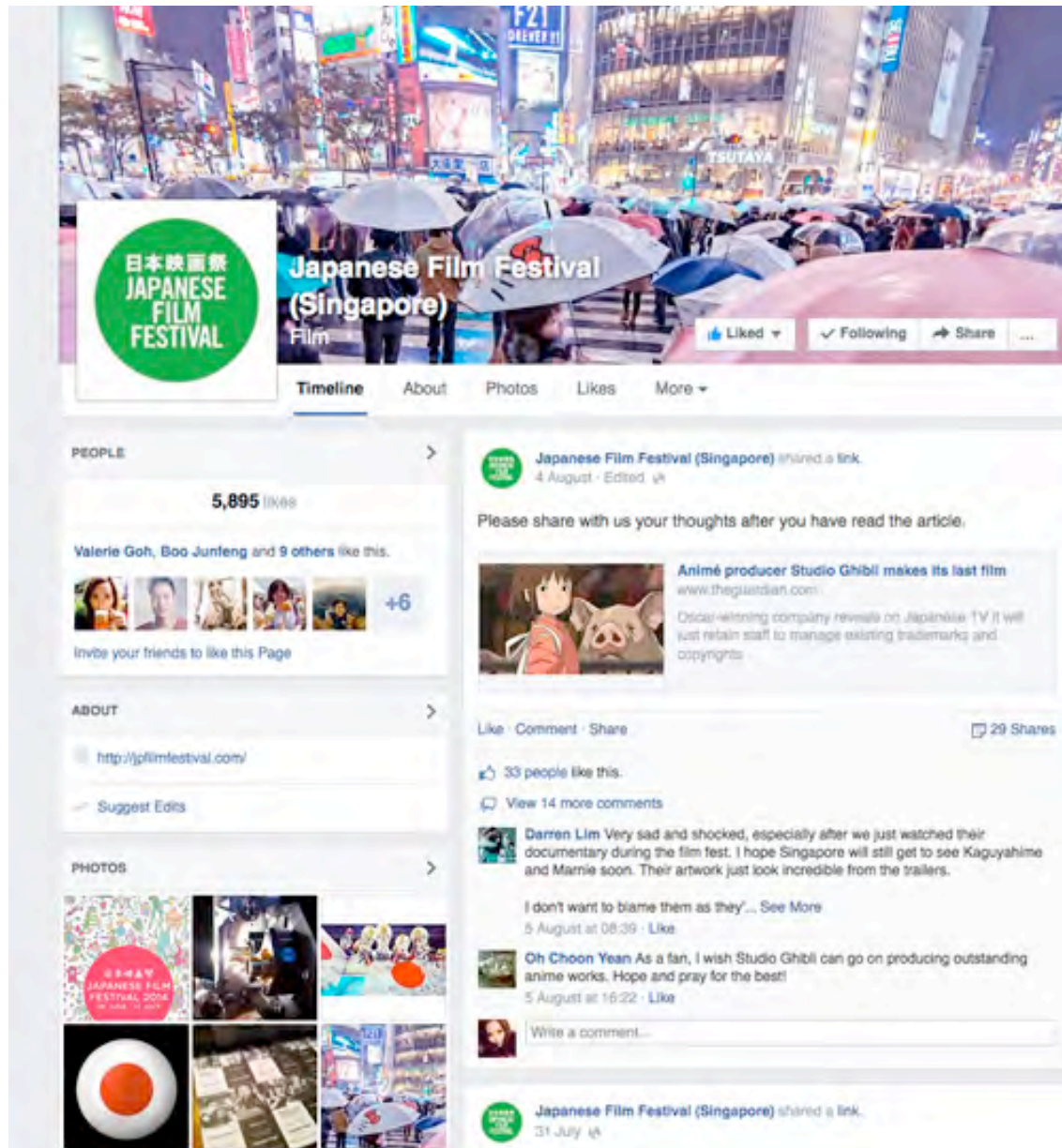


Fig. 13: Cinémathèque's Japanese Film Festival has garnered as many as 5895 'likes' on Facebook.
Source: www.facebook.com/JapaneseFilmFestival

Date	Time	Film	Venue	Programme	Tickets
PRE-FESTIVAL SESSION - IN CONJUNCTION WITH CHILDREN'S SEASON					
20 June Fri	8.00pm	NINJA KIDSS (PG) 忍たま乱太郎	*NMS-SG	Outdoor Cinema	Outdoor : No Tickets
FESTIVAL SESSIONS					
26 June Thu	7.30pm	NHONBASHI (PG) 日本橋	*NMS	Retrospective	free
27 June Fri	7.45pm	THE MOLE SONG (M18) 土竜の唄	*NMS	Currents	SOLD OUT
	2.00pm	KOKORO (PG) こころ	*NMS	Retrospective	free
28 June Sat	4.30pm	PUNISHMENT ROOM (PG) 処刑の部屋	*NMS	Retrospective	free
	7.30pm	MARUYAMA, MIDDLE SCHOOLER (NC16) 中学生阿山	*NMS	Currents	
29 June Sun	2.00pm	CRAMMED STREETCAR (PG) 運命電車	*NMS	Retrospective	free
	4.30pm	HARP OF BURMA (PG) ビルマの竖琴	*NMS	Retrospective	free
30 June Mon	7.45pm	HAKAI (PG) 破戒	*NMS	Retrospective	free
1 July Tue	7.45pm	AN ACTOR'S REVENGE (PG) 雪之丞変化	*NMS	Retrospective	free
2 July Wed	7.45pm	ODD OBSESSION (PG) 罇	*NMS	Retrospective	free
3 July Thu	7.45pm	TEN DARK WOMEN (PG) 黒い十人の女	*NMS	Retrospective	free
4 July Fri	7.45pm	SURVIVE STYLE 5+ (NC16) 演 NOMI (PG) 野火	*NMS	Currents	
	2.00pm	HOMESICK (PG) ホームシック	*NMS	Retrospective	free
5 July Sat	4.30pm	LEAVING ON THE 15TH SPRING (PG) 旗立の島根~十五の春~	*NMS	Currents	
	7.30pm	THE MAKOKA SISTERS (PG) 絶唱	*NMS	Currents	
8 July Sun	2.00pm	TEN DARK WOMEN (PG) - REPEAT 黒い十人の女	*NMS	Retrospective	free
	4.45pm	BONCHI (PG)	*NMS	Retrospective	free

Fig. 14: Website of Japanese Film Festival 2014, held in National Museum of Singapore. Source: <http://jpfilmfestival.com/jff2014/>

This year, they held the 21st edition Japanese Film Festival 2014, presenting 23 films from 26 June to 12 July 2014.

The Japanese film festival engages actively with the public on Facebook and had garnered 5891 likes on the event-based festival, which is considered successful.

4.4 Analysis of case studies

Although the film festivals offer similar fundamental film exhibition services to promote the movies, they operate with different frameworks.

The European Union Film Festival taps on a series of online and print marketing channels, which are effective for promoting the event. Specific audiences were targeted, like businessman and also students, being in collaboration with Chapman University, a worldwide campus of top-ranked College of Film & Media Arts. It has a strong significance of enhancing the presence and visibility of the European Union in Singapore. As Cinema Europa is also about art films around the world and in Europe, this film festival is an apt reference.

Design Film Festival offers distinctive and exciting partnership opportunities. Advertisement opportunities at the festival promotes positive brand alignment, positioning, as well as brand association with some of the leading creative in the world. Advertisers can also gain access to a concentrated and distinct audience base. They also have their own YouTube channel named ‘madebyanonymous’, where trailers of the films are being uploaded. The yearly improvement in ticket sales of the DFF, as mentioned by Lim Sio Hui, 2013, in Blouinartinfo, proves that the efforts of creating brand awareness and generating interests are effective.

Cinémathèque has a unique concept of combining contemporary events like the ‘Perspective Film Festival’ and the ‘Japanese Film Festival’ and featuring films in ‘Singapore Short Cuts’ with films by local film directors, with bringing the unique idea of educating public about film restoration. This will in turn help cultivate the niche knowledge and importance of film preservation to the public. Its focused vision in promoting new films and supporting preservation of older films and iconic film history is what Cinema Europa can pick up.

CHAPTER 5: QUESTIONNAIRES, FOCUS GROUP & ONE TO ONE INTERVIEWS WITH CREATIVE PROFESSIONALS AND DATA ANALYSIS

5.1 Questionnaire and data analysis (Appendix B, C &I)

Questionnaires are predictive market research that will yield results that are projectable to my target audiences. I have gathered response from 101 respondents about their independent cinema going experience, aged range from 19-45. I mandate the types of respondents as I can narrow down what I want to find out, not taking into consideration of all representations. Analysis of questionnaire can be found in Appendix I.

5.2 Focus Group Discussion (Appendix A)

I did a focus group discussion on Golden Village, to find out what are the general impressions on the brand. Focus group can be a useful research methodology when marketers want to find out whether consumers understand their message and interpret it as intended. It is a good idea when the people being brought together share a decision-making process. Transcript can be found in Appendix A.

5.3 Interview (Appendix D)

I have also done interviews with creative theatre & film professionals in Singapore. They are crucial in providing insights and opinions about the independent film landscape and future in Singapore. Interviewees' response transcript can be found in Appendix D.

5.4 Expected findings

Through the research design & methodologies, there are several expected findings:

- Find out how the consumers are currently associated with the brand identity, physically and emotionally
- Find out consumers' behaviors and what can be done to strengthen the brand loyalty through enhanced experiences
- Find out how to create brand awareness for Cinema Europa and to differentiate it amongst its competitors
- Find out what are the consumers' motivators for watching an independent film and what is important in an independent cinema-going experience
- Find out how promote film culture to like-minded audiences, to weave a stronger film community together through various online platforms, interactive media channels, possible collaborations and contemporary film festivals.

CHAPTER 6: BRAND ARCHETYPES AND TARGET AUDIENCE PERSONAS

6.1 Primary Brand Archetypes

Explorer

This brand archetype has the driving desire for freedom through exploring the world. Its goal is to experience a better, more authentic, more fulfilling life and be true to one's soul.

They are also known as seeker and individualist (Matt Schoenherr, Sep 2013).

Creator

This brand archetype has the driving desire of create things of enduring value.

Its goal is to realize a vision with talent of creativity and imagination. They are also known as: artist, muse or dreamer (Matt Schoenherr, Sep 2013).

6.2 Targeted Personas

Cinema Europa's rebrand will be targeted at audiences aged 19-45, young adults who have a certain level of maturity, adult audiences who have started working with an income. They should have some knowledge towards social media and mobile phones applications and should be art-house audiences.

Consumers will tend to associate products or with the brand with desired meaning.

Individuals may use going to independent cinemas for art films, differentiating themselves from others. The symbolic meaning usually stems from advertising and other marketing techniques, like how independent films market themselves differently from

commercial ones. This has to do with consumers feeling of self-fulfillment, novelty and identification with products (p60, Jansson-Boyd, 2010).

Persona 1

Demographic Information: Female, 20, University Student

Geographic Information: Singaporean

Psychological Information: Confident, dare to express and be different

Behavioral Information: Choose products they think will make themselves more appealing and emphasize who they are just as much through what they consume. Labels and accepts products or activities she is fond of as 'me', and tend to reject those that are viewed as 'not me'

Persona 2

Demographic Information: Male, 28, Art Director

Geographic Information: Singaporean

Psychological Information: Creative, likes freedom, individualistic, fashionable, likes to be in the forth front of trends

Behavioral Information: Innovator. Value-expressive function, attitude of him make a statement of who he is. By expressing the attitudes towards products and services that he feels strongly about, he validates his own self-concept.

Persona 3

Demographic Information: Male, 40, Senior Retail Manager

Geographic Information: Singaporean

Psychological Information: Avid traveler, a volunteer, desire to give back to society

Behavioral Information: Influential. Highest level in Maslow's Hierarchy of needs (p119, Jansson-Boyd, 2010). Looking to fulfill self-actualization needs. Finding a movie

or film that can help him emote his inner feelings, to discover new perspective of life & pursuit of knowledge.

CHAPTER 7: RECOMMENDATIONS

FOR CREATING AN EFFECTIVE

BRAND EXPERIENCE FOR CINEMA

EUROPA SINGAPORE & THE

RESPONSES

7.1 Objective

To create brand awareness for Cinema Europa, reaching out more effectively to audiences in Singapore through various channels. I am creating a series of advertisements and promotions for this one-of-a-kind classic icons film festival, directing more like-minded independent cinemagoers to Cinema Europa.

Why I have proposed a themed film festival for Cinema Europa

- The current Love & Pride Festival had been around for 6 years and proven an ineffective film festival for the GV brand (Appendix C).
- There is a rise in independent film-goers in Singapore (Appendix C & D) and I would like to attract like-minded movie goers to come to this film festival
- To create brand awareness for the cinema through this event
- Through this film festival, tap on the extensive usage of social media platforms and applications, which is not done by the current company

The analysis on usage of social media platforms and print advertisements channels in the

three case studies, have proven effective in providing information and engaging the audiences. I will adopt some of the channels they have used, and propose new ideas and advertising campaign in line with the film festival. The four film icons I have chosen are: Audrey Hepburn, Bruce Lee, Charlie Chaplin and Marilyn Monroe.

7.2 Reason for choosing the 4 icons

Many people know who the movie icons are, but maybe not many have actually watched their classic films. Hence, I want to create a film festival that is based on the four most celebrated movie icons, promoting them, as well as the cinema brand.

Bruce Lee

Bruce Lee remains the greatest icon of martial arts cinema and a key figure of modern media. Had it not been for Bruce Lee and his movies in the early 1970s, it's arguable whether or not the martial arts film genre would have ever penetrated and influenced mainstream North American and European cinema and audiences. The influence of East Asian martial arts cinema can be seen today in so many other film genres including comedies, action, drama, science fiction, horror and animation. They all have their roots in the phenomenon that was Bruce Lee (www.imdb.com).

Audrey Hepburn

Influenced many modern styles of sophistication and simplicity. In contrast to the "sex goddesses" of the silver screen, Audrey Hepburn had a more wholesome beauty and an aura of innocence and class about her, which gained her many devoted fans. Her style managed to balance simplicity and elegance to create a timeless European sophistication that came to define her persona. Her allure was about effortless gracefulness rather than

the flagrant sex appeal that was supposed to personify contemporary stars of the silver screen. Hepburn's style was not manufactured by a studio, but was instead idiosyncratic (www.fashionandcinema.com).

Charlie Chaplin

Charlie Chaplin is considered to be one of the most pivotal stars in the early days of Hollywood. In 1921, he was decorated by the French government for his outstanding work as a filmmaker, and was elevated to the Officer of the Legion of Honor in 1952. In 1972, Chaplin was honored with an Academy Award for his “incalculable effect in making motion pictures the art form of the century”. He was awarded Knight Bachelor of the Order of the British Empire in the 1975 Queen’s Honours List for his contributions to entertainment. Charlie Chaplin’s films through ‘The Little Tramp’, shows positive outlook on life despite a world full of chaos (www.imdb.com).

Marilyn Monroe

Marilyn Monroe possessed a unique combination of earthy sexuality and childlike innocence, shown in her brief but memorable career as an actress in films. Those qualities helped to preserve her in the annals of Hollywood history after her controversial death in 1962. She became a prism for the world to view all manner of dichotomous socio-political issues. All these elements kept Monroe relevant to pop culture and history. It was her unique vulnerability - women wanted to be her; men wanted to protect her - that made her stand out from the crowd (www.tcm.com/tcmdb/person/134087|106569/Marilyn-Monroe).

7.3 RECOMMENDATIONS - PROTOTYPES

7.3.1 NEW BRAND LOGO (Brand Guide in Appendix J)



Fig. 15 & 16: Proposed new brand logo. Source: Constance Koh (2014).

Currently, Cinema Europa does not have a brand logo. Designing a brand logo for them will give them a distinct differentiation from other indie cinemas. Brand identity is a common sense, a codified collection of shared elements that are activated through a range of visual, verbal, and aural qualities (elements of sense) (Appendix H). In this logo, the angular geometric shapes make it easy for people to remember. One of the respondents feedback that, 'The all round directional triangles also describes the tagline' (Appendix L), which was what I wanted to convey.

7.3.2 PROMOTIONAL POSTERS



Fig. 17.1: Series of posters for Cinema Europa film festival. Source: Constance Koh (2014).



Fig. 17.2: Series of posters for Cinema Europa film festival. Source: Constance Koh (2014).

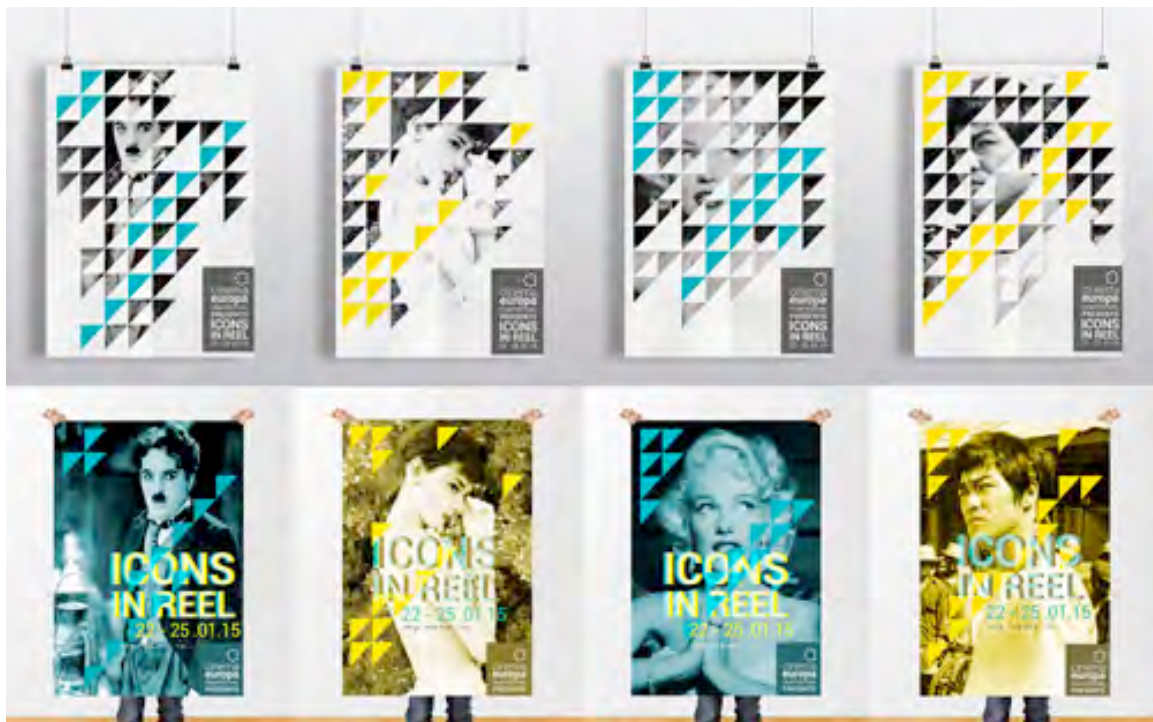


Fig. 17.3 & 17.4: Mock ups of series of posters for Cinema Europa Film Festival 2014. Source: Constance Koh (2014).

The posters define the design direction, setting the theme and look of the whole campaign by introducing my design elements through them. The series of posters will be an important factor in promoting the film festival, as they will be strategically placed in areas like Dhoby Ghaut, Haji Lane and Bras Basah.



7.3.3 MOBILE APPLICATION

Fig. 18.1: Mobile application for Cinema Europa film festival. Source: Constance Koh (2014).



Fig. 18.2: Mobile application for Cinema Europa film festival. Source: Constance Koh (2014).

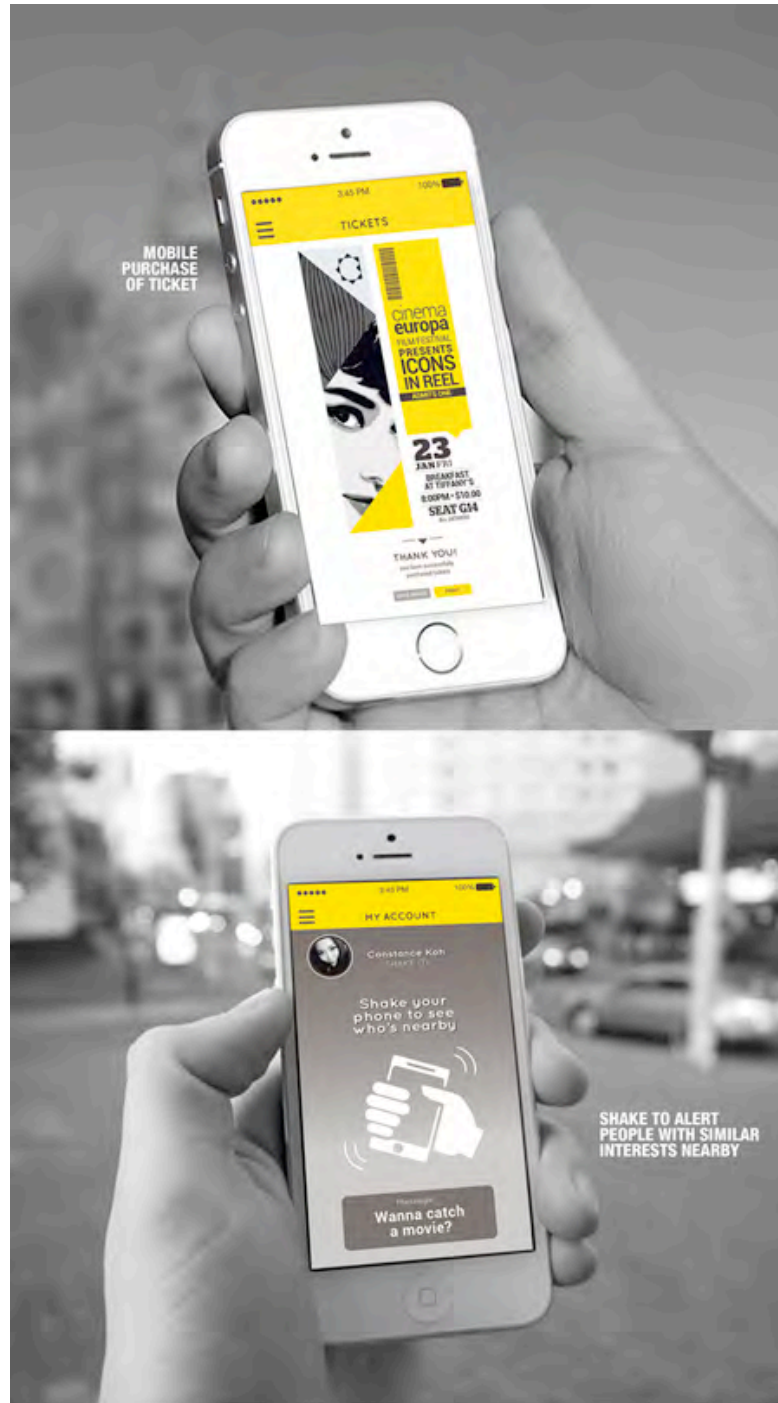


Fig. 18.3: Mobile application for Cinema Europa film festival.
Source: Constance Koh (2014).

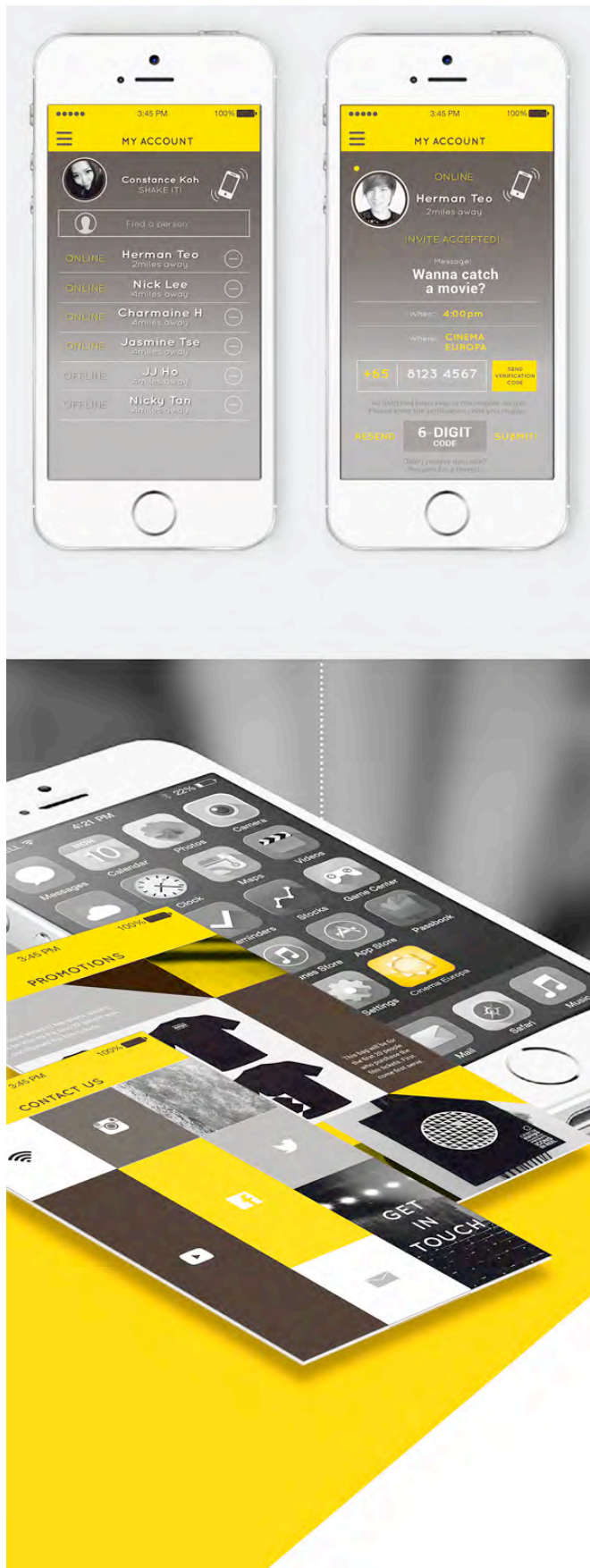


Fig. 18.4: Mobile application for Cinema Europa film festival. Source: Constance Koh (2014).

The purpose of mobile application is crucial as mobile phones are now part of everybody's lives and many social networking happens through them. In the mobile application I proposed, the Cinema Europa application consists of functions like viewing of the festival programs, having trailers, real-time displays of the duration and timings of the movies, and shake to chat with people with similar interests. With the easy accessibility of understanding the festival using mobile phones, it has definitely become an effective way that affects how people purchase and interact with the brand. Cinema Europa can provide shortcuts to choices, and they shape expectations that can influence consumptions and usage experiences through transactional loyalty.



7.3.4 WEBSITE

Fig. 19.1: Website for Cinema Europa film festival. Source: Constance Koh (2014).



Fig. 19.2: Website for Cinema Europa film festival. Source: Constance Koh (2014).

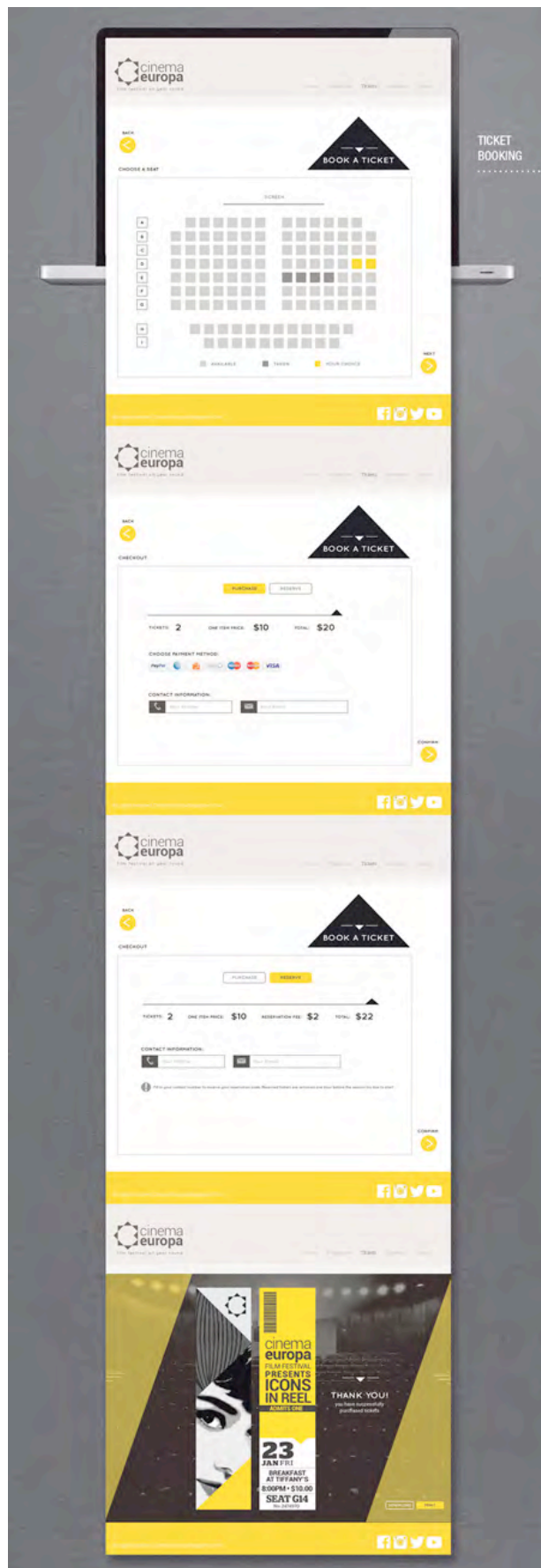


Fig. 19.3 & 19.4: Website for Cinema Europa film festival. Source: Constance Koh (2014).

Currently, Golden Village only dedicate a small page on their website for Cinema Europa which is very ineffective. Creation of a website for the Cinema Europa brand will aid in convenience for people who wants to find out more about what the film festival offers and the brand archetype the Cinema Europa represents.



7.3.5 SOCIAL MEDIA PLATFORMS

Fig. 20: Generic promotional poster for Cinema Europa film festival. Source: Constance Koh (2014).



Fig. 21 & 22: Online magazine/lifestyle guide promotions for Cinema Europa film festival. Source: Constance Koh (2014).

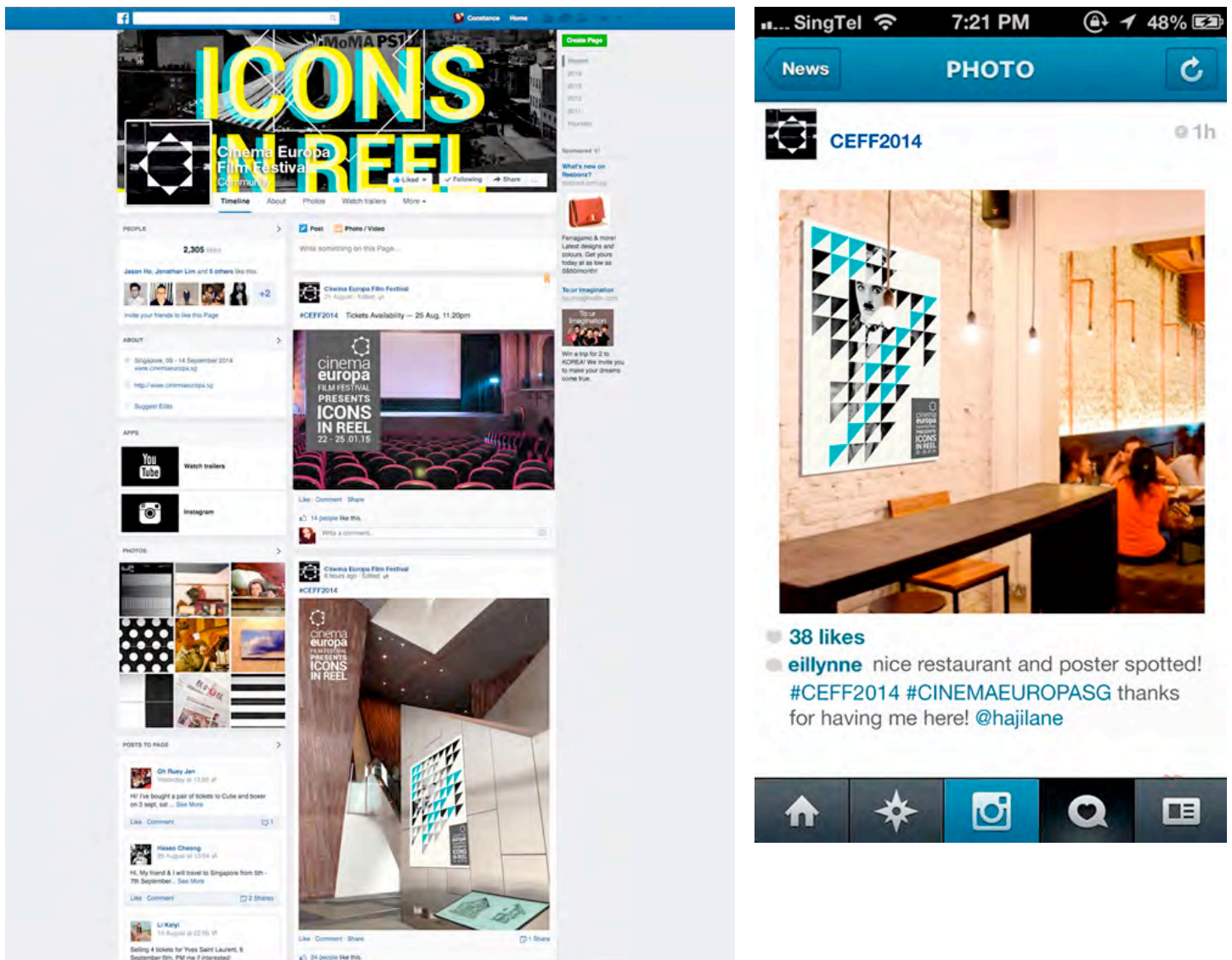
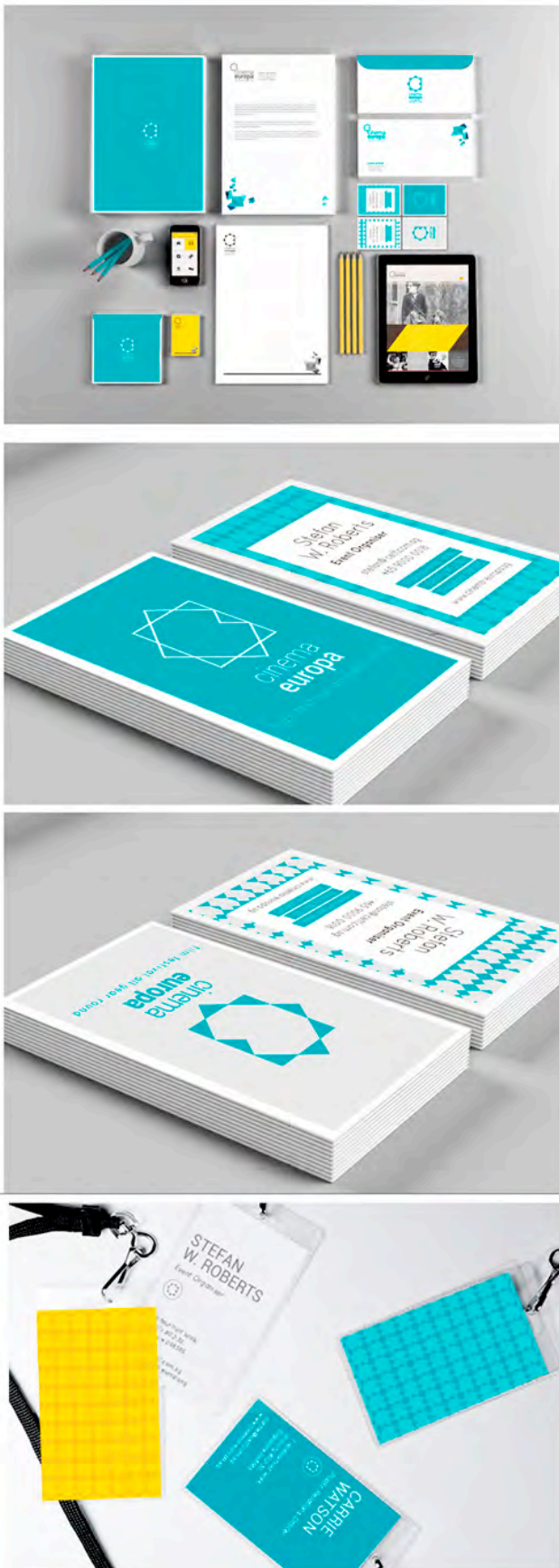


Fig. 23 & 24: Facebook page & Instagram account for Cinema Europa film festival. Source: Constance Koh (2014).

Online websites like I-S Magazine, Honeycombers & Citynomads are trusted sources to local event and lifestyles. Like what my respondents in focus group have commented, ‘In this day and age, if you want to reach the younger target audience, you have to go online’ (Appendix L). We must reach out to them through the most common, effective and low cost way, which is social media platform, like Facebook and Instagram. On Facebook, we can give updated information to our consumers, and the refreshed information will influence the way consumers think and purchase. Having this online presence, Cinema Europa can also increase fluency and familiarity for their theatres.



7.3.6 BRANDING ITEMS

Fig. 25.1 - 25.4: Passes, name cards, letterhead and envelopes for the film event. Source: Constance Koh (2014).



Fig. 26 & 27: T-shirt and bag for the film event. Source: Constance Koh (2014).



7.3.7 PROGRAMME GUIDE

Fig. 28.1 - 28.3: Programme guide to enhance audiences' understanding of the event.
Source: Constance Koh (2014).

7.3.8 LEAFLET



Fig. 29.1 & 29.2: Leaflet for the film event. It can be distributed at various locations for promotional purpose. Source: Constance Koh (2014).



7.3.9 PACKAGING & TICKETS

Fig. 30: Customized popcorn packaging
Fig. 31.1- 31.2: Specially designed
tickets for the film festival.
Source: Constance Koh (2014).

I have also proposed a series of collaterals for the event. Namely: T-shirt, tote bag, passes, name cards, letterhead, packaging, movie tickets, programme guide and leaflet. The reason for the items is because they are the brand touch points for my event audiences.

For example, the work pass and t-shirt worn by employees are physical components of the brand. It is through the employees that the company's values and cultures naturally spring out from. A strong brand stems from its employees, who are strong ambassadors for the brand on a daily basis (Appendix H. Fog, Budtz & Yakaboylu, 2005)

As mentioned in Appendix H and in Chapter 3.2.2, confidence, clarity and consistency are needed to build a successful brand. With this focused messaging Cinema Europa brings across, it will lead to a singular voice and desirable reactions. Information efficiency will enable a clearer and more coordinated product and services offer (p2, Onaindia & Resnick, 2013). All these contribute to aligning the brand association audiences have with Cinema Europa.

Programme guide gives the audiences clear information about the film festival on print, such as the date and time of the movie screenings and brief synopsis of each movie. Audiences can know who the actors are and what their movies are about. Leaflets can be strategically placed at cafes in Hajilane or in SOTA, where it can effectively reach out to my target audiences.

7.3.10 OUTDOORS APPLICATIONS OF ITEMS



Fig. 32 & 33: Promotional banners in the proposed areas like Bras Basah and Dhoby Ghaut in Singapore. Source: Constance Koh (2014).



Fig. 34: Lenticular promotional posters in Dhoby Ghaut area, which reveals different images depending on the angles which the posters are viewed from. Source: Constance Koh (2014).

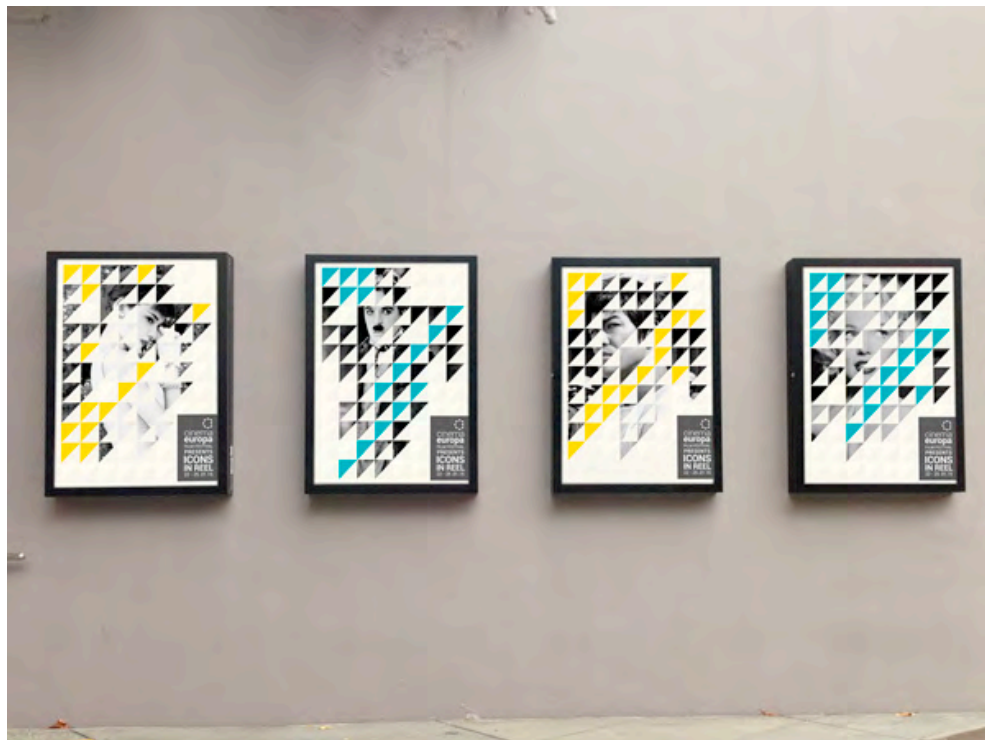


Fig. 35: Posters placed in School of the Arts (SOTA). Source: Constance Koh (2014).

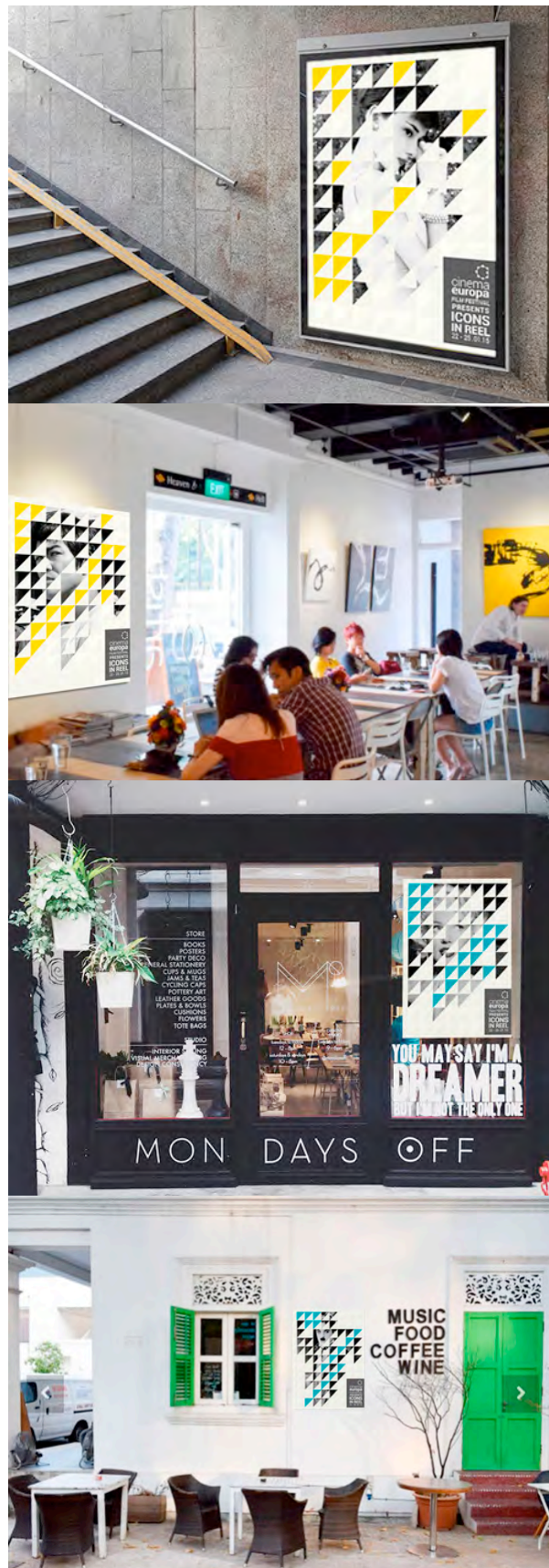


Fig. 36 - 39: Places in Haji Lane where posters are displayed. Source: Constance Koh (2014).

Posters, flyers, banners and lenticular bus stop posters will be used to create brand awareness. The promotional items will be placed at Dhoby Ghaut and Bras Basah areas, where there is a concentration of art institutions and museums, like School of the Arts (SOTA) and SAM Museum. The area also consists of a high flow of tourists as it is the central part of Singapore.

I have also selected Haji Lane at Arab Street to be another target location to place my promotional items, as it is a hangout place for most of my targeted personas.

Media Experience & Advertisements are a crucial part in physical components of a brand. As mentioned in Appendix H, Brand experience is increased dramatically with audience touch-points and channels providing ample opportunities for brand interface and influence. There is a recent emphasis on ‘user experience’ through digital channels, such as online content sharing, design and interface (p30, Onaindia & Resnick, 2013).

Repeatedly exposing consumers to marketing stimuli like advertising posters, can increase likelihood of recalling them, as well as strengthen associations between specific attributes and brand names. When information is presented using visual stimuli, it is more likely to be recognized at a later time (pg 23, Jansson-Boyd, 2010).

7.3.11 EVENT MOCKUP



Fig. 40 & 41: Film festival event mockup. Source: Constance Koh (2014).



Fig. 42 - 44: Film festival event mockup.
Source: Constance Koh (2014).



Fig. 45 - 47: Film festival event mockup. Source: Constance Koh (2014).

The event mockup gives a glimpse of how my proposed film festival looks like in real.

The emotional components of a brand plays a big part, as the five senses will respond to the theatre surroundings and trigger associations and activate goals related to a purchase (Appendix H).

7.4 RESPONSES OF FOCUS GROUP MEMBERS (Appendix K)

I did a qualitative questionnaire, which is a primary research with the original 6 members of my focus group, to find out how effective my recommended prototypes are, in promoting awareness and brand experience for Cinema Europa.

ANALYSIS OF FOCUS GROUP RESPONSE ON PROTOTYPES

7.4.1 PROPOSED LOGO & COLOUR SCHEME

The response I have gotten from my focus group is that the logo is memorable, with simple geometric shapes and that the silhouette is well constructed, along with the color theme. Lynn responded by saying the turquoise and silver makes the current brand colors a more lively range. Cuby mentioned that they are of the same color concept, which stood out from the rest of the film theatres. All the respondents feedback that the current brand colors are more vibrant and youthful.

7.4.2 SOCIAL MEDIA SITES AND WEBSITE

All six respondents think that by having Cinema Europa's own social media sites and website will aid in reaching out to more audiences and increase awareness for the brand. In this era, they felt that online is definitely the way to go in reaching out to more audiences, especially the younger generation. Currently, Golden Village does not have a website dedicated for Cinema Europa, hence it is good to explore channels like these.

7.4.3 ONLINE APPLICATIONS & LIFESTYLE GUIDES

All 6 respondents feedback that having access to information from online makes the whole movie experience more integrated and convenient, as it is more efficient, anytime,

anywhere. The ease of being able to purchase tickets from online is attractive to them. Fast tracking of decision-making process is also what Cuby and Roy had feedback to me.

7.4.4 PLACEMENT OF PROMOTIONAL ITEMS

The respondents felt that areas I have proposed, like Dhoby Ghaut, Bras Basah, School of the Arts (SOTA), Haji Lane and SAM Museum to place my promotional items are strategic. Roy agreed that those are the places where my target audiences will hang out. Benjamin mentioned that they are great places to place the posters and banners because the area is an art environment.

7.4.5 COLLATERALS

All the respondents feedback that the collaterals will deepen audiences' impression of the brand through brand touch points. Roy mentioned that he likes the design of the tickets, popcorn packaging and the flyer and the brand aesthetics are well expressed in the collaterals.

7.4.6 EFFECTIVENESS OF FILM FESTIVAL

All but Benjamin feels that the theme of the film festival is apt, easily adaptable to other events and distinctive amongst other theatres. Roy and Ivan thought that the headline is nice and clear and the triangles represent the festival clearly. Overall, all the respondents felt that the campaign in raising the awareness of the Cinema Europa brand is effective, to very effective.

CHAPTER 8: CONCLUSION

Based on the respondents' replies, sufficient public engagement through integrated online media channels, advertising promotional items and a themed film festival, proves effective towards increasing the brand awareness of Cinema Europa in Singapore. It can be the major booster for improving local independent film-going culture, increasing patronage to the well-equipped, state of the art theatre, hence maximizing its spatial space.

The research objectives of identifying the motivators, various media channels, creation of positive brand associations, recommending innovative and distinctive movie-going experience to achieve larger margin yields through section of novelty, and public relations within the independent film community in Singapore through online lifestyle guides, are met.

Through this whole campaign, it offers the effective solutions to the problems identified earlier on. Cinema Europa is now actively targeting the independent filmgoers. It can also brand itself as an excellent platform for promotion of film culture in Singapore and even Asia. With only one clear film festival for a start to rebranding of Cinema Europa, the event will be a clear approach to everyone.

CHAPTER 9:

PROJECT OUTLINE & SUMMARY

Below shows the proposed outline for the research paper:

INDEX	TOPIC	DESCRIPTION
Chapter 1	Introduction	
1.1	Topic	The topic of the research paper and who will be
1.2	Investigation	the investigator for this research paper
Chapter 2	Background	
2.1-2.3	Overview of Topic	<p>The overview will form the initial part of the literature review by explaining the importance of movie-going experience.</p> <p>It will touch on the following:</p> <ul style="list-style-type: none">• Why is cinema branding crucial• The holistic approach towards enhancing consumer's movie-going experience• What are the challenges cinema exhibitors now face
2.4	Key Issues	Discusses key issues in each chapter inside the research paper
2.5	Objectives of research paper	List of objectives for the research paper
Chapter 3	Research Design & Methodologies	Discusses the research design process used in the
3.1	Research Design	research paper

<p>3.2 Research Methodologies</p>	<p>Discusses the research methodologies used in the project final research report</p>
<p>3.2.1 Literature Reviews and Introduction to independent movie-going experience</p>	<p>Defining independent films, characteristics of theatres and different types of film communities and festivals in Singapore.</p>
<p>3.2.2 Components of movie-going experience</p>	<p>List of factors that can be used to enhance or create effective movie-going experience</p> <ul style="list-style-type: none"> • Brand Components • Physical Component (Theatre space) • Employees (Internal brand story) • Emotional components (The Five senses)
<p>3.2.3 SWOT Analysis</p>	<p>Discusses the strengths, weaknesses, opportunities and threats Cinema Europa faces and its positioning in the market.</p>
<p>3.2.4 Benefits of an effective theatre branding experience</p>	<p>Discusses the benefits of enhanced theatre branding experience</p> <ul style="list-style-type: none"> • Triggering emotional senses and positive associations to the brand • Higher brand loyalty • Cuts down consumers' decision-making time • Generating profits

Chapter 4 Case studies on creation of effective independent movie-going experience

4.1 Case Study 1 –

European Union Film Festival

Investigation on:

- Background
- Processes/ framework used in developing the movie-going experience
- Strategy management
- Examine the success of the experience

4.2 Case Study 2 –

A Design Film Festival Singapore

Investigation on:

- Background
- Processes/ framework used in developing the movie-going experience
- Strategy management
- Examine the success of the experience

4.3 Case Study 3 –

Cinémathèque

Investigation on:

- Background
- Processes/ frameworks in developing movie-going experience
- Strategy management
- Examine success of the movie-going experience

4.4 Analysis of case studies

- Analyzing the case studies
- Comparison of processes/ frameworks
- Examine the impact of the processes/ frameworks
- Comparison of success

Chapter 5 Questionnaires, Focus Group & One to one interviews with creative professionals

Analysis of questionnaires, focus group and interviews with theatre practitioners conducted, to identify the crucial factors, which could be used to create an effective brand experience through understanding consumer thoughts.

Chapter 6 Brand Archetypes and Target Audience Personas

Define the brand archetype of Cinema Europa and my target audiences' personas. Examine tools and media channels that could be used to create brand awareness for Cinema Europa

Chapter 7 Recommendations for creating an effective brand experience for Cinema Europa Singapore & the responses

Development of processes and framework for creating an effective brand experience through integrated channels.

Find out about the responses from my focus group, on whether my recommendations are effective.

Recommendations are proven effective in addressing the problems identified, hence achieving my research objectives.

Chapter 8	Conclusion
Chapter 9	Project Outline
Chapter 10	Project Timeline
	References
	Appendix

Fig. 48: Proposed Project Outline. Source: Constance Koh (2014).

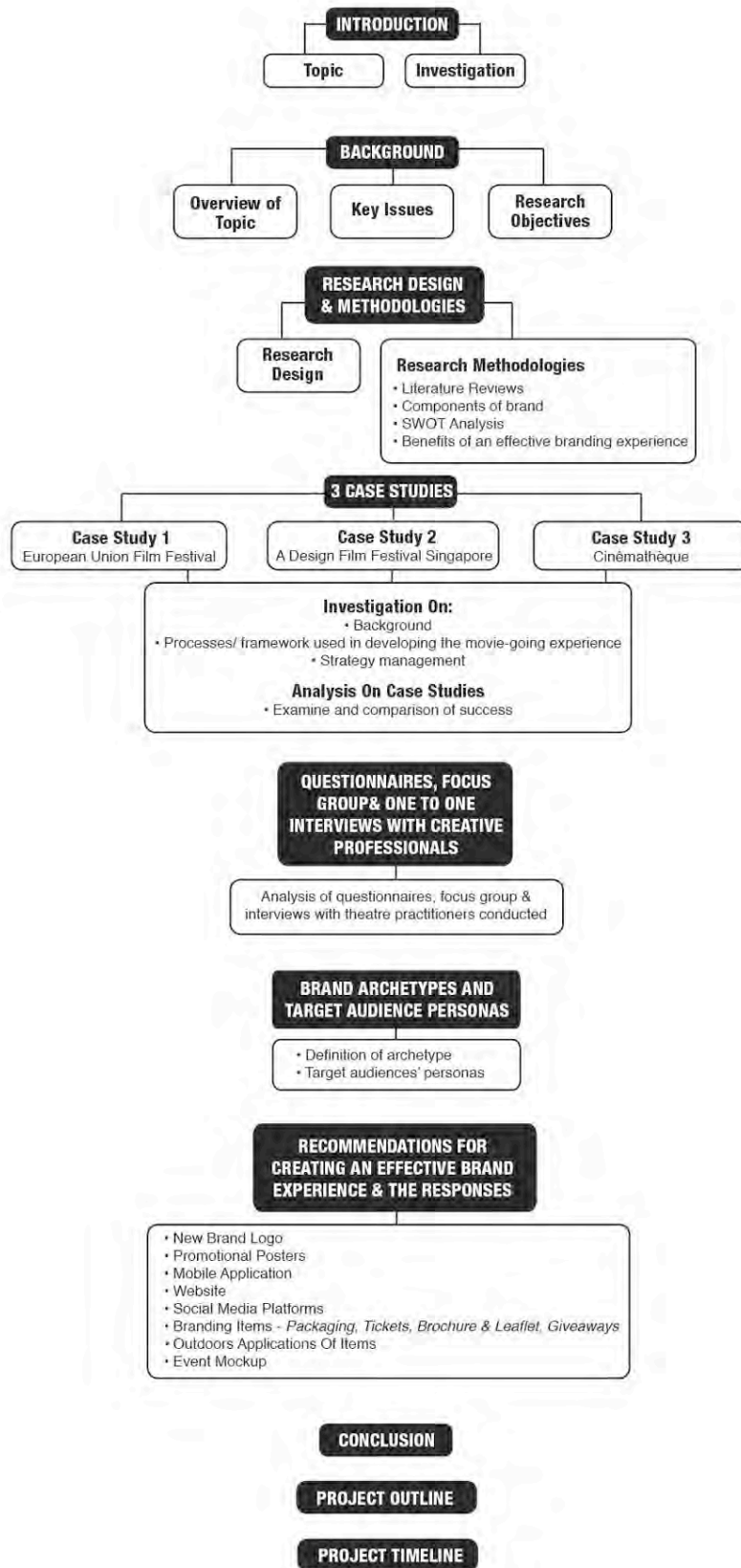


Fig. 49: Project summary. Source: Constance Koh (2014).

CHAPTER 10: PROJECT TIMELINE

Below indicates the various milestones of my project laid out against a timeline:

INDEX	MILESTONE	START DATE	END DATE
1	Research, Decision & Submission of Topic	20.01.2014	02.02.2014
2	Release of supervisor & review/ consultation on Topic	05.02.2014	17.02.2014
3	Research for Proposal	17.02.2014	03.03.2014
4	Start Writing & Consultation for Proposal (Draft 1)	03.03.2014	17.03.2014
5	Start Writing & Consultation for Proposal (Draft 2)	17.03.2014	31.03.2014
6	Submission of Research Proposal (TMA01)		31.03.2014
7	Approval of Research Proposal		07.04.2014
8	Submission for PPT of proposal presentation (TMA02)		13.04.2014
9	Proposal Presentation (TMA02)		14.04.2014
10	Review of Proposal Presentation		21.04.2014
11	Consultation for Final Research Paper (Draft 1)		21.07.2014
12	Consultation for Final Research Paper (Draft 2)		06.10.2014
13	Submission of Final Research Paper (TMA03)		03.11.2014

Fig. 50: Proposed Project Timeline. Source: Constance Koh (2014).

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<http://www.empower-yourself-with-color-psychology.com>

Appendix

Appendix A: Focus Group Discussion (Golden Village)



Appendix B: Questionnaire (Part I- Golden Village Movie-going Experiences)



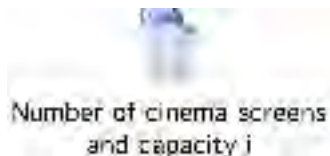
Appendix C: Questionnaire (Part II- Independent Cinema Going Experiences)



Appendix D: Interviews with creative theatre & film professionals in Singapore



Appendix E: Number of cinema screens and capacity in Singapore



Appendix F: Hong Kong and Korean Film Festivals held in Cinema Europa



Appendix G: Film festivals and communities in Singapore



Appendix H: Components of a movie-going experience



Appendix I: Analysis of Online Questionnaire



Appendix J: Cinema Europa Brand Guide



Appendix K: Response from focus group on the prototypes

