



Modeling of Marketing Components and Sub-Components and Increase of Movie Customers in the Iranian Cinema Market

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Abstract

Cinema is the newest branch of art, known as the seventh art, which offers one of the most popular art productions today. Having said that, an important issue that remains on the sidelines is the place of cinema, which has been less discussed. In this regard, the current research aimed at modeling the components and sub-components of marketing and increasing the number of movie customers in the Iranian cinema market. The results of the research explained 4 main components for the marketing of movies along with 74 sub-components. In addition, the research results indicated that in the case of films with large budgets and promotional programs or films focused on a longer concept, aspects of production are determined through advertising and marketing plans; For example, determining the title of the film, choosing the actors, choosing the music and the director are part of the big strategy of parallel marketing and promotion, as well as obtaining commercial licenses related to the subject of the film. A successful marketing strategy is one that carefully targets the audience and schedules the production activity through various channels, such as theatrical release, videocassette, airline broadcast, cable television, syndicated television and international export.

Keywords: Iranian cinema, marketing components, customer increase

Introduction

In the past decades, the entry of marketing knowledge into the realms beyond the field of industrial products has been accompanied by an increasing speed. In the meantime, the field of film and cinema has a high attraction for using marketing techniques and tools. Film marketing is aligned with the existing processes in the marketing management of other industries. It starts with the development of a new product, continues with the formation of project ideas, and reaches the stage of distribution and exhibition through production. At key stages of the production life cycle, various actors are involved in numerous marketing-related activities; From marketing for an idea or a script to marketing for the film production company and final



marketing for the film produced in theaters, DVD and other forms of product supply. Researchers define film marketing as "any activity that helps a film to reach the target audience at any moment of its life" (Sone and Thomas, 2017).

Iran is one of the few countries that has had a full cycle of cinematic activities including production, distribution and screening for many years. But unfortunately, despite the very high number of Iranian movies, the number of movie theaters, the number of audiences, and the amount of sales of the movies are very low. In recent years, statements such as "the economic situation of Iranian cinema is bad", "people are angry with cinema", "our cinema is not yet a cinema industry" and similar statements have been heard a lot, and articles and interviews have been written to explain it. Many have been published; But unfortunately, few authors and speakers of these answers have discussed the problem from the point of view of marketing management (Salvatian et al., 2017).

From the artistic point of view, there is no doubt that Iranian cinema has significant possibilities, talents and potentials and the gap between intellectual cinema (festive) and popular cinema has been largely eliminated, and the number of works that have been noticed by both critics and audiences has increased in recent years, Also, the number of works noticed by both critics and audiences has increased in recent years. Therefore, the missing link should be looked for in the marketing department of cinematographic works. The purpose of marketing in the cinema or film industry is the same as the original purpose of marketing, which is to introduce a product and its features to the customer with the aim of satisfying a specific need. In the cinema, the product is the film and the customer is the audience who may potentially spend part of their time in the cinema. With this approach, marketing in the cinema can be analyzed in two parts: "Introducing the film" and "Introducing the theater".

Subject literature

2-1. Theoretical

In this section, the factors affecting cinema marketing are described:

The price

One of the basic differences between cinema and other consumer goods is in the composition of its expenses. Unlike other private consumer goods, the share of advertising in the cost of a movie is much higher than other goods. In many cases, the share of advertising may be fifty percent of the cost of a movie. In other words, for some films, advertising should be equivalent to the cost of producing the film; therefore, producers should spend more of their capital to promote their product. The economic value of a film is determined by selling its rights for screening (Mohammadi, 2017).

These rights can be divided and sold separately by media (cinema, television, DVD) and by territory (country or region) and for a limited or permanent period of time. This gives the



distributor the opportunity to control the three components: where, how, and when. A distribution company can control all or some of the rights to a film. The challenge facing the producer, in addition to financing the film, is to find distributors who will release the film well and increase the probability of its success as much as possible. This process of determination and selection can be done before, during or after the making of the film (Mirzaei, 2017).

Before examining the factors affecting the price that is determined for the international sale of a film, we will first introduce the types of film rights. Film distribution includes providing film rights to media such as cinemas, television, video retailers and distributors, DVD, airlines and their marketing, advertising and public relations activities. The activity level of these distributors determines their competitive advantage over their competitors. Also, if these distributors own one of the mentioned media, their competitive advantage will be strengthened (Salimi, 2017).

Of course, Internet rights should also be added to this model, because in the current film markets, one of the types of film rights that are sold belongs to its Internet screening, which continues to expand this market. The important point is that through the Internet, at a single time, much more people can be reached, compared to the traditional promotion methods, the cost of Internet advertising is much lower; In addition, in the traditional method, an agreement should be reached with the owners of theaters. In today's world, people can easily download the movie they want in any part of the world by using various available software (Nasrati, 2017).

Another factor that is one of the basic factors in determining the price of the film is the minimum warranty. The minimum guarantee is the minimum guarantee that a film distribution company gives to the seller of the film by agreement, and after the general release and various screenings, if the sale of the film covers the amount of this minimum guarantee and the costs of the distributor, the income The extra is divided between the broadcaster and the seller based on the agreement and the agreed percentage based on the agreement about the different sales - which is different for the sale of cinema, television, video, DVD and miscellaneous broadcasts (Mwaren, 2019).

In order to sell films in international film markets, several factors must be considered. Esfandiari says about the sale of films: Notification is the first step of doing the work. The reception of a film that is shown in theaters in a limited way is examined at this stage. The number of people who go to watch a movie is a good advertisement for that movie. As a result, this is the right place to choose the target market and identify the target audience; But they consider the credibility and history of the film makers and primarily the director. What films has he made before, what festivals have his films participated in and what awards have he received? The better position a film has in terms of price and conditions, the more bargaining power there is in negotiations (Keshani, 2017).



The first factor to consider in this regard is the legal status of the film. What movie rights are sold, for what period of time and with what territory. Of course, the territory and other conditions, such as the minimum guarantee and the duration of the transfer of rights, are determined depending on the type of media chosen for sale. What is common in the release of films is first the cinema release and then distribution as DVD, then airing on the television network, then renting and broadcasting on the Internet. Of course, this sequence is not always observed, the person who buys all the rights of the film starts from the cinema release (Mohammadi, 2017).

After the producer has sold the rights of a film, its theatrical distribution is the responsibility and at the disposal of the buyer. The taste of the audience in different countries also affects the film that is purchased. The film genre has a stronger presence here. Shahvand says about this: "For example, Story love movies sell very well in a country like Korea. While the American audience likes another type of movie. The date the film was made also has an effect. The film that wants to be submitted to the festival has an expiration date of 2 years and this issue is constant everywhere. Then it's time for DVD and TV sales. Up-to-date movies are selected for screening in theaters". (Almez, 2019)

Another influential factor is "the awards the film has won in various festivals". Awards dedicated to a film attract the attention of the audience and often receive free television advertising coverage, as well as in magazines, newspapers and websites. These awards affect the sales of films at the box office and increase the public's attention to the film. Also, film companies use the awards of films that have not been released yet in their marketing campaigns. These awards, in addition to increasing the sales of the film, especially in the cinema screening, cause the actors of the film receiving the award to face an increase in fame (Noorian, 2017).

Another type of film rights that are sold is "the use of film characters to produce various goods". This work complements the copyright trademark in the field of film and television ownership and is especially popular in the case of animated films. For example, in the Toy Story cartoon, the name of a doll like Buzz can be protected as a brand for a toy or on a t-shirt. Such trademarks are identified by a word, name or symbol as a source of a product and distinguish it from other products. Walt Disney opened its chain of stores around the world in 1987, and Warner Bros. succeeded in doing so in 2001 after a decade of struggle. Children and teenagers started wearing clothes with pictures of characters from these movies and animations, and this gradually became a style. The movies *The Mermaid* in 1989, *The Ugly and the Beautiful* in 1991, and *The Lion King* in 1994 are some of the older successful examples, and the popular movie *Frozen Land* with two Elsas is one of the more recent examples of this type of marketing. The Disney company earned 1.5 billion dollars from the sale of goods for the animation of *Anna* and *The Lion King*. The *Harry Potter* movie, which was released in 2007, had 75 licenses for products such as video games, software, gifts, clothes, toys, dolls, sweets, toy houses, which made 15% of these products a year before the release. The movie starts. (Jaafari, 2017)



2- Location

The place of presentation of the product in the film industry is defined based on the type of distribution. In the last years of the 1980s, the phenomenon of cinema campuses or multiplexes acted like a double-edged sword; At a time when the number of viewers had dropped a lot, the cinema campuses reconciled the audience with the cinema. But the construction cost of these complexes is very high, so usually large investor and multinational companies undertake their construction, which is very important for their shareholders. Therefore, more profit and, as a result, the display of commercial works is prioritized. Most of the small movie theaters in competition with these multiplexes either go bankrupt and change jobs or become another multiplex. Also, the increase in film production around the world has caused a very intense competition for the sale and public screening of films, and every film is replaced by another new film as soon as the audience drops (Jirani, 2017).

Iranian films have suffered from this problem in the last few years, in such a way that broadcasters, with a small audience of Iranian films, do not want to buy new Iranian films and broadcast them; But let's remember that there is an audience that wants artistic and independent films, and this is where film festivals find a different approach. These events are a place to show artistic and independent films for interested audiences (Mohammadi, 2017).

Since the 1990s, film markets and festivals have played an increasingly important role in strategic planning to find distributors for independent films. . In these festivals and markets, the film faces a larger potential audience in a wider territory, which will help its international sales and distribution. By participating in these markets and festivals, exhibitors can choose their films of a year to be shown; Therefore, markets and festivals play an important role in choosing movies that are going to be available to consumers (Bahrami, 2017).

3- Advancement

When product promotion is discussed, the first thing that usually comes to mind is the use of advertising. The key to the success of a film is how it enters the market and distributes it. Distribution and marketing have a very close relationship with each other and include extensive activities that are directly or indirectly related to the promotion, advertising and screening of a film. The challenge ahead is to identify the target audience for a specific movie, create and maintain awareness among the audience and convert this awareness into a desire to see the movie (Bahrami, 2017).

4-Sales representative

There are hundreds of film festivals around the world, and each one seeks to present certain opportunities to be recognized for that particular occasion. As a result of the competition between the festivals, the intensity and originality of the film emphasize that it will only be shown for the first time. For this reason, many local, regional, national or international age festivals show films (Augustine, 2019). That is, we have to be very careful about where to show



the film and how to send its advertisements. Some festivals are famous for their cultural and advertising values, others are a good place for business, and some offer both (Bahrami, 2017).

By regularly checking related magazines, you will get to know the nature of festivals and you can decide which festivals will best meet your needs. Despite the fact that the markets are international, most of the people present in each market are residents of the same country; Therefore, the need to get to know the cultural taste of the audience in the film markets is also felt. If many American festivals prefer films with a specific narrative format and an ambiguous plot, some European cultural societies like subjective and documentary works that are more effective in satisfying their intellectual sense. (Nourian, 2017) The sales representative must have access to the distinguishing features of the film, the stars or well-known directors, the story of the film, the marketing campaign, consistent communication with the buyers of the film and related goods in order to perform well in the market. According to the capacities and potentials of each work, he should act on its cultural supply in order to obtain the best results in its sales and marketing (Jamali, 2017).

5- Build quality

In addition to the mentioned factors, there are also factors such as the quality of the film, which the influence of the seller on them is insignificant. This is where the issue of coordinating the activities of the teams involved in making a film, from presenting the initial idea for it, to selling its rights at the international level, is raised. Once upon a time, the names of certain cinematographers guaranteed the sale of their works, but this feature is no longer enough. (Mohammadi, 2017) Naturally, if a film has the necessary artistic and technical quality to compete with many films produced in other countries, is selected and awarded at a prestigious festival, and has a strong distribution, then it is a few steps away from a normal film for sale. It is ahead (Suri, 2017).

6- Dubbing and subtitles

Another factor is the language in which the film is released to the international market. Dubbed versions are usually better and livelier than subtitled versions, and in countries like France, Italy, Germany and Spain, moviegoers are big fans of dubbed versions. . But the producers are usually more fortunate to subtitle the movie. Bloomberg (2018), one of the English officials responsible for preparing subtitles for different countries of the world, lists several reasons for this reception, which are both commercial and cultural. One is that subtitling is much cheaper than dubbing, so that the cost of subtitling 100 films is equal to the cost of dubbing one film. Another thing is that the subtitled version of the film will be ready within two weeks, while just preparing the script for dubbing takes the same amount of time. Subtitles take even less time than translating the text. In fact, the subtitle should tell the story of the story and not stay on the screen for a long time, so that the audience can follow the events on the screen while reading. In this sense, it may be difficult to translate dialogues for subtitles. On the other hand, bad subtitles can ruin the movie. Bloomberg believes that when the meaning of words and



sentences is not conveyed correctly, the audience gets confused. He points out that broadcasters do not consider subtitling as an artistic process, but rather as a mechanical work (Mousavi, 2017).

7-Packaging

Another factor is the packaging of the film as a commodity. Note that in the film market, your audience is not the end consumer. The person who buys the film from you is a distributor who will redesign the packaging and advertising content depending on the type of distribution of the film in the destination and the cultural habits of the audience in that destination. Packaging in the film market is only an aspect of attracting attention; As if you have offered a complete product to your audience (Haidari, 2017).

Every package that is prepared must communicate with the audience. In the design and construction of the packaging, there should be hidden messages to reveal the true identity of the product to its audience and buyers. These messages are actually the message of the product producer to its consumers. The communication of the audience with packaging and goods is established through different messages, mostly and above all through three main and fundamental messages: "First, what is inside the package; What is the quantity and quality of the content of the package? Third, who is the producer and sponsor of the product? Without specifying these three basic points, the identity defined for the product, the relationship with the buyers and the influence on them will be weak and incomplete" (Lano, 2019).

2-2. Experimental studies

1-21-2-Internal investigations

Guderzi and Haftkhwani (2017) in an article titled Introduction to film and cinema marketing; A comparative and experimental study stated that the key to a film's success is how it enters the market and distributes it. Distribution and marketing have a very close relationship with each other and include extensive activities that are directly or indirectly related to the promotion, advertising and screening of a film. The challenge ahead is to identify the target audience for a particular movie, create and maintain awareness among the audience and convert this awareness into a desire to see the movie.

Sabaghian et al. (2013) in an article entitled Designing a strategic model mixed with marketing in Iran's cinema industry stated that for this purpose, marketing theories - especially service marketing, were investigated and using the famous P4 and P7 models, important elements in cinema marketing were listed and questionnaires. It was formed on this basis. After measuring the reliability and validity of the research tool, a questionnaire was completed among the statistical population of the research, which was prepared by movie producers, and analyzed using social science statistical software. The main results of the research showed that all the elements identified regarding marketing had a significant relationship with the sale of movies and all the hypotheses of the research were confirmed in this regard. Also, the ranking of the



internal components of each of the components or elements affecting cinema sales, revealed that the element of promotion was the most important among the seven elements of the research model and the element of physical assets was the second most important. The element of price was assigned the least importance among the seven components of the mixed marketing model.

Karim Vand and Ahmadi (2012) in an article titled "Investigation of Factors Affecting the Attraction of Theater Audiences in Tehran" stated that the measuring tool in this research is a questionnaire and it was distributed among 384 theatergoers in Tehran theaters, including Shahr Theater, Vahdat Hall, Artist's House, etc. The results of this research are as follows: Men go to the theater more often. The audience of the theater is between 16 and 38 years old. Single people go to the theater more. The majority of theater audiences are educated and from the upper middle class. Theater audience often go to the theater without planning and with their friends. The most source of information about the theaters has been from the audience, internet and friends. Also, according to the order of playwright, director, actors, performance style, stage design, theater and ticket price, the audience criteria for choosing a theater. By using the factor analysis test, 5 factors were determined for the audience's interest in the theater, which are: 1. Liveness of the theater, 2. Honesty and lack of censorship in the theater, 3. Unique features of the theater media, 4. Making the theater audience special. and 5. audience's motivation and needs.

2-21-2-Foreign investigations

Lano (2019) stated in an article entitled Film Marketing that although these scenarios may be tempting, there is a set of creative decisions that definitely creates a gap between the production and use of visual research. We must remind the audience that the magic of cinema and television depends to some extent on the error of vision. Since the film viewer is usually less critical than the audience of written reports, video researchers should try to tell a coherent story or stories without excessive use of video and audio data. We believe that the effective and appropriate use of video is the responsibility of the filmmaker rather than the audience. Providing the user with multiple options in order to produce an unbiased and complete report is likely to confuse rather than enlighten, and destroys the medium's dramatic storytelling ability. The power of video cameras and software for editing and creating images is now so much that it is better to limit their use instead of showing all possible audio and video effects. Beginning filmmakers tend to zoom in too much, move the camera too much, use too many "funny" effects, and use special effects that none of them are necessary. These types of beautifications are likely to cause confusion instead of producing beautiful videos.

Tejda (2017) stated in his article that considering that the existing companies in the cinema industry produce distinctive products that are not close substitutes for each other, and in addition, the market structure is usually a multilateral monopoly or monopolistic competition, so the strong competition between companies There is no existing in this industry. However,



movie companies are competing with each other to attract resources (financial, human), attract content, attract financial sponsors, etc.

Ahmed (2013) in an article entitled "Evaluation of the film industry in the management of strategy one in the field of new creative industries" stated that economy and cultural industries are important contributions to maintain the country's economic development. Creative industries are included in the strategic management framework of a film industry. The importance of cinema has increased in recent years and its economic performance has been clarified. The analysis of the film industry in Turkey shows that watching movies is very important for the people of this country, and as a result, it can play a significant role in the development and growth of the entire country's economy.

In an article, Nutley (2013) stated that the release time of the movie and the genre of the movie are among the influential factors in the gross domestic income of the movie, and advertising through social media has been recognized as a new and influential factor that can be effective in the marketing of motion pictures.

In an article, Tohima (2010) stated that the role of the Internet in movie marketing is growing and movie lovers rely on it to choose movies that suit their taste and can get their favorite movie faster and cheaper. Do

Research methodology

The subject area of marketing research is in the film and cinema industry. The spatial territory of the research is Tehran province.

In terms of the time scope of the research, it is the collection of library information for the theoretical foundations of research and field for the purpose of statistical analysis and investigation of research goals and questions of 2018.

- The population and statistical sample include 10 marketing managers of movie production and distribution companies, who were selected as a statistical sample with a non-random purposeful method.

4. Research results

In order to obtain the dimensions of the initial model, the content analysis approach was used, and during the interviews conducted with experts (10 people from the statistical sample of the qualitative department) in 4 categories, audience-oriented, competition-oriented, market-oriented, and brand-oriented, the subcategories of each were identified. They are as described in table (1). In this regard, it can be said that according to the table of each of the open concepts, firstly, according to the main concept of the phrase, the central code is identified, which is the subcategory of each class of categories. have been determined and placed in their respective categories that can affect the marketing model of film and cinema, all the above factors according to the explanations given about the categories and sub-categories.



Table (1): Findings of selective coding analysis results

subcomponents	Categories
Customer tastes and interests	Audience oriented
Focus on the customer	
Get feedback	
Creating value for the customer	
Customer survey	
Communication with the customer	
Customer interaction	
customer relation management	
Reasonable price	
Dealing with customer complaints	
Engaging customers	
Customer satisfaction rate	
Loyalty programs	
Classification of customers	
The appeal of the film	
Having the right message for customers	
Using popular actors of customers	
Producing the right content	
Customer involvement	
Changing the broadcaster's attitude	
Customer retention	
Customer satisfaction	
Reducing distance with the customer	
Movie Review	



Movie impact	
social responsibility	main competitor
creativity and innovation	
distinction	
Using new technologies	
Film placement	
Competitive Advantage	
Variety of services	
Facilities and process	
New services	
Good investment	
Increasing competitiveness	
knowledge orientation	
Staff training	
Staff learning	
Customer Experience Management	
Mergers and Partnerships	
Attention to criticism	
Customer support	
Strengthen technical capabilities	
Optimization of internal operations	
Market share acquisition	Market oriented
Market segmentation	
Advertising	
Distribution	



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Movie promotion	
market forecasting	
Strategic orientation	
Internal harmony	
Building market intelligence	
Responding to market intelligence	
market studies	
Marketing capabilities	
Paying attention to the market opportunities	
Strategic thinking in the market	
Market trend review	
Market integration	
Understanding the future business directions	
Market Performance Evaluation	
Brand awareness	Brand-centric
Brand associations	
Brand equity	
Brand appeal	
Brand market share	
Brand differentiation	
Brand performance	
Brand strategy	
Brand loyalty	
Brand reputation	
Brand satisfaction	



4-1. Descriptive findings of sub-components

In this section, the descriptive findings of the sub-components of the model are discussed, which can be stated according to the obtained results, considering that the sub-components were measured with a 5-point Likert scale, the examination of Table 4-4 shows that All the averages of the sub-components are higher than the cut-off point (spectrum cut-off) of the 5-point Likert spectrum (2.5) and considering that this average is also higher than the cut-off point of the spectrum, it does not cause any problem. The above results show that the respondents answered the research questions in line with the research objectives and the data are scattered around the mean with a proportional standard deviation, and the results obtained from the analysis of the mean and standard deviation can be seen in the table below.

Table (2) descriptive findings of the sub-components

standard deviation	Average	subcomponents
0.435	3.45	Customer tastes and interests
0.654	3.21	Focus on the customer
0.324	3.65	Get feedback
0.657	3.32	Creating value for the customer
0.611	3.25	Customer survey
0.543	3.04	Communication with the customer
0.577	2.97	Customer interaction
0.765	2.78	customer relation management
0.432	2.94	Reasonable price
0.654	3.11	Customer complaint handling
0.610	3.67	Engaging customers
0.656	3.44	Customer satisfaction rate
0.732	3.56	Loyalty programs
0.546	3.41	Classification of customers
0.756	4.01	The charm of the movie
0.875	4.53	Having the right message for customers



0.633	3.67	Using popular actors of customers
0.382	3.23	Producing the right content
0.365	3.17	Customer involvement
0.435	3.77	Changing customer attitudes
0.461	3.54	Customer retention
0.547	3.09	Customer satisfaction
0.632	3.44	Reducing the distance with the customer
0.616	3.87	Movie Review
0.734	3.52	The impact of the film
0.453	3.67	social responsibility
0.422	3.54	creativity and innovation
0.432	3.98	distinction
0.265	3.43	Using new technologies
0.546	3.12	Film placement
0.435	3.65	Competitive Advantage
0.465	3.25	Variety of services
0.534	3.90	Facilities and process
0.656	3.45	New services
0.544	3.67	Good investment
0.656	3.65	Increasing competitiveness
0.632	3.46	knowledge orientation
0.657	4.35	Staff training
0.675	3.23	Staff learning
0.545	4.51	Customer Experience Management
0.654	3.43	Mergers and Partnerships



0.633	4.12	Attention to criticism
0.455	3.57	Customer support
0.634	3.76	Strengthen technical capabilities
0.564	3.23	Internal operations optimization
0.561	3.67	Gain market share
0.366	3.52	Market segmentation
0.411	3.11	advertisement
0.456	3.65	Distribution
0.325	3.43	Movie promotion
0.675	3.43	Market forecast
0.764	3.56	Strategic orientation
0.675	3.21	Internal harmony
0.834	3.65	Creating market intelligence
0.546	3.24	Responding to market intelligence
0.657	3.23	market studies
0.744	2.54	Marketing capabilities
0.540	2.65	Attention to market opportunities
0.565	2.90	Strategic thinking in the market
0.564	2.87	Check the market trend
0.433	2.54	Market integration
0.761	3.45	Knowing future business directions
0.543	4.11	Evaluation of market performance
0.577	3.67	Brand awareness
0.675	3.21	Brand associations
0.494	3.56	Brand equity



0.657	3.80	Brand appeal
0.564	3.45	Brand market share
0.622	3.21	Brand differentiation
0.644	3.56	Brand performance
0.541	3.98	Brand strategy
0.566	3.42	Brand loyalty
0.434	3.82	Brand reputation
0.567	4.21	Brand satisfaction

4-2exploratory factor analysis

In order to perform exploratory factor analysis, principal component analysis and varimax rotation were used, and 4 dimensions were extracted as model dimensions along with sub-components and were examined in this section. These 4 dimensions are 78.28% in general They explain the total variance. The criterion for selecting sub-components, as an index for factors, was to have a specific value higher than one and also a factor loads of 0.70 and higher, provided that it appeared in other factors less than this value, and finally 74 sub-components were selected. Comment was selected. Each of these indicators, related factors and their factor load are shown in table

Table (3) factor load amount

Agents subcomponents	audience- oriented	competition oriented	market oriented	brand oriented
Customer tastes and interests	0.764			
Focus on the customer	0.735			
Get feedback	0.793			
Creating value for the customer	0.744			
Customer survey	0.784			
Communication with the customer	0.755			
Customer interaction	0.876			
customer relation management	0.765			



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Reasonable price	0.711			
Dealing with customer complaints	0.744			
Engage the customer	0.790			
Customer satisfaction rate	0.773			
Loyalty programs	0.865			
Classification of customers	0.843			
The charm of the movie	0.712			
Having the right message for customers	0.764			
Using popular actors of customers	0.777			
Producing the right content	0.705			
Customer involvement	0.815			
Changing the broadcaster's attitude	0.790			
Customer retention	0.792			
Customer satisfaction	0.798			
Reducing the distance with the customer	0.730			
Movie Review	0.766			
The impact of the film	0.743			
social responsibility		0.766		
creativity and innovation		0.743		
distinction		0.744		
Using new technologies		0.833		
Film placement		0.732		
Competitive Advantage		0.762		
Variety of services		0.769		
Facilities and process		0.755		



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New services		0.743		
Good investment		0.811		
Increasing competitiveness		0.865		
knowledge orientation		0.762		
Staff training		0.833		
Staff learning		0.787		
Customer Experience Management		0.711		
Mergers and Partnerships		0.803		
Attention to criticism		0.765		
Customer support		0.743		
Strengthen technical capabilities		0.781		
Optimization of internal operations		0.764		
Gain market share			0.850	
Market segmentation			0.865	
Advertising			0.847	
Distribution			0.843	
Movie promotion			0.867	
Market forecast			0.846	
Strategic orientation			0.755	
Internal harmony			0.789	
Creating market intelligence			0.734	
Responding to market intelligence			0.731	
market studies			0.769	
Marketing capabilities			0.754	
Attention to market opportunities			0.738	



Strategic thinking in the market			0.761	
Check the market trend				
Market integration				0.845
Knowing future business directions				0.890
Evaluation of market performance				0.844
Brand awareness				0.846
Brand associations				0.836
Brand equity				0.866
Brand appeal				0.847
Brand market share				0.832
Brand differentiation				0.785
Brand performance				0.766
Brand strategy				0.790
Brand loyalty				0.754
Brand reputation				0.794
Brand satisfaction				0.766
Total initial eigenvalues	5.34	4.67	3.76	4.55
Percentage of variance	25.84	15.49	14.65	10.66
The cumulative percentage of variance	25.84	41.33	55.98	66.64

4-3Checking the quality of the model

Redundancy index and coefficient of determination are used to check the quality of the model. Positive numbers indicate good model quality. The main criterion for structural model evaluation is the coefficient of determination This index shows how many percent of dependent variable changes are made by independent variables. Table (4) shows that 87.7% of movie and cinema marketing changes are predicted by the identified sub-components (model dimensions). If the redundancy index is greater than zero, the observed values are well reconstructed and the model has predictive ability. In this research, this index for film and cinema marketing variable is above zero.



Table (4) indicators of model quality check

Redundancy	Coefficient of determination	Model
0/566	0/877	Film and cinema marketing

.4-4 Investigating divergent (diagnostic) validity for the dimensions of the research model

One of the methods of measuring this validity is the Furnell-Locker test. Table (5) shows the results obtained for the dimensions of the research model. The following table shows that the constructs are completely separate from each other, that is, the principal diameter values for each hidden variable are greater than the correlation of that dimension with other reflective hidden dimensions in the model

Table (5) dimensions of the research model

4.	3	2	1	Dimensions	Row
			1	Audience oriented	1
		1	0/831	Central competition	2
	1	0/886	0/764	market oriented	3
1	0/879	0/868	0/774	A central brand	4

Summary and suggestion.5

Cinema is the newest branch of art, known as the seventh art, which offers one of the most popular art productions today. Having said that, an important issue that remains on the sidelines is the industrial position of cinema, which has been less discussed. What guarantees the success of this lucrative industry is its marketing activities. Due to the fact that our country is one of the few countries with a cinema industry, but it has a small economic position and share in the world, which shows that there is no proper understanding of its marketing process and very little academic attention has been paid in this field. Also, due to the fact that in the most important part of film production, i.e. the provision of financial resources, government support has reduced the risk of investment to a significant extent, many producers and filmmakers not only do not make an effort to be close to the audience's demand, but go beyond. Basically, they believe that it is not necessary to move in the direction of satisfying the desires of the general audience, and this approach has caused a considerable gap between the demand for the film and its supply. In this situation, without the signs sent by the market having specific concepts for the producers or filmmakers, this group does its work. In other words, regardless of the economic situation of the film market, they produce more than 60 films every year with the



support of the government. On the other hand, the filmmakers, producers and broadcasters of Iranian cinema still do not have a precise and clear understanding of the marketing phenomenon as a specialty; They know film markets and its importance and functions superficially, they are not properly aware of the global legal issues of film sales, and they do not advance their work in the sale of films based on collective wisdom. Therefore, it is necessary that by taking seriously the matter of film marketing, the specializations related to this profession should be systematically and fundamentally formed in the private sector, and important government centers (such as the Foreign Trade Department, the Farabi Cinema Foundation and the Ministry of Culture and Islamic Guidance) as To support the organization of scientific courses, and to collect the experiences gained and make them available to the private sector in oral and written form. Carrying out such a process requires applied researches in order to provide the necessary direction to Iranian cinema operators in the field of film marketing. In this regard, the present study tried to answer two important questions in this field.:

The first question

What are the components and sub-components of marketing and increasing customers of movies in the Iranian cinema market?

Referring to (1), it can be stated that 4 main components have been identified for the marketing of movies along with 74 sub-components, which are: audience-centered (customer tastes and interests, focus on the customer, receiving feedback, creating value for the customer), customer survey, customer relationship, customer interaction, customer relationship management, appropriate price, customer complaint handling, customer involvement, customer satisfaction rate, loyalty programs, customer classification, movie appeal, having the right message for customers, Using popular actors of customers, producing appropriate content, customer participation, changing customer attitude, customer retention, customer satisfaction, reducing the distance with customers, film criticism and film influence), core competitor (social responsibility, creativity and innovation, differentiation, use of technologies New, film positioning, competitive advantage, variety of services, facilities and processes, new services, appropriate investment, increasing competitiveness, knowledge orientation, employee training, employee learning, customer experience management, integration and partnership, attention to criticism, support from customer, strengthening technical capabilities and optimizing internal operations) market-oriented, market share acquisition, market segmentation, advertising, distribution, film promotion, market forecasting, strategic orientation, internal coordination, creating market intelligence, responding to market intelligence, Market studies, marketing capabilities, attention to market opportunities, strategic thinking in the market, examination of market trends, market integration, recognition of future business directions and evaluation of market performance (brand-oriented) (brand awareness, brand association, special brand value, attractiveness) brand, brand market share, brand differentiation, brand performance, brand strategy, brand loyalty, brand image and brand satisfaction



The second question

How is the modeling of marketing components and sub-components and increasing the number of movie customers in the Iranian cinema market?

Referring to (3), it can be stated that in order to perform exploratory factor analysis, the method of principal components analysis and varimax rotation was used, and 4 dimensions were extracted as dimensions of the model along with sub-components and were examined in this section. These 4 dimensions explain 78.28% of the total variance. The criterion for selecting sub-components, as an index for factors, was to have a specific value higher than one and also a factor load of 0.70 and higher, provided that it appeared in other factors less than this value, and finally 74 sub-components were selected. The opinion was selected and then the model was quantified with partial square technique and bootstrapping, the results show that the model is in a standard and meaningful state and the presented model has a high quality for predicting marketing and increasing the number of movie customers in the Iranian cinema market.

According to the obtained results, the following suggestions are made:

1- Considering the dispersion of marketing activities in the field of film and the lack of a capable and expert person to support marketing activities in the field of film, especially through social media, therefore the researcher suggests that a specialized department for marketing media products and In particular, film marketing should be established in media organizations and institutions that, by mastering the factors influencing film marketing in social media, will deal with the marketing and sale of films

One of the influencing factors that has been noticed today and was also discussed in this research is knowing the audience and analyzing their behavioral pattern. One of the activities that can be done for movie marketing is to study different audience groups and know their tastes. Based on this, the audience can be categorized into different groups and the movie can be marketed according to the interests of the same group

One of the important capabilities of social media is the possibility of interaction and communication with users. Managers of media organizations can respond to users' questions in the shortest possible time by forming an experienced work group that is aware of the flow of content and film production. Also, experience has shown that not taking a stand against their opinions is effective in attracting the attention of the audience.

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