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## Developing a Marketing Model for Cinematographic Situations in Iran

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### Abstract

The purpose of this research is to present the marketing model of cinema locations in Iran. This research is fundamental (first stage) with applied approach (second stage). In terms of nature, it is also in the field of mixed methods (exploratory-descriptive). Research data has been collected through five-choice questions with a 5-choice Likert scale included in the research questionnaire. In this research, in order to analyze the data obtained from the questionnaire, according to the statistical needs, SPSS.V24 statistical software and pls.V3 structural equation software were used in the form of descriptive and inferential statistics in the form of linear and multiple regression. The collection tool in the qualitative part will be semi-structured interviews with specialists and experts. The statistical population of the research in the qualitative part includes 15 experts (including experts and specialists in the field of marketing management and cinema industry). The sampling method in the qualitative section is based on the snowball sampling method and judgment until theoretical saturation is reached. Also, the statistical population of this research in the quantitative part are all specialists, producers and planners of the cinema industry and private sector investors, 384 people were selected as a statistical sample using the available method. The results of the research in the qualitative part revealed 201 codes in line with the purpose of the research, which were categorized into 34 categories.

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**Keywords:** financial marketing, marketing, financing, cinema industry;

### 1. Introduction

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 sales of movies are very low. In recent years, statements such as

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"the economic situation of Iranian cinema is bad", "people are angry with cinema", "our cinema is still not a cinema industry" and similar statements have been heard a lot, and articles and interviews have been written to explain it. Abundance has been published; Unfortunately, few authors and speakers of these answers have discussed the problem from the perspective of strategic marketing management.

From the artistic aspect, there is no doubt that Iran's cinema has significant facilities, talents and potentials, and the gap between intellectual (festival) cinema and popular cinema has largely disappeared, and the number of works noticed by both critics and audiences has increased in recent years. Therefore, the missing link should be sought 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 cinema, the product, is the movie, and the customer is the audience who may potentially spend part of their time going to the cinema. With this approach, marketing in the cinema can be examined in two parts: "Introducing the movie" and "Introducing the theater". In terms of film marketing, many methods can be used, the most common of which are television teasers and environmental advertisements, as well as methods such as red carpet ceremonies for films, designing opening programs and screenings with prominent figures. It has recently been used in Iran.

One of the methods that is perhaps less paid attention to in Iran and is used in other countries for film and cinema marketing is the use of social media to attract more audiences. In today's market, social media has started to move faster to serve companies and organizations, cheap and diverse social media platforms with unprecedented and easy access have created a potential situation for consumers and customers.

Social media refers to the use of web-based and mobile technologies that have the characteristics of interactive conversational communication. They are tools for social interaction, as a way of going beyond social communication. Considering the popularization of social media and their impact on business development, allocating financial resources for Internet marketing through social networks is not only considered an additional cost, but a necessity. We need planning in this field for marketing through social media.

## 2. Theoretical foundations and history of research

The global cinema box office revenue reached a record 42.5 billion dollars in 2019, combining theater, home and mobile entertainment. Due to a 12% increase in the Asia-Pacific region, the total number of movie theaters in 2019 exceeded 200,000 (Stedman and McNary, 2020).

The film industry is a billion dollar market worldwide. The huge investments of production companies, people's keen interest in watching movies and creative works of filmmakers constantly attract people's attention and attract them to make huge profits from filmmaking (Anantha Natarjan et al., 2019).

Therefore, professional media productions such as documentaries, feature films, short films, television films, fictional animations, theater, etc. are among the most important creative productions in today's life, which are mainly consumed with enthusiasm; However, one of the main issues for such productions is their financing and investment. As Paleroles (2013) says, making a movie costs money like any other product, and before it can be distributed and earn the necessary income; It requires funding through investment and marketing (Palrols, 2013).

As the number of motion pictures has increased over the years, the movie market has become crowded. In this competitive market, the scale of success and failure has increased greatly. It is now more challenging to capture the attention of moviegoers and create movie viewing. In order to reduce the risk of loss and increase the success as well as the profitability of the film, marketing promotional strategies have become more important (Sharf, 2020). Therefore, in order to create awareness and attract moviegoers to new movies, which increases the profitability of initial investments for movie production and is one of the most important demands of movie producers, movie production companies should focus on marketing communications. Since advertising is one of the tools of the marketing mix and is responsible for communicating the value proposition to its target audience, film production companies must use appropriate marketing communication tools and channels for the success of a film. The promotion of the new film includes the introduction of the media before the release, interviews with the actors and actresses of the film and cinema stars in magazines and newspapers, appearing in news headlines and news and high-rated television programs and using advertisements in the sequences from which It is called as cinematic situations

(Sheward, 2020). There are also other advertising activities such as using social media advertising and purchasing other direct advertising services (Stedman and McNary, 2020).

Considering that 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. On the other hand, considering that the position of marketing in the film industry, cinema and theater is a suitable position based on global statistics, it is necessary to see whether private sector investment can be used as a method of financing and capital for Iranian cinema and theater as well. And what factors can be effective in the marketing of cinematic situations in Iran?

On the one hand, when we look at the state of the box office of produced films, we realize that there is absolutely no correlation between the amount of sales of films and their production costs; In other words, we should expect more cinema producers to go bankrupt every year, but the very interesting point is that despite such conditions, the number of produced films increases every year. A producer who failed to release his first film and probably has two more films scheduled for release, is starting a new project with the support of the government's financial and equipment support. In such conditions, it is impossible to expect market signs to determine the correct and optimal path of production and consumption.

On the other hand, the marketing phenomenon still does not follow the correct and principled mechanism and organization in our country (Sabbaghian et al., 2013).

Therefore, there is still no correct and scientific understanding of the phenomenon of marketing - especially service marketing. 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 carry out their work in selling films based on collective wisdom. Therefore, it is necessary that by taking the matter of film marketing seriously, 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 supporters. Conduct scientific courses, and 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 purpose of conducting this research is the marketing of cinematic situations in Iran, because by conducting such researches and based on the findings of such researches, it is possible to gain sufficient knowledge of the important and influential factors and components in the marketing of cinematic situations. Cinema in Iran provided the necessary plans and strategies to create the conditions needed to encourage the private sector and their behavior in these activities.

In addition, this research also answers the main question:

How is the marketing pattern of cinematographic situations in Iran?

On the one hand, when we look at the state of the box office of produced films, we realize that there is absolutely no correlation between the amount of sales of films and their production costs; In other words, we should expect more cinema producers to go bankrupt every year, but the very interesting point is that despite such conditions, the number of produced films increases every year. A producer who failed to release his first film and probably has two more films scheduled for release, is starting a new project with the support of the government's financial and equipment support. In such conditions, it is impossible to expect market signs to determine the correct and optimal path of production and consumption.

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## **2-1. Types of marketing**

The changing needs of people, the occurrence of crises and unwanted events, all indicate the importance of finding the best marketing method in different situations. So far, many methods and models have been introduced and used for marketing. It can be said that in the past years, anyone who has been able to attract their target audience has considered and introduced it as one of the marketing methods, and most likely in the future new methods and methods will be introduced in the field of marketing. discover and emerge (Kyani and Jokar, 2019).

## **2-2. Marketing film positions**

### **2-2-1. Film marketing**

Film production is competitive and has little profit on average. Therefore, in the film industry, marketing plays an essential role to increase the profit margin (Son et al., 2020).

Film marketing consists of all the activities that helped the film to reach its target audiences (in any period of the film's life). Marketing in the film industry starts from the formation of the film idea (new product development) and continues in the phases of film production, distribution and screening (Ho, 2019).

Wang and his colleagues (2019), define film marketing as all activities that make the audience aware of the film.

Legovo (2018) defines movie marketing as the business and art of persuading consumers to watch, buy, or rent movies by making them aware of its availability.

## **2-3. the spectator**

In this research, audience refers to people who watch movies in movie theaters. The only thing that all performing arts (cinema and theater) have in common is the need for an audience (Alavipour, 2017). The audience is one of the fundamental components of performing arts, without which, performing arts will not regain their meaning and concept (Fathi et al., 2017). An art that can't attract its audience or audience usually can't make a good income either.

In cinema, more than any art, the artist must listen to the reaction of his audience, because it is the audience who pay the hundreds of thousands or millions of dollars spent on the film (Mosaei et al., 2019).

## **2-4. Video marketing on social media**

In the last decade, the growth and development of technology has had a significant impact on film marketing. The age of the Internet has seen the emergence of a new set of agents in the realm of film. Internet can provide unlimited spaces for interaction and commercial and social conflicts. Until ten years ago, the potential of the Internet for marketing was given minimal attention, and this was also a debt for film marketing. In fact, the Internet as a marketing tool was behind many other industries. Movie Marketing Ten years ago, from a usage perspective, movie websites were more like storefronts that only offered potential consumers some visual and textual information about the movie. The websites of the major studios only contained information about the release dates of upcoming films and the films on the schedule (Shao et al., 2016).

But filmmakers today can be self-sufficient in film distribution through the Internet and thanks to web technology. Filmmakers and marketers can use the Internet to launch campaigns in support of the product, research on how to best market the film, communicate with the audience and identify the tastes of the target audience for the production of subsequent films, and so on. (Leung et al., 2019).

## **2-5.Social media work and film marketing – major studios**

Ten years ago, major studios had websites where they posted information about their upcoming and upcoming films (Ouns and Donders, 2018), but today everything has changed. Online and viral marketing campaigns are just as important as traditional marketing methods.

As Bakker (2016) found, movie trailers are easily transferred from one technical medium to another, allowing consumers to view and share them wherever they are. Before the progress and development of sites and social networks, such as Facebook and MySpace, it was difficult for consumers who did not understand modern technologies to see and share trailers and movie clips in the non-virtual space. The reason for the events that happen to film marketing can be seen as the "entanglement of modern media" that causes content to go from one media to another (Nizamova and Olentsova, 2020).

What is special about these campaigns is the nature of the relationship between media organizations and consumers. As Barnwell (2018) pointed out, the development and success of these campaigns depends on the initiative and participation of the consumer as well as his compliance with the goals of the media organization.

## **2-6.Marketing practice and society**

Marketing practices cannot be formed in a vacuum without the intervention of business policies, ideology and economics. The ideologies that govern business have shaped the way marketing is done in England. The classical ideology of trade was influential in the last two decades (Osmene and Ihekuronieh, 2019). This ideology, whose origins go back to a certain point in history, is based on minimizing the government's intervention in the economy and elevates the position of the consumer to the person who has the authority to make marketing decisions exclusively with him.

The works of authors such as Cohen (2020) and Firat (2022) have established the theoretical basis of this ideology. Looking at the reality of marketing practice, since the prime ministership of Thatcher in the 1980s, we find that this ruling ideology has shaped the marketing practice and public policy of England. One of the underlying assumptions of this conservative ideology was that the role of managers (which is equivalent to the role of marketers in this text) is only to recognize and satisfy consumer demand (Chan-Tin et al., 2019). In this hypothesis, the issue that marketers may be socially responsible or play an ethical role in shaping consumer demand has been ignored (Kumaran et al., 2018).

## **2-7. Sustainability**

The change in the paradigms of market relations that has also happened in other industries is derived from the idea that simply seeking to satisfy consumer demand is not the answer in the long run (Anthoniazzi, 2021).

Recently, in prominent works written in this field, we read that in order to achieve long-term sustainability, it is not necessary to satisfy the consumer's demand, but also to open up the consumer's horizon and by introducing new products, raise their level of taste and improve their taste. let's change The reflection of this way of thinking in the film industry fuels the assumption that if we continuously produce films (that these films only seek to satisfy the usual consumer demand or instill a certain type of demand to the consumer through fashion) we cannot continue. let's get there The exceptional success of certain genres of films at the box office often leads to the production of a large number of films that imitate them and are made with a low standard (Shao et al., 2022).

## **2-8. Application and explanation of film and cinema marketing**

Marketing for films and cinemas (Figure 1-2) is an exchange process that aims to provide the audience with high value at minimum cost and at the same time create a surplus value in the exchange. This constant exchange is done between spectators, cinemas and competitors; Audiences need information to be sure of the benefits of watching movies in theaters. A cinema offers a unique and distinct value, which is less accessible in other leisure venues, such as a gallery, museum or even a park. The value of going to the cinema is a set of benefits, quality, service,

experience and price, which the audience considers in choosing to visit a cinema. If this value is significant enough (that is, the benefits of visiting outweigh its costs), it can be expected that the customer will show a positive reaction to the cinema and watching movies in it (Laitinen et al., 2020).

Table 1. Summary of research backgrounds

Names of authors	Year	Title	Research method and conclusions	Research variables
Nemat Bakhsh Abkanar and colleagues	2022	The effect of cinema and movie screening places on the improvement of the art cinema market and the cultural promotion of urban spaces (case study: District 6 of Tehran)	The purpose of the current research is to investigate the effect of cinema and film screening places on the improvement of the art cinema market and the cultural promotion of urban spaces. This research is applied in terms of purpose and descriptive-analytical in terms of method. The statistical population of the research includes the citizens of the 6th district of Tehran. The sample size was estimated to be 384 people using Cochran's formula. The library-field method was used to collect data. In order to analyze the research data, structural equation modeling was used in the Lisrel software environment. The results of the research indicated that the cinema and film screening places have a positive and significant effect on the art cinema market and the cultural promotion of the urban space, so that the variable value of the cinema and movie screening places on the art cinema market was more than the cultural promotion of the urban space. Also, other results of this research showed that the improvement of the art cinema market has a mediating role in the relationship between cinemas and film screening places with the cultural promotion of the urban space.	the cinema Movie screening locations Improving the art cinema market Cultural promotion of urban spaces
Safaki and Papadopoulos	2022	Exploring Film Marketing in the New Age Digital Age. Four cases of European art house film product marketing	In this article, all four modern media marketing activities show low-budget European films trying to take advantage of new opportunities in the new digital environment. Our analysis shows how the use of media transfer activities in independent film marketing creates new narratives that add to the story and convey the film's key values. However, to create a deeper interactive relationship between directors, producers and their specific audiences, a clear understanding of the target audience's online behavior pattern should be considered in the design and implementation of marketing measures.	Film marketing
Yoon et al	2022	The Impact of Marketing	We examine the impact of	Marketing

		<p>Activities on Web Search Volume: An Empirical Analysis of Chinese Film Industry Data</p>	<p>marketing activities on web search volume. We selected 314 films released in China that grossed more than 10,000 yuan at the box office. We then collected data on web search volume and marketing activities from Baidu, Sina Weibo, and Douban platforms from 3 weeks prior to the release of each video. Marketing activity data points were extracted from three sources: news media, social media marketing, and movie stars. Our data analysis of 6594 observations revealed two main findings. First, news media, social media marketing, and the influence of movie stars increased the search volume for movies on the web. In particular, social media marketing had the strongest impact on web search volume. Second, the previous day's web search volume increased today's web search volume without marketing activities, indicating a spillover effect. We discuss the academic contributions and managerial implications of our findings in online marketing and launching a new product.</p>	<p>Web search Empirical data analysis</p>
<p>Amini and Nekouzadeh</p>	<p>2021</p>	<p>Cinema Marketing: Behavioral Intention and Devotion Influenced by Perceived Quality and Audience Satisfaction</p>	<p>The purpose of the current research is to investigate the relationship between service quality (result quality and functional quality) on the behavioral intention and dedication of moviegoers through their satisfaction. The present research method is descriptive and survey type. The sample of the research was 598 viewers of Simorgh cinema in Mashhad were selected through available sampling and a questionnaire containing 44 questions was provided to them. Hypotheses were tested using structural equation modeling at a detection level of 0.05. The results indicate that the result quality and functional quality have a positive effect on audience satisfaction. Also, audience satisfaction affects their behavioral intention and dedication. Regarding the mediating role of satisfaction in the relationship between the dimensions of quality and behavioral intention and the dimensions of quality and customer dedication, it should be said that this relationship was significant regarding the quality of the result and behavioral intention as well as the quality of the result</p>	<p>Cinema marketing behavioral intention Sacrifice Perceived quality Audience satisfaction</p>

			and customer dedication. But audience satisfaction does not mediate the effect of performance quality on dedication and behavioral intention.	
Turkman et al	2021	Presenting a model of film marketing process in Iran and describing the model (case study: social drama genre	<p>The main goal of this research is to provide a model of film marketing process in Iran. The current research is applied-developmental in terms of its purpose and exploratory in terms of its nature. The statistical community in the quality department consists of experts in the field of work and university, marketing and film industry. The number of samples was obtained by the existing method and the sample size was obtained by theoretical similarity. Experts were identified by targeted sampling and snowball sampling, and according to the sufficiency of the data, a total of 30 experts were interviewed. The statistical population in the quantitative section is 294 producers, directors and media experts. In the qualitative part, an interview was used as a data collection tool, and in the quantitative part, a 34-question questionnaire was used.</p> <p>The research method in the qualitative part is the qualitative content analysis method in the MAXQDA software, and in the quantitative part, the researcher used the SPSS software and the structural equation approach. Based on the qualitative research results, 9 hypotheses were proposed. Hypotheses were tested by distributing researcher-made questionnaires and extracting data, followed by confirmatory factor analysis. The results of confirmatory factor analysis and the dimensional model of the variables showed that all the variables are in a significant position. And in the structural equations section, it was proved that all the relationships designed in the qualitative section were approved and all the components of the model have significant relationships with each other.</p>	Film marketing
Tabesh et al	2020	The model of internationalization of Iranian film and cinema in order to gain share from regional and international markets	<p>In this research, it was tried to analyze the causes and contexts of this disproportion based on the analysis based on the foundation's data theorizing method and based on methodical conversations with more than 23 experts over two years. The analysis of the findings based on previous documents and researches and the mentioned</p>	Internationalization of the film Gaining share from regional and international markets

			<p>interviews shows that the unbalanced international growth of Iranian cinema is the result of the unbalanced attitude of policymakers and cinematographers of Iranian cinema in recent decades. While it is possible to overcome this shortcoming by paying appropriate attention to the targeted content and the conscious selection of the audience and the market and achieve sustainable development and success benefiting from diverse markets. This approach can be considered as a comprehensive approach to the cinema industry, which, in addition to guaranteeing the economic and commercial funds of cinema through the entry of the private sector, makes this media play its other role, which is the promotion of cinema diplomacy, properly.</p>	
Ho et al	2020	Demand for performance goods: import quotas in the Chinese film market	<p>We assess China's restrictions on the number of foreign films distributed domestically, particularly the quota increase in 2012. We estimate a structural model of consumer demand for movies. We solve a discrete choice model of consumer behavior that is dynamic in the sense that consumers may watch a movie only once. We find that the reliance on aging profiles is greatly reduced in the dynamic model compared to standard static methods. Empirical tests show that consumer welfare increases by 6% due to import liberalization and that there is relatively little substitution between foreign and domestic films.</p>	Movie market Importation
Abdul Rahman and colleagues	2019	Development of marketing strategy to promote film tourism in Malaysia	<p>This paper examines the conceptual framework of film tourism marketing mix and the proposed marketing strategy framework for promoting film tourism in Malaysia. Combined Design of Convergent, Qualitative and Quantitative Mixed Methods in Parallel. used for qualitative and in-depth interviews with the tourism and film industry in Malaysia (n = 11). Meanwhile, the tour operator survey (n = 313) was selected from the Malaysian Tour and Travel Agency (MATTA). From data integration, seven success factors (tools) of marketing strategy to promote film tourism in Malaysia are identified. This includes movie products, destination properties, location</p>	Marketing Film tourism

			access, destination promotions, creative teams, packages based on popular movies and movie orders. The practical implications of this paper will be valuable for academics and industry practitioners interested in film tourism, and tourism in general, as well as for students studying the phenomenon of film tourism. It can also be useful for destination managers, academics, film and television stakeholders who are interested in developing a screen tourism destination.	
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## 2-9. Research strategy

This research is fundamental (first stage) with applied approach (second stage). In terms of nature, it is included in mixed methods (exploratory-descriptive). The typology creation model has been used as a research strategy. Mixed methods are focused on the collection, analysis and combination of qualitative and quantitative data in single studies or sets of studies.

The first stage of this research was done qualitatively; It is a research strategy. The rationale for using this strategy at this stage comes from the "foundation data theory" used in this research stage, and its use;

The research strategy of Foundation Data Theory is a systematic and qualitative method to create a theory that, on a broad level, explains the process, traction and interaction of a subject with a specific identity. (Croswell, 2002)

Three main designs have been proposed for foundational data theory:

A) Systematic plan "Strauss and Corbean" presented the general shape of this plan in 1990, and in 1998 they elaborated on its detailed and practical expression. It is necessary to present three logical paradigmatic steps with an objective image in terms of creation. (Strauss and Gorbin, 1998)

In the first stage of this research, the systematic design of the foundation data theory has been used, the rationale behind the selection of this design is its methodology while focusing on the views of the participants, as well as its conclusion to a set of cases and a testable model in the second stage of the research. 1-3, the main format means that in the second stage of the research, it has been subjected to a quantitative test, so that in this way, the hypotheses derived from the research theorems to generalize the findings are statistically investigated. The statistical community of the research in the qualitative part includes 15 people from experts (including experts and specialists in the fields of marketing management and cinema industry). The sampling method is based on the snowball sampling method and judgment until theoretical saturation is reached.

The collection tool in the qualitative part will be semi-structured interviews with specialists and experts.

## 3. Qualitative validity fitting method

In order to ensure the validity of the first stage of the research, i.e. the accuracy of the findings from the perspective of the researcher, the participants and the readers of the research report, the following steps were taken (Krasel, 2000).

- Implementation by the participants, the participants reviewed the paradigm of axial coding and expressed their opinion in relation to it, and their views were applied in the paradigm of axial coding;

- In the peer review, 4 management professors reviewed the findings and commented on the axial coding paradigm. which has been used for the reliability of the conceptual model of these professors.

The general result of open, central and selective coding

Table 2. results of open, central and selective coding

Main article	Subcategory	Codes	Code naming
Causal conditions	Fame in cinema	Using the fame of actors	A11
		The intense interest of fans in	A12

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		actors	
		The existence of popular and famous people in cinema	A13
		Popularity of actors on social media	A14
		The association of the brand with the name of the movie actors and the movie itself	A21
	The imagination of the viewer	A situational error in simulating in the movie	A22
		Identification with the protagonist	A23
		Immediate change in public perception of a product	A31
		Permanence of advertisements in works of art	A32
	The influence of cinema	Ability of industry structure	A33
		Characteristic of the national space	A34
		Existence of role models for all classes	A35
		Implicit education of consumerism in movies	A41
	Brand growth in cinema	Competency acquisition and competitiveness	A42
		The intersection of advertising campaigns with video content	A43
		The ability of film institutions	A44
		People's interest in watching movies	A51
	Being a big fan of cinema	The appeal of movies	A52
		Involvement of the audience's mind	A53
		Watching movies at leisure	A54
		The possibility of interviews and surveys with fans	A61
		Increase in demand	A62
		The possibility of participation	A63
		Save time for marketing	A64
	Features of cinema	Competition between businesses	A65
		Environmental Protection	A66
		Creating the possibility of criticism and suggestions from customers	A67
		The extent of cinema	A68
		Age	B11
		sex	B12
		education	B13
		Culture	B14
		Rhetorical	B15
		handsome	B16
		Individual culture	B17
		Self Confidence	B18
	Characteristics of actors	Courtesy	B19
		sobriety	B1-X
underlying factors		Audience management responsibility	B1-X1
		Power and skill	B1-X2
		Contextual training	B1-X3
		respect	B1-X4
		Popularity and dislike of actors in society	B1-X5
		Literature and tone of discourse in the film	B1-X6
	Features of the film	Members of the director's team	B21
		film music	B22
			B23

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	Decoupage and filming	B24
	Realism and relatability screenplay	B25 B26
	Film awards and achievements	B27
	Filming tool	B31
Cinematic infrastructure	Empowerment of cinema institutions	B32
	Halls suitable for playing movies	B33
	The existence of schools	B34
Characteristics of society	Type of social relations cultural values	B41 B42
	Community needs	B43
	Interest in movies	B44
	The needs of different classes	B45
	Lack of distinction between producer and consumer	C11
cinema mafia	Abuse of actors	C12
	Bad choice of actors	C13
	Relationship instead of regulation	C14
	Iran's bad economy	C21
swelling	The risk of increasing the price of goods for the consumer	C22
	Ticket price increase	C23
	drug use	C31
	Negative advertising of drug use	C32
Bad education	Following the negative character of the film	C33
	Using unethical and annoying situations	C34
Intervening conditions	Failure to properly play the role of actors	C41
acting weakness	Unconventional games	C42
	Fake and false games	C43
	Improper use of situations	C44
	Production of films with poor content	C51
Weakness in quality	Weak scripts	C52
	Inadequate use of information technology in film production	C53
	Advertisement by hated actors	C61
	Negative branding	C62
	Annoying ads	C63
Anti-brand	Using a hated character in brand advertising	C64
	Brand monopoly	C65
	Advertisements at the climax of the movie	C66
	Increasing excitement in the script	D11
	Good result of the script	D12
	Use a popular character	D13
	Use of popular characters	D14
The charm of the movie	Prominence of characters	D15
	Using information technology and emotion-based technology	D16
	Presenting open-ended films about the genesis and eventual end of a product brand	D17
Strategies	Film serialization	D21
	open end	D22
	Symbol usage in movies	D23
viewer engagement	The suspense of the film	D24
	The conflict of the consumer's mind with the desired brand in the film	D25
	Presentation of brand cinematic	D26

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	puzzle to discover the next episodes	
	The relationship between culture, myth and history	D31
Brand story	Storytelling and storytelling of the film centered on the origin of the brand	D32
	Help build a legend or historical event with a branding approach	D33
Solving financial problems	The use of new film production technology to reduce the cost of the film	D41
	Development of copyright culture	D42
	Sponsorship of the desired brand	D43
	Using hidden and multi-level marketing in movies	D51
	Using semantic marketing with the audience	D52
Effective advertising	Lack of emphasis on forced advertising in the film	D53
	Advice from a famous marketer	D54
	Use of the brand in the climax of the film	D55
	Smart advertising	D56
	Production of content and advertisements for showing movies on social networks	D57
	Using perfume and clothes for actors in brand production	Actor's personal brand
	Using the actor's visual feature to identify the brand of the agent	Actor's personal brand
	Be inspired by the morals of popular actors	Actor's personal brand
	The actor's empathy and support for the brand	Actor's personal brand
	Mastery of body language	Actor's personal brand
Actor's personal brand	Oscillation on sound	Actor's personal brand
	Focus on eye contact	Actor's personal brand
	believability	Actor's personal brand
	Personality stability	Actor's personal brand
	Recognition of individual competencies	Actor's personal brand
	Knowing individual values	Actor's personal brand
	Recognizing individual interests	Actor's personal brand
	Recognizing individual weaknesses	Actor's personal brand
	Matching the actor's characteristics with the type of goods and products	Actor's personal brand
	Attention to needs originating from human weaknesses	D71
Attention to needs	Attention to natural and instinctive needs originating from love for perfection	D72
	Achieving human dreams with a product or brand	D73
	Using products and brands at the peak of need	D74
	Imagination and giving life to the brand with artistic-cinematic elements	D91
A central brand	Presenting the image of the brand as the hero of the film	D92
	Building character and brand identity by appearing in the script	D93
	Championing the desired brand	D94

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consequences	Post-show activity	Creating social media pages	DX1
		Video game production	DX2
		Production of mobile games	DX3
		Production of dolls or symbols	DX4
		Brand printing on products	DX5
	Market leadership	Creating a successful role model for the youth	E11
		Creating lasting marketing motivating	E12
		Permanent market acquisition	E13
		Ease of advertising	E14
		Durability in the market	E15
		Independence in the market	E16
		Repeat purchase	E17
	Increase profitability	Increased profitability	E21
		Reduce marketing costs	E22
		Decrease in investment	E23
		Increase customers	E24
		Profit from advertising	E25
		Salvation in sales	E26
		Increasing the value of the film	E27
	Audience attraction	Audience satisfaction	E28
		Audience attraction	E31
		Entrepreneurship Development	E32
		Increasing interest in educational subjects	E33
		Making learning topics enjoyable	E34
		Changing the attitude of the audience	E35
Influence the audience disambiguation		E36	
Customer attraction		E37	
Brand success		E38	
Survival and preservation of the brand		E39	
Improve performance	Brand success	E41	
	sales increase	E42	
	Reducing ineffective advertising costs	E43	
	Create a memorable brand	E44	
	Increase user trust	E45	
	Increased level of awareness	E51	
	Increase engagement rate	E52	
	Brand associations	E53	
	Improving users' attitudes	E54	
	Permanence of the brand	E55	
Brand reputation	Creating an original and lasting brand	E56	
	Showing the expertise and capabilities of the company	E57	
	Increase credit to excel	E58	
	Identification of the brand personality	E59	
	Brand popularity	E5X	
Brand personality	Brand popularity	E61	
	Brand loyalty	E62	
	Hate the brand	E63	
	brand love	E64	
	brand love	E65	
Strengthening cinema	Increasing the production of movies	E71	
	Increasing people's acceptance of movies	E72	
	Making better movies with less cost	E73	
	Creating competition between script writers	E74	
	Development of fan campaign	E75	

	To spoil the original text of the film	E81
	Reducing the credibility of actors	E82
	Chaos and disorder of story and screenplay	E83
Damage to the film	The pressure of commercial structures on the artistic structure of the film	E84
	Turning customers away from the movie if the ads are not effective	E85
	Bad learning in case of negative situations	E86
	Predominance of consumerism in society	E87

Help table: X=10, XI=20

#### 4. Summary of research results

The final goal of the current research was to present the conceptualization and design of the marketing model of cinema locations in Iran. A review of the research literature shows that cinematic situations can be a means of differentiation and help people stand out among those who offer services similar to yours.

It should be noted that despite the advantages they have in explaining socio-cultural phenomena, these researches are often dependent on the cultural conditions of the field under investigation. In this chapter, the results of the research are briefly presented and explained using the literature on the subject. Since the purpose of the research is to identify the phenomenon and describe the marketing process and conditions of cinematographic situations in Iran, therefore, the foundational data theory was chosen from among the qualitative methods. Also, among the various plans presented by the experts for the foundation data theory, the systematic plan (Strauss and Corbin) has been used. In the present research, using analytical techniques (Strauss and Corbin), concepts were considered as the unit of analysis at the levels of the whole text of the interview, paragraphs, phrases and sentences, and by separating the text of the interview into elements with messages inside the lines or paragraphs, an attempt was made to find the codes. be extracted again.

In today's society, with the rapid development of mass communication technologies and the expansion of information and advertising methods, cultural and artistic goods, like other products, need marketing and advertising. Seventh cinema and art are no exception to this rule. Marketing has always played a key role in cinema. It is very important that a quality motion picture released by itself dominates the market. Marketing is not only intended to help finance films, but is also expected to make audiences want to buy and watch films more than once. Cinema marketing is different from other fields of art because the film does not receive public funding. Cinema can only afford the nature of a new talent. Today's marketing drives the most important real activities of filmmaking. Marketing can determine whether a movie being made can make a return on investment and become a blockbuster.

In the systematic design of Strauss and Corbin, open, axial and selective coding is used, and the results of this research are also described in their format:

In open coding, the researcher found 202 concepts, which were classified into 34 categories, which are:

Fame in cinema, viewer affinity, influence of cinema, brand growth in cinema, popularity of cinema, characteristics of cinema, character characteristics of actors, characteristics of films, cinema infrastructure, characteristics of society, cinema mafia, inflation, bad education, weak acting , Weakness in quality, anti-brand, film attraction, viewer engagement, brand story, solving financial problems, effective advertising, actor's personal brand, attention to needs, film quality, brand-centered, post-show activity, market leadership, increasing profitability, audience attraction , improving performance, brand reputation, brand personality, enhancing cinema, harming the film.

Presenting the marketing model of cinematic situations in Iran was the main goal of this research. This study has also provided new knowledge and information in the field of cinematic situations in the form of localization and application in the field of marketing. Before this, many researches have been done regarding the sale and marketing of movies in different ways. Movie marketing as a business and art is to make the consumer to watch, buy or rent the

movie by making him aware of the availability of the movie. Before this, a lot of research has been done regarding the sale and marketing of movies in different ways; In this research, cinematic situations have been specialized.

The findings of our study showed that marketing in cinema can have positive and negative results for movies and brands or products and services. The results of the statistical section showed that the biggest result of this type of marketing is focused on attracting the audience. This result can be explained in two ways; First, attracting audiences for the brand through cinema audiences. Having a large audience, cinema can share these audiences with brands. On the other hand, big and popular brands can also attract audiences for cinema and movies. The most important reason for marketing is to increase profitability, so marketing in this area can lead to an increase in profitability for the cinema as well as for the target market. Due to its artistic nature and its visual nature, cinema can convey the feeling better. Today, with the use of special effects and new technologies, this action is done in a more efficient way. If the target market and the brand we focus on marketing are aligned, it can lead to brand reputation, performance improvement, and leadership in the market. Also, because this type of marketing is completely under the microscope of critics, audiences, and country officials, if there is the slightest mistake, it may become a flow to damage the film and brand, and the film becomes an anti-brand, which requires high precision.

In this regard, we have achieved results for the marketing of movie locations in Iran. In this regard, we used the qualitative research approach, the researcher used the systematic design of the Foundation Data Theory to identify the phenomenon of knowledge acquisition and by analyzing the qualitative data, through three stages of open, central and selective coding, he achieved the design of a research paradigm model. Causal factors that were discovered in this research for the marketing of cinema situations in Iran include fame in the cinema (0.700), familiarity of the viewer (0.775), influence of the cinema (0.859), brand growth in the cinema (0.791), the popularity of cinema (0.529) and the characteristics of cinema (0.897) among them were strategies from the point of view of key informants and taking into account their experiences and perceptions of the marketing situation of cinema situations in Iran. (0.878), viewer involvement (0.824), brand story (0.679), solving financial problems (0.840), effective advertising (0.850), actor's personal brand (0.809), attention to Needs (0.837), film quality (0.890), central brand (0.528) and post-show activity (0.559). These strategies play an important role in creating the marketing consequences of cinema situations in Iran. Also, the platforms of personal branding in social networks in this research included character traits of actors (0.874), movie characteristics (0.527), cinematic infrastructure (0.854) and community characteristics (0.700). But in order to establish and implement these strategies, the role of intervening factors such as cinema mafia (0.789), inflation (0.920), poor education (0.581), poor acting (0.873), poor quality (848.0) should not be ignored. 0), anti-brand (0.842) was ignored. Finally, despite these actions and reactions, we should expect consequences such as market leadership (0.799), increased profitability (0.846), audience attraction (0.889), improved performance (0.783), brand reputation (0.768), personality. Building a brand (0.663), strengthening the cinema (0.683), harming the film (0.844). Based on the strategies discovered in this research, practical suggestions regarding the marketing of cinematic situations in Iran are expressed as follows: A film without quality is not liked by the audience. so that the audience can expect quality cinematographic products. Therefore, it is suggested to increase the image quality of the elephant by using new filming groups. Also, in this regard, it is suggested that the content of the film should be completely coherent and with a continuous narrative without empty spaces to immerse the viewer, for which there is a need for repetitive plans, a strong script and proper editing. Most Iranian movies are limited to one apartment and create very few attractions for their audience, which are called apartment movies. At first, it is suggested that the producers move towards films with more excitement (such as fantasy, police, action, etc.) that can make these films the focus of the brand in order to create a marketing position, which will promote the brand with special effects. to make it look like a human or a fictional character who behaves like a human. It is also suggested to make up for the low appeal of apartment movies by using prominent movie characters in its production. For example, the main character of the film should be a popular and popular actor in the society. Also, in order to increase the attractiveness of such films, it is suggested that at the end of the film, a good result can be obtained from the use of the brand. In the marketing of the situations of a film, it is suggested that this marketing be hidden and in the lower layers of a film, because direct advertising and Forcing can lead to brand hatred and backfire. In this regard, it is suggested to use a marketing consultant in movies. The entry of marketing into the cinema will be accompanied by solving financial problems, so it is suggested to pay attention to the creation of marketing situations when writing the script. For example, it is possible to produce a film in this regard by cooperating with various sports departments to promote them. For example, by making movies about wrestling,

related sports products, wrestling training classes, wrestling broadcasting networks, inter-program advertising of wrestling matches, sponsorships, etc. will increase dramatically. It is possible to produce films for food product brands with the theme of energizing the character of the hero so that the character of the brand becomes a hero brand. For this purpose, the story can be narrated in such a way that with the help or through the human brand, a big problem (such as a meteor hitting the earth) or a human dream (such as traveling to distant places in space) can be realized.

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