BIG SCREEN BUSINESS
Part 3
Marketing

A Case Study for Business Studies
HSC Course - Stage 6

WORLD’S BIGGEST SCREENS Pty Ltd
LG IMAX Theatre Sydney, Darling Harbour
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3. MARKETING

THE IMAX BRAND

In today’s highly challenging global environment a strong corporate brand is considered the ultimate competitive weapon. High consumer recognition is a major measuring tool in determining a brand’s strength in the marketplace.

Having now been established in the Australian marketplace for over 8 years, the IMAX is considered a well-known brand, clearly differentiated from conventional cinema.

IMAX, the international brand

While not owned by IMAX Corporation, World’s Biggest Screens Pty Ltd is officially licensed to use the ‘IMAX’ logo in all our corporate branding.

The IMAX® brand is one of the most powerful and respected brands in the entertainment industry. The IMAX trademark is a very valuable asset. Our logo symbolizes our brand and our promise to provide ‘entertainment that illuminates’.

IMAX® Corporation Trademark and Logo Usage Guidelines

Local branding

Local level branding incorporates the international logo, with the addition of a local sponsor in the form of electronics company LG. The checkerboard design featured on the exterior of the Sydney theatre building has been adopted throughout the company as a symbol of each theatre.

The checkerboard motif used in the design of the building has been carried through as a motif in general company branding. It has been featured on flyers, brochures and other advertising material.

Positioning of the Brand

Market research carried out by World’s Biggest Screens Pty Ltd has helped to define the IMAX brand in the competitive film market and understand the key drivers (and barriers) to attendance. The lessons drawn from the research indicate that IMAX can sustain a positioning as a premium cinema destination not because it offers a better experience than other cinema destinations, but because it offers a very different cinema experience. IMAX is perceived as being at the cutting edge of new cinema, potentially offering new experiences in film. The IMAX Experience gives visitors the sense of real exhilaration – a real ‘buzz’. It is also about the strong sense of realism of the film style which allows visitors the feeling of destination exploration; the feeling of ‘being there’.
MARKET OVERVIEW

IMAX competes in 3 distinct market segments:

- Australian Cinema (filmed entertainment)
- Tourism
- Education

1. The Australian Cinema Experience

During the 1990s the Australian cinema exhibition business experienced a period of growth both in the number of new screens and in seating capacity:

- 851 screens with 295,000 seats
- 1748 screens with 446,000 seats

Gross box office revenue and attendance also increased:

- 46.9 million admissions generating $325 million
- 88 million admissions generating $704 million

This period also saw two significant shifts in the dynamics of cinema exhibition:

- The growth of multiplex theatres.
- A significant shift of screens from city centres to suburban locations.

In summary, the 90s witnessed growth in all areas of the cinema exhibition business with a clearly defined trend in consumer behaviour from the city to the suburb where a trip to the cinema is no longer a ‘big night out’ but very much a part of consumers’ regular entertainment repertoire.

In 2000 this trend of continuous growth in admissions and revenue came to an end.

The industry experienced a:

- 7.8% decrease in admissions from the previous year
- 2.1% decrease in gross box office.
- Decline in the actual number of theatres (even though the number of screens increased by 69, due to growth of multiplexes).

Factors including the introduction of GST and the Olympics have been cited as the cause for the decrease in attendance.

Despite the decline in 2000, the out-of-home entertainment market continues to represent a robust segment of the economy with 70% of the Australian population indicating they regularly participate in a cinema visit. In value terms, only gambling is bigger.

2. Tourism

International

In 2002-2003, Australia hosted 4.3million international visitors aged 15yrs and over, slightly down on the previous year (4.4million). International visitors spent about $10.9 billion on Australian products, an average of $533 per visitor. (Source: Impact: A monthly Fact Sheet on Impact of Tourism, produced by Dept of Industry, Tourism & Resources.)

International tourists accounts for 19% of all visitors to the LGIMAX Theatre, Sydney. With its location in the tourist precinct of Darling Harbour, the Theatre is situated perfectly to capture the attendance of at least a small portion of international visitors.

- 58% of all international tourists visit Sydney.
- Sydney’s Darling Harbour is ranked as the third most popular destination by international visitors.

The trend in tourism is toward FIT visitors (free independent travellers) rather than structured groups. The structured group market, where travel is pre-arranged, has continued to decline. Even traditional structured group markets like Japan have seen a shift to FIT travel by the younger generation of traveller.
As a consequence the number of tourists likely to visit an IMAX theatre as a result of participating in a structured package are limited. The key opportunity to win this business is to reach the FIT traveller at key information stages – prior to departure and then once they are on the ground.

**Domestic tourism**

In 2002-2003, Australian residents took 75.2 million trips within Australia of at least one night’s duration. Overnight and day visitors spent $52.6 billion on domestic tourism, an increase of 5% over the previous year. (Source: Impact: A monthly Fact Sheet on Impact of Tourism, produced by Dept of Industry, Tourism & Resources.)

The variable nature of the value of the Australian dollar results in fluctuations in domestic tourist patterns. When the dollar is strong, overseas travel is more affordable; when the dollar is weak, domestic travel may appear more attractive. And the impact of global events cannot be understated. Terrorism and SARS impacted on the number of overseas holidays made by Australians.

In January 2004, Tourism statistics show that overall tourism numbers (international & domestic) were down by 2.2% for the 12 months of 2003, the third year in a row for negative growth.

**3. Education Market**

School visitors account for approx. 20-25% of all attendance at the Sydney Theatre. Since the range of film titles is well suited to school excursions, with strong links to curriculum and support in the form of teacher resources, the education market is regarded as an important revenue source for mid-week sessions during out-of-school holiday periods.

In general all IMAX theatres have been successful in attracting significant numbers of school students to the theatres. When compared with the volume of school business in other major excursion venues and the differences in admission prices, IMAX performs well in the education market.

In NSW, there are about 1.2 million students and IMAX attracts around 10% of these students every year as part of pre-booked school excursions (120,000+ students per year).

**TARGET MARKETS**

Our research has confirmed that our **Primary market** is made up of **cinemagoers**. These are people who regularly attend cinemas and are identified as the people most likely to visit an IMAX Theatre. As such, the core cinema-going markets include:

- families with children under 15 who love the thrill of the physical realism of the films and the exploration of unknown territory
- single adults 25-34 who enjoy the new cinema experience

The 16-24 market, traditionally a strong cinema audience generally, shows the greatest possibility for potential growth as visitors to IMAX theatres.

**Secondary markets** include tourists, schools and other groups (seniors, corporate, youth groups etc).

While IMAX audiences are more likely to be from upper socio-economic groups the volume of our business will still come from the conventional cinemagoer. These consumers fall into the four following psychographics:

<table>
<thead>
<tr>
<th>Socially Aware…</th>
<th>Visible Achievement…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Socially Issue Oriented</td>
<td>Success &amp; Career driven</td>
</tr>
<tr>
<td>Politically/community active</td>
<td>Recognition &amp; Status Seekers</td>
</tr>
<tr>
<td>Arts &amp; Culture, top jobs</td>
<td>Good Family Living</td>
</tr>
<tr>
<td>Wealth Managers</td>
<td>Wealth Creators</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Young Optimism…</th>
<th>Something Better…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Young and progressive</td>
<td>Upwardly Mobile couples</td>
</tr>
<tr>
<td>Experimental Lifestyle</td>
<td>Career &amp; Lifestyle driven</td>
</tr>
<tr>
<td>Seek new and different things</td>
<td>Financially Stressed</td>
</tr>
<tr>
<td>Trend Setters</td>
<td>(special occasion)</td>
</tr>
</tbody>
</table>
### SWOT ANALYSIS

**LG IMAX Theatre Sydney**

#### Strengths
- Unique, innovative product
- Growing out-of-home entertainment industry
- Location: proximity to Sydney CBD and tourist precinct of Darling Harbour
- Visibility & unique appearance of the Sydney building itself
- Constantly changing program of films
- Educational links: attractive to schools; library of films titles accessible to schools, gives greater choice for teachers
- Worldwide IMAX brand awareness
- International support from IMAX Corp

#### Opportunities
- Packaging with other attractions/ restaurants eg. for schools and tourism target markets
- Candy Bar & Liquor Bar sales
- Expansion of Darling Harbour as a destination for tourists and Sydneysiders generally
- Darling Harbour shows, promotions & festivals etc
- New films & styles of films in production
- Increase in demand for out-of-home entertainment

#### Weaknesses
- Documentary style: increasing demands for dramatic films, particularly after 6pm
- Lack of Australian film content: not good for tourism & school target markets
- Perishability of product: an unused seat cannot be resold once the film has commenced (an opportunity cost that is part of the business)

#### Threats
- Primary threat: Conventional cinemas
- Home viewing: Pay TV, Video, free to air TV
- Other Darling Harbour Attractions: Sydney Aquarium
- Other Sydney Attractions: harbour cruises, shopping, The Rocks area, Opera House tours, Taronga Park Zoo, Sydney Tower, bus tours, museums & art galleries

#### BARRIER ANALYSIS

**Internal Threats**
- **Over pricing and under delivery** – current pricing and consumer expectations of a ‘special occasion’ require that the experience of visiting an IMAX theatre meets and exceeds expectation.
- **Service** – cuts in labour costs; an over-emphasis on younger staff; insufficient staff to meet all customer needs and low levels of training will impact on visitor experience as will queuing times, theatre cleanliness and perceptions of value.
- **Pricing** - research indicates that price was not a key barrier to attendance, particularly to those seeing a visit to IMAX as a ‘special occasion’, however it was seen as a barrier to regular, repeat visitation by those in the 16-24 age group.

**External threats**
- **Conventional cinema premium experiences** - introduction of luxury class cinema going experiences - La Premiere, Gold Class
- **Conventional cinema upgrades** - introduction of large screen, stadium seating, digital surround sound such as Hoyts, Cinemaxx
- **Film selection** - poor choice of large format film titles that do not entice repeat or trial visits
- **Exchange rate** - Low AUS$ impacts on profits and feasibility of increasing new title turnover
- **3D product** - limited amount of large format 3D product in production (The threat of the limited large format product range cannot be underestimated. Visitors to all IMAX theatres have demonstrated a clear desire for 3D films, however the number of new 3D films due for release or in production severely limits choice.)
- **Censor** - classification of Haunted Castle as M rated (originally perceived as a possible threat, but may now be seen as a positive, with continued strong attendances for Haunted Castle indicating high appeal within older teenage market.)

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# THE MARKETING MIX

**Elements of the Mix: Product Price, Place, Promotion ... People**

<table>
<thead>
<tr>
<th><strong>Product</strong></th>
<th><strong>Price</strong></th>
<th><strong>Place (Distribution)</strong></th>
<th><strong>Promotion</strong></th>
<th><strong>People:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>* Unique, innovative film experience Large format films (15/70mm) in both 2D &amp; 3D</td>
<td>* Price variance for 2D &amp; 3D films (ie. Adult 3D $17.00/Adult 2D $16.00)</td>
<td>*Sydney, Darling Harbour&lt;br&gt;- One of the top tourist destinations in Australia, located on the Cockle Bay waterfront.&lt;br&gt;- Close to transport (Town Hall &amp; Monorail) and the city CDB activities.</td>
<td>*Advertising: TV, press, outdoor (billboards, bus shelters etc)&lt;br&gt;*Direct Mail: schools, inbound tour groups &amp; other groups&lt;br&gt;*Flyers: distributed via direct mail &amp; box office&lt;br&gt;*Public Relations: film openings, special events, word of mouth previews&lt;br&gt;*Website/ email: session times; up-coming films; eNewsletters; Online booking facility new in 2004, with consumer response strong.</td>
<td>The role of highly skilled, dedicated staff cannot be overlooked. They are our visitors’ first contact with the IMAX experience. At each theatre, staff bring a diverse range of skills: operations management, communications, education &amp; tourism, accounting, customer service, marketing and administration.</td>
</tr>
<tr>
<td>*New product: Dramatic films made for the IMAX format&lt;br&gt;ie. Disney’s Young Black Stallion (live action adventure)</td>
<td>* Discounted rates for schools &amp; inbound tourism groups</td>
<td>*Melbourne, Museum Complex&lt;br&gt;- Located within the Melbourne Museum complex in Carlton Gardens close to the city CBD.&lt;br&gt;- There are difficulties with Melbourne’s location: major focus of tourist activity occurs away from this area, in the bustling Southbank precinct and newly opened Federation Square. Attendance figures reflect this change in focus.</td>
<td>*Direct Sales: Sales call to tourism operators &amp; hotels etc</td>
<td></td>
</tr>
<tr>
<td>*New technology: Hollywood films enlarged to giant screen, with the advent of DMR technology</td>
<td>*Special price promotions a various times of the year</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*Highest quality film experience</td>
<td>Note: Price has been proven NOT to be a major factor in market research results. People are prepared to pay a premium price, but quality of film product must be high.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
PRODUCT LIFECYCLE

During the launch of a theatre, the marketing mix is traditionally focused on establishing the IMAX experience generally, including the IMAX brand. During on-going theatre operations, the marketing mix will be increasingly film-based.

The lifecycle graph below reflects the pattern of growth for the Sydney IMAX Theatre. The graph indicates a rapid increase in attendance & brand awareness with the opening of the theatre, followed by a steady increase in attendance, spurred along by the launch of 3D, the release of new films and promotion of new marketing initiatives.

IMAX Theatre Sydney – Lifecycle to date

Note: Theatre attendance must remain above 250,000 visitors per year in order to remain profitable.

Key Success Factors

The key elements that influence the success of theatre business are:

- Size of the population
- Film product
- Sound management practices

It is the combination of these 3 factors that has contributed to the ebbs and flows of the business over the years, as outlined in the diagram above.
IMAX Theatre Sydney – A Year in the Life

January School Holidays: The busiest time of the year.
Each year is punctuated by a series of sharp attendance boosts that coincide with each school holiday period.

A steady flow of visitors during non-school holiday times ensures core levels of attendance are maintained. Peak attendance is experienced during the 4 days Thursday – Sunday, with school groups featuring prominently during the daytime mid-week hours.

Dec/ January  Easter  July  Sept/ October

Film Product Lifecycle (Sydney Theatre)

IMAX films traditionally start off slower than conventional cinema.
ie. The ‘blockbuster’ opening weekend is not common to IMAX.

The gradual decline of a film is punctuated by a series of attendance boosts with each consecutive school holiday period.

IMAX films generally have a much longer shelf life than conventional cinema releases.

FILM LAUNCH  about 6 weeks later  6-12 months later

Once films have run their course in Sydney, they become part of the Film Library, used for specialist school and group screenings. The cycle then starts over again.
Case Study: IMAX Films
Key Stages in Film Lifecycles

<table>
<thead>
<tr>
<th>FILM</th>
<th>CYBERWORLD 3D</th>
</tr>
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<tbody>
<tr>
<td>LIFECYCLE IN SYDNEY</td>
<td>Launched in June 2001 in Sydney, Cyberworld 3D performed exceptionally well. It is still screening today and continues to draw good audiences in school holidays and weekends. It will gradually take a reduced role in the timetable once new 3D films are released in 2002. Cyberworld 3D was re-introduced into the film program during the 2004 summer holiday period to inject an entertaining element into the mix. It performed extremely well, proving that older films may still have a “life” after many years.</td>
</tr>
<tr>
<td>222,000 admissions</td>
<td>Cyberworld 3D performed exceptionally well. It is still screening today and continues to draw good audiences in school holidays and weekends.</td>
</tr>
<tr>
<td>No. 6 film in Sydney</td>
<td>It will gradually take a reduced role in the timetable once new 3D films are released in 2002.</td>
</tr>
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<thead>
<tr>
<th>FILM</th>
<th>SHACKLETON’S ANTARCTIC ADVENTURE</th>
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<tbody>
<tr>
<td>LIFECYCLE IN SYDNEY</td>
<td>Launched in October 2001. Shackleton’s Antarctic Adventure received the highest praise from media and has been hailed as a resounding success. Schools Success: Over 60,000 school students have seen this film since 2001, making it the most popular educational title of all time. Strong links with primary school curriculum, including studies of Antarctica, will make this film a regular favourite year after year.</td>
</tr>
<tr>
<td>212,000 admissions</td>
<td>Shackleton’s Antarctic Adventure received the highest praise from media and has been hailed as a resounding success.</td>
</tr>
<tr>
<td>No. 7 film in Sydney</td>
<td>Schools Success: Over 60,000 school students have seen this film since 2001, making it the most popular educational title of all time.</td>
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<thead>
<tr>
<th>FILM</th>
<th>EVEREST</th>
</tr>
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<tbody>
<tr>
<td>LIFECYCLE IN SYDNEY</td>
<td>Launched in Feb 1998 in Sydney, Everest screened for well over 2 years. While it was one of IMAX’s top grossing films, it is now no longer part of the regular lineup of films, having exhausted its life in Sydney. Everest enjoyed a mildly successful return season in 2003, screened as part of a special speaker event series with mountaineer Peter Hillary, son of Sir Edmund Hillary.</td>
</tr>
<tr>
<td>$291,000 revenue</td>
<td>Everest screened for well over 2 years.</td>
</tr>
<tr>
<td>No. 2 film in Sydney</td>
<td>Everest enjoyed a mildly successful return season in 2003, screened as part of a special speaker event series with mountaineer Peter Hillary, son of Sir Edmund Hillary.</td>
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<table>
<thead>
<tr>
<th>FILM</th>
<th>ANTIARTICA</th>
</tr>
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<tbody>
<tr>
<td>LIFECYCLE IN SYDNEY</td>
<td>Launched in Sydney in 1996 when the Theatre first opened. Screened for over one year and then gradually phased out of the timetable. It was not screened for a couple of years, but then was re-launched to the schools market in 2001 with great success. Continues screening very successfully to schools at limited times of the day. Antarctica has become a strong feature of the school film timetable, working well as a joint package partner with Shackleton’s Antarctic Adventure.</td>
</tr>
<tr>
<td>230,000 admissions</td>
<td>Antarctica had a strong feature of the school film timetable, working well as a joint package partner with Shackleton’s Antarctic Adventure.</td>
</tr>
<tr>
<td>No. 5 film in Sydney</td>
<td>Continues screening very successfully to schools at limited times of the day.</td>
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<thead>
<tr>
<th>FILM</th>
<th>CIRQUE DU SOLEIL 3D</th>
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<tr>
<td>LIFECYCLE IN SYDNEY</td>
<td>Launched in 1999, Cirque du Soleil 3D no longer features on the film program, but has the current standing as the most successful film of all time screened at the Sydney theatre. It screened continually for over 3 years before becoming part of the Film Library.</td>
</tr>
<tr>
<td>$294,000 revenue</td>
<td>Cirque du Soleil 3D no longer features on the film program, but has the current standing as the most successful film of all time screened at the Sydney theatre.</td>
</tr>
<tr>
<td>No. 1 film in Sydney</td>
<td>It screened continually for over 3 years before becoming part of the Film Library.</td>
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<tr>
<th>FILM</th>
<th>HAUNTED CASTLE 3D</th>
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<tbody>
<tr>
<td>LIFECYCLE IN SYDNEY</td>
<td>Haunted Castle 3D received backlash when it screened in the US, due to it departure from traditional family themes covered in IMAX films. It was released in Sydney in 2001, with an “M15+” rating, a dramatic change from the usual “G” rated documentaries screened at IMAX. Haunted Castle 3D is a type of “horror” movie, with outstanding 3D special effects, a film that one that was particularly appealing to the younger (16-24 market). It has been remarkably successful and still maintains a late evening timeslot everyday (that’s around 3 years after opening).</td>
</tr>
<tr>
<td>193,000 admissions</td>
<td>Haunted Castle 3D received backlash when it screened in the US, due to it departure from traditional family themes covered in IMAX films.</td>
</tr>
<tr>
<td>No. 10 film in Sydney</td>
<td>It was released in Sydney in 2001, with an “M15+” rating,</td>
</tr>
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<table>
<thead>
<tr>
<th>FILM</th>
<th>Space Station 3D</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIFECYCLE IN SYDNEY</td>
<td>Launched with great fanfare in 2002, including a visit by a NASA astronaut and the filmmaker from IMAX Corporation. A huge premiere party was held and wide media covered gained, including excellent film reviews. While Space Station 3D does not feature regularly as part of the general timetable any longer, it holds a strong and continued place in the school film library.</td>
</tr>
<tr>
<td>239,000 admission</td>
<td>Space Station 3D was launched with great fanfare in 2002.</td>
</tr>
<tr>
<td>No. 4 film in Sydney</td>
<td>A huge premiere party was held and wide media covered gained,</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FILM</th>
<th>TITANIC 3D: GHOSTS OF THE ABYSS</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIFECYCLE IN SYDNEY</td>
<td>Launched in October 2003. Titanic 3D: Ghosts of the Abyss has had a huge success at the Sydney theatre. In only 6 months, the film has seen over 138,000 admissions in Sydney and looks set to continue screening for many years to come. Key to it’s success: re-naming of the film with “Titanic 3D” in front of the title “Ghosts of the Abyss” for the Australian market; famous historic story that fascinates adults; 3D film, which is often sought after by audiences; Hollywood “star-factor” in James Cameron director and Bill Paxton narrator.</td>
</tr>
<tr>
<td>138,000 admissions</td>
<td>Titanic 3D: Ghosts of the Abyss has had a huge success at the Sydney theatre.</td>
</tr>
<tr>
<td>Top 18 film in Sydney (only screening for 6 months)</td>
<td>In only 6 months, the film has seen over 138,000 admissions in Sydney and looks set to continue screening for many years to come.</td>
</tr>
</tbody>
</table>

Figures in table above are current as at March 2004.
The Global IMAX industry – International Lifecycle

The following graph indicates the position of the IMAX experience in its own lifecycle. While considerable growth has occurred in IMAX brand awareness, film production and theatre developments, the general downturn in the cinema industry on a global scale has created a plateau effect in growth.

25 years ago, the company was in its infancy, working primarily from project to project. The sharp increase in the industry occurred only about 8 years ago, with a change of ownership and a strategy to create a critical mass, develop new films and establish a wider network of new theatres. It was at this point that commercial theatres were introduced to the industry.

Further development within the industry will be spurred by the production of new films and an increased network in which to screen the films. However, the production of new films is greatly influenced by the number of theatres available to screen them; and the development of more IMAX theatres is influenced by the number of available films to offer visitors. This “catch-22” situation has characterised much of the industry’s early days and will be a significant determinant of its future growth.

Global IMAX Industry Lifecycle to date

The IMAX industry is currently in consolidation, feeling the impact of downturn in cinema industry in the US generally. However, to invigorate and reinvent the IMAX brand, filmmaking continues and new styles of IMAX film product are explored.
New Developments in the IMAX Industry

New Technology
IMAX has developed new technology which digitally enhanced traditional 35mm films, as is the case with Disney’s Fantasia, Lion King and Beauty & the Beast. Other dramatic Hollywood films such as Apollo 13, Star Wars: Attack of the Clones and The Matrix sequels have also been “blown-up” to the giant format and screened in IMAX theatres.

New Theatre Systems
New models of theatre system have also been developed, including the “MPX” Theatre systems, which enable IMAX Theatres to be built within traditional multiplex cinemas.

The Future
The success of these new initiatives is yet to be proven. And in the case of DMR films (ie. The Matrix in IMAX), there is yet to be an business model put forth that shows how a theatre can actually make money out of the exercise, given high royalty fees charged by film distributors and reduced number of sessions per day (given longer film running times).

An extract from an article in The Age (19/01/04), featuring comments from IMAX CEO Mark Bretherton, sums up the situation with regard to new types of films and the advent of new technology in the IMAX arena:

"It turns out it's all about bucks. The bottom line is the bottom line. These feature films would be a great experience, Bretherton says, but the numbers don't crunch. The IMAX business model, he says, is such that the cost of screening features in Australia is prohibitive. The cost of feature prints - documentaries are $US20,000 ($26,000) for 2D, $US40,000 for 3D - the royalties, fewer screenings because of the feature-length running time, only having one screen per city. Forget it. The overheads crush any hope of making money.

"I am better off showing a third-rate IMAX film than I am showing Matrix Revolutions under the present (business) model. I would fill every house with Matrix fans, but only for a limited time."

And he can only pick from films that are made available to him, he says. The Matrix films weren't, so that wasn't an option. Star Wars, however, was. He turned it down. Using Star Wars as an example, he demonstrates the lethal economics.

"With Star Wars, every nerdy fan would come. There's not that many, maybe 20,000 of them. So if I look at that model, OK, who else would come beyond the fan base? Who would come and see a film that they can see on DVD, that they can rent for $2. Would they really pay $15 to see it?"

And that's $15 for a 140-minute film. In that time he could show three 40-minute IMAX documentaries. "To make it equal, I would actually need to charge $45. But the royalty they ask for is double the royalty I normally pay. They want 50 per cent for Star Wars. So to pay the extra royalty, I need to double the ticket price again. I need to charge $90 for Star Wars for it to make sense for my business, compared to showing any one of these other films.

"Now, we all know nobody's going to pay $90 to see it. Even the hardcore fans would baulk at that. Even at $45 it's still not realistic. We're a commercial business and it's got to make sense."

Refer to supplementary article “BIG DEAL” as featured in The Age newspaper (19/1/04) for full story.
MARKETING STRATEGY 2004

Aim

Marketing strategies employed by World’s Biggest Screens aim to achieve the following:

1. **To create the perception that an IMAX experience is a dynamic and fulfilling entertainment choice**

   To do this we will tap into the mood and mind of the conventional cinemagoer with communication that will focus on selling the IMAX experience through the launch of a range of new film titles per year in each theatre (usually 6-8 titles).

   To achieve this we will:

   - Find effective means to communicate with our target markets;
   - Create entertaining and distinctive communication that differentiates the IMAX experience from other entertainment choices;
   - Conduct public relations activities and events aimed at local residents that positions each theatre as a vital part of the cultural life of its respective city.

2. **To create the desire to have an IMAX experience through each new film launched at an IMAX theatre**

   To do this we will develop launch campaigns for each film that utilise the full marketing mix. These campaigns will sell the IMAX experience through the title and present consumers with a dynamic new reason to trial or revisit.

3. **To maximise opportunities to increase revenue through food & beverage, group sales and promotions**

   To do this we will create marketing and sales tactics that will increase business levels during both peak and non-peak periods and seek business partners that allow us to leverage our marketing dollar for maximum return.

The philosophy underpinning this strategy is:

- **IMAX is entertainment**

  Whether a film title is a 2D natural history documentary or a 3D visual showcase, IMAX is always entertainment.

- **We never lose sight of our difference**

  The IMAX Experience is unique. We do not compete with mainstream cinema on a title-by-title basis. If there is a choice, that choice is between a mainstream title, or a unique IMAX Experience.

  We constantly remind our audience about that difference by selling the experience through each and every title we release.

  To that end we believe one large dominating image will always sell our product over and above a multiplicity of images or a montage.
Strategies

During 2004 World’s Biggest Screens Pty Ltd will market 2 IMAX theatres in: Sydney & Melbourne. Both theatres face a unique set of challenges peculiar to the dynamics of its local market and its maturity in that market.

Sydney has been trading since 1996 and is now in its eighth year of trading. It has an excellent location, in the heart of Darling Harbour, which provides a constant flow of walk-in business, particularly from tourists and local Sydneysiders.

Melbourne has been trading for three years and although it is located within the Melbourne Museum complex, the theatre is located underground and does not benefit from the walk-by traffic that Sydney does. Coupled with this are difficulties in attracting people to the Melbourne Museum precinct, since much attention is focused on activities in the Southbank and Federation Square developments.

However evidence clearly indicates that the key driver to attendance is film product and in general the fundamentals to successfully marketing these titles remain similar in all markets.

What this strategy strives to achieve in each market is:
To build attendance to the theatres that provides the highest profitable return on investment.

The marketing strategy will aim to achieve its objective in three key areas:

- The release of a minimum of 6-8 new films in each market
- A groups sales program with a key focus on niche visitor groups eg. Schools, corporate groups
- Value-based promotions to drive business in traditionally softer trading periods

The marketing strategy will be executed using the full range of the marketing mix including:

- Advertising
- Public Relations
- Internet
- Promotions
- Events
- Sales
- Point of Sale

A. New Film Releases

The film release schedule for all theatres will be compiled by the CEO/ Director of Marketing. Each theatre will release on average six new titles in the each year.

Some key film releases for 2004 at the LG IMAX Theatre include:

- Coral Reef Adventure
- Solarmax
- Roar: Lions of the Kalahari
- Young Black Stallion
- Ocean Wonderland 3D
- Vikings

The release of a new film is the prime driver to attendance. Each new film release aims to sell the IMAX experience through the title, reminding all consumers of the key IMAX proposition (ie. IMAX is a giant screen cinema experience) whilst presenting a ‘call to action’ to visit the theatre again, or to trial for the first time.

A specific marketing strategy will be devised for each title identifying the key target markets and the specific tactics to be used to reach them.
Criteria for Selection of Film Titles

The criteria for title selection was based on a number of factors:

- **Format:** 2D or 3D? 3D films have now surpassed 2D films as the most popular. There is however, a limited supply of 3D films (they’re more expensive to make) to choose from.
- **Experience of similar titles** – an examination of the success of previous titles and the potential audience reaction to new titles.
- **Success of titles in other markets** – if a film has performed well overseas, it may do well in Australia also.
- **Title testing** – testing the appeal of a film title with current IMAX audiences through surveys conducted on site.
- **Expand the market** – titles that present an opportunity to draw a new market into the theatres and encourage trial.

B. Film Title Marketing

1. **ADVERTISING**

To keep the film titles top of mind and to *guarantee* exposure in media IMAX uses paid advertising. In general these mass market campaigns play a pivotal role in penetrating this market and maintaining the profile of the IMAX brand in each market.

**DIRECTORY ADS**

Aside from the physical theatre itself directory advertising represents the most consistent visible presence of our business. Expenditure on this form of advertising takes up a significant percentage of marketing budgets. See sample below:

A new style directory ad was developed in 2004 in response to greater need for IMAX branding:
FILM CAMPAIGNS
Marketing budgets by theatre do not contain sufficient funds to run both branding and product campaigns. It is imperative that we use the product campaigns to build the brand. This calls for well-conceived creative campaigns using the resources of professional advertising marketers.

With each new film release we strive to sell the IMAX experience through the title. The key attribute of the brand is size and the way that delivers the experience. Advertising seeks to maintain the theatre and new title as a top of mind entertainment choice. It also seeks to reinforce the key attributes of the IMAX brand. It is this key attribute that differentiates the new film title from other entertainment on the same subject be it dolphins or surfing.

2. PUBLICITY
The aim of the publicity campaigns is to generate positive word-of-mouth that will drive admissions to the film using ‘free’ media time and editorial. This will be achieved primarily through:
- a media relations campaign targeted at the entertainment media
- word-of-mouth preview screenings
- events at the theatres designed to attract media attention (eg. appearance of celebrities related to the film, a film premiere or a ‘stunt’ such as mannequins ‘climbing’ up and down the side of the building to promote the Caves film).

MEDIA RELATIONS/PUBLICITY
This is one of the core elements of the marketing strategy. Given our relatively small budgets the impact of good media coverage can substantially raise the profile of a new film release and have a tangible impact on box office results. For each new film release each theatre will conduct a media relations campaign, utilising press kits supplied by distributors; holding media previews and making talent available for interviews.

The following articles have been the result of public relations activities:
IMAX THEATRE - TITANIC

The ship that inspired James Cameron's hugely successful movie, Titanic, is now a 3D phenomenon. Titanic 3D: Ghosts of the Abyss opened at IMAX Theatre, Darling Harbour, on September 4.

To capture the true essence of the Titanic, radical new 3D cameras were sent 12,000 feet down to the ocean floor to the wreckage. Audiences will enjoy this emotionally moving experience.

WIN IMAX THEATRE TICKETS

St Ives Village Life Magazine has two double passes to IMAX Theatre to give away. To win, write your name, address and phone number on the back of an envelope.

Post or hand-deliver your entry to Imax Competition, St Ives Shopping Village, Centre Mgt, 166 Mona Vale Rd, St Ives, NSW, 2075.

Entries close Friday, October 10.

A glass underwater is always full

FILM
TITANIC 3D: GHOSTS OF THE ABYSS (PG)

IMAX, DARWIN

Philippa Bunkur

Too much Titanic is never enough for James Cameron; this latest IMAX 3D movie is the account of an expedition to the wreck of the liner on the ocean floor, a tale of curiosity, technology, gung-ho, gee-whiz awe and an abiding fascination with mayhem and the vestiges of disaster.

Actor Bill Paxton, who played a fictional character shooting footage of the wreck in Cameron's 1997 Titanic, now becomes involved in the real thing. He's a kind of field guide, accompanying Cameron and the team of experts he has assembled: film and technical crew, scientists and Titanic buffs of various kinds, who have specialised in everything from survivors' accounts to detailed paintings of the ship's interior.

The expedition itself is a massive enterprise, involving a Russian oceanographic institute ship, two deep-diving submarines, a huge lighting device (dubbed Medusa) to illuminate the wreck, and a couple of remote-control oceanic, nicknamed Jake and Elwood, which travel through the Titanic, sending back images from the deep.

The two cameras are anthropomorphised to some degree, treated like plucky, crew on a resuscitated ship, superimposed on to the underwater images, to ghostly effect.

There's something simultaneously fascinating and revolting in the immersion experience, complete with 3D goggles and a repeated insistence on the film on the wonder of it all, the miracle of being there — via Jake and Elwood.

There are, however, some genuinely intriguing moments: not just the discovery of remnants of splendor, such as the mosaic stained-glass windows in the grand ballroom, but also a hauntingly straightforward sight, the image of a glass and a candle, still standing upright, as if undisturbed.
EVENTS/GALA PREMIERE
Selected new film releases will feature a Gala Premiere event in the week of opening. This premiere will be a themed event creating a unique atmosphere within the theatre complex for VIP guests. These guests will be media, celebrities, high profile socialites, sponsors, government and local stakeholders. The goal of each premiere is to:

- Create positive word of mouth about the IMAX theatre
- Create positive word of mouth about the new film release
- Generate publicity that positions the theatre as an active and attractive element in the city's cultural life
- Generate publicity about the release of the new film

COMMUNITY SUPPORT
Each theatre will respond to requests from local charities and non-profit community organisations for assistance with fundraising and similar events by providing complimentary passes. A policy guiding the type of organisations to be supported and the level of passes to be given controls this process. The goal is to position the theatre as an active participant in the local community whilst simultaneously generating word of mouth for new film releases.

PROMOTIONS
Promotions work alongside publicity in maximising exposure for the film through strategic and tactical partnerships that reach large numbers of consumers.

MOVIE GIVEAWAY
Shackleton's Antarctic Adventure

SUNDAY Mirror is pleased to celebrate an

Antarctic era.

The film includes photographs of the
capable for survival taken by famed
Australian Antarctic

The experience that faced Sir Ernest Shackleton's and his
crew where they were trapped in

To enter, just call 1900 969 453

Shackleton's

Antarctic

Adventure

An Antarctic

Adventure (rated G) is at 10am on

Sunday, November 11, at the IMAX

Cinema at Darling Harbour.

IC: IMAGE: A scene from the BIZ movie.
3. WORD OF MOUTH

Consumer research carried out at all theatres since opening has indicated that **word-of-mouth** is the single most effective factor in driving admissions.

**SNEAK PREVIEWS**

Setting aside a number of screenings per theatre and issuing complimentary passes to key individuals who are seen as influential in the local market. These can be people whose job involves daily interaction with people – hairdressers, taxi drivers, gym instructors; members of societies and clubs with special interests such as museums, zoos, historical societies, and, stakeholders in local businesses in close proximity to the theatres.

**RADIO/MEDIA PROMOTION**

Making screenings available to media outlets to use as promotional devices. Contra arrangements where the value of the screening is matched by media space provides the added benefit of promotion of both title and the theatre as well as generating word of mouth.

**INDUSTRY SCREENINGS**

Providing screenings for teachers, tourism industry and local stakeholders.

4. WEBSITE & INTERNET

The key role of the World’s Biggest Screens is to provide easy to access information on films and session times. It has designed to be easily and quickly updated remotely by each theatre. It will continue to provide information on the experience, current and forthcoming titles and daily session times across all sites.

An expansion of the website in 2004 has seen the introduction of online booking for all general customers. This has proven to be very popular, with over 400 bookings made in the first month of operation.

An eNewsletter has been established for general consumers, with information about titles currently screening, plus industry gossip about new films in production and incentives to visit, such as special offers on tickets and candy bar.

For more information visit:

C. Group Sales – Schools, Tourists, Corporate groups etc

Group sales represents an opportunity to drive business into both peak and non-peak periods, in particular to drive attendance by day. Education groups are the most visible aspect of this part of our business, adding significant incremental business in mid-week mornings outside of school holidays.

EDUCATION

The education market is a key one for all theatres. The marketing will target teachers in both Primary and Secondary schools markets. The key tool for reaching this market will be a campaign of direct mail supported with selected advertising in teacher/education journals and papers.

- **Direct Mail Campaign**: A quarterly newsletter is produced each term and mailed to teachers and other education professionals.
- **Advertising**: Advertising will be limited to a small number of excursion guides aimed at teachers in both the public and private sector.
- **Teacher previews**: screenings held for all new films to encourage the spread of word of mouth

TOURISM

Business is sought primarily from the independent traveller market with additional business from sales activity to the structured market. Key marketing activities include:

- Support of destinational marketing for Darling Harbour by participation in Sydney Harbour Foreshore Authority marketing activities.
- Brochure distribution through brochure racks in hotels, hostels and travel information centres.
- Participate in joint ticket initiatives with other operators.

A key feature of the structured tourist strategy for 2002 is the introduction of a single low rate for all inbound tourists.

GROUPS
The broadest of all niche markets is the ‘groups’ sector, consisting of:
- corporate groups, looking for a venue for after-work socialising and team building activities
- conference delegates, looking for pre or post-conference tours/activities
- seniors groups, looking for fulfilling day excursions
- children’s groups such as vacation care groups and youth groups
- other general adult groups

The products these groups are interested in are as many and varied as the groups themselves:
- bulk tickets (corporate groups use these for staff incentives and loyalty programs use them for points redemptions)
- movie-meal-deal packages (corporate and other social groups use packages for group outings of a social nature)
- theatre hire & event facilities (corporate groups and event companies use the theatre auditorium and foyer/bar area for staging events, product launches and holding presentations, usually prior to a film screening)
- group tickets (a range of adult and child groups take advantage of the discounted tickets for all groups)

Marketing to these groups takes the form of:
- direct marketing (people subscribing to mailing lists)
- advertising in key events publications
- attending trade shows
- direct sales
- membership of various organisations such as: Sydney Convention & Visitors Bureau and Sydney Unique Venues Association

Corporate functions & events are a part of the Group Sales area of business. Groups combine a film screening with food & drinks in the Mezzanine Bar overlooking the Cockle Bay waterfront. Ideal for Christmas parties and other similar functions.
D. Existing IMAX customers

Our market research indicates that 78% of those who have seen an IMAX film express the intent to return. Activities to encourage this process include:

- Using the interior of the theatre building to highlight new releases
- Screening of trailers at least 3 months prior to the feature release
- Interior light boxes featuring coming soon films eg. behind box office
- What’s On Brochures featuring ‘coming soon’ films
- Website featuring coming soon films

"COMING SOON" BANNERS:
Large full colour banners are hung from the ceiling on Level 2 to promote new and up coming films to existing IMAX customers.

These customers are committed IMAX visitors who are likely to make a repeat visit to see key new films.

These in-theatre banners aim to inform people about new films and in doing so, provide an incentive for them to return.

"NOW SHOWING" BANNERS:

Seen from the front of the theatre, large full colour banners are hung on the inside windows to promote films currently screening.

This is designed to appeal to visitors already in Darling Harbour – to capture their attention and drawn them inside.
EYE CATCHING ‘STUNTS’:

Banners on the outside of the building also have potential to capture attention in other ways.

With the launch of the film Journey Into Amazing Caves, 2 manikins dressed as cavers were hung from operational winches at the top of the banner.

These ‘cavers’ abseil up and down the building continuously as part of a ‘stunt’ to promote the film.

Seen clearly from the freeway and footway, the added movement on the banner will attract greater attention and encourage interest in the film.

EXTERIOR BANNERS:

Large full colour banners are used on the outside of the building to promote new films.

These banners are a significant element of the marketing campaign for each new film.

Banners are also used to promote the restaurant within the building.

The aim of this large external signage is to reach out to people in the area, both those already in Darling Harbour, but also those people driving to and from work each day.

In this way, the building acts as its own giant billboard.
BANNERS ON THE FREEWAY PYLONS:

In addition to banners on the outside of the building and inside the theatre, large banners are also used on the freeway pylons in front of the building.

These are paid spaces which form part of the theatre’s marketing budget.

Emphasis is on promotion of individual films, and each design follows a similar format, using the IMAX logo, the checkerboard motif and one large single strong image from the film.

The marketing strategy for each film focuses on the use of one key image, rather than a montage of images from a particular film.

A single strong image is much more powerful than a series of smaller images.

E. Non-visitors

The key tactic to bring in non-visitors will continue to be the marketing campaigns for new film titles. However, in order to encourage non-visitors to 'trial' the film additional tactics will be employed:

WORD-OF-MOUTH SCREENINGS
Distribute free tickets to preview screenings of new films to potential visitors to drive trial.

VALUE BASED PROMOTIONS
Although pricing research has indicated that price is not a key barrier to attendance it has indicated that it can be a barrier to regular visitation to the 16-24 age group. There is a role for value based promotions in driving incremental business to the theatres, such as:

- **Big Value Tuesday** – This is one promotion that has worked in traditional cinema, has not proven to work in the IMAX industry.
- **Consumer promotion with key partners** – Maintain and build new relationships with partners and make offers via their communication with consumers - eg energy company bill inserts, credit card bill inserts; McDonalds happy meals
- **Student Ticket Price** – Match the current mainstream theatre ticket price for those presenting student identity cards in order to encourage more frequent usage by 16-24 age group
- **Family Ticket Prices** - An important way to maintain value in the eyes of families.

F. Sponsorship

Alliances and partnerships with major sponsors will provide additional marketing resources. World’s Biggest Screens will seek media sponsors or cash sponsors for film releases in order to extend the value of the marketing budget.

Value in-kind will be sought from media sponsors and cash from other sponsors when they are unable to provide in kind promotional devices to consumers. World’s Biggest Screens will target a sponsor or sponsors to support all film releases in all theatres.
G. Market Research

Market research is a fundamental tool used on a continued basis to monitor patterns of visitation & customer satisfaction. A combination of focus groups and exit surveys have been carried out in the past year and will continue to feature as an important evaluation tool for the company.

Market research has played an important role in understand where the IMAX experience stands in the minds of Australian consumers. Research has been undertaken to assess a range of variables, from current consumers perceptions of IMAX to title testing on future releases.

The issue of ‘price’ has been the subject of significant testing.

PRICE RESEARCH

The issue of admission pricing for the theatres revolves around two key issues:

- The value of the price given the short duration of the film experience relative to mainstream cinema; and
- The highness of the price when compared with our key competitor.

To assess consumer sentiment towards the general price of admission, a market research study was carried out in October 2000.

The study’s results showed that:

- The perceived ‘value’ in an IMAX experience was the film itself.
- Film duration was not an issue.
- IMAX is well liked by visitors who see the experience as a special occasion with the key driver to attendance being the film title, however the pricing was considered a barrier to more frequent visits.
- There was no indication that a significant drop in price would increase attendance from non-visitors.

Given the relatively small number of new releases each year, and therefore opportunities for current visitors to attend more regularly, there was no evidence that a significant price cut would boost revenue or profitability from these customers.
## ADMISSION PRICES 2004

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Ticket that is linked internally to Venue FT

### Double Film Deal per Ticket

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### Group Discounts

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<tr>
<td>Group SENIORS (60 +)</td>
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MARKETING CASE STUDY

Titanic 3D: Ghosts of the Abyss (2003)

Marketing Strategy

Strategy
To drive admissions to the 3D films Ghosts of the Abyss at the Sydney and Melbourne IMAX Theatres.

Who are we talking to?
- Cinema goers – those pre-disposed to visiting a cinema and contemplating a cinema visit.
- Existing IMAX customers – those looking to repeat an enjoyable IMAX experience.
- Corporate and adult group event planners and bookers seeking new and alternative activities.
- Primary and Secondary school teachers looking to book excursions

Positioning statement
The positioning statement for the theatre is:
To families and young adults, IMAX is Australia’s biggest out-of-home entertainer that provides an enriching and hedonistic experience by assaulting your audio and visual senses in a safe and unique environment.

The positioning statement for Ghosts of the Abyss is:
Ghosts of the Abyss is the most dramatic way to explore the tragedy surrounding the most famous wreck of all.

What is it we want to market?
The experience of 3D turns the tragic story of the loss of the Titanic into an unforgettable and moving film experience.

Secondary: This is REAL, not special effects. The wreck and the human artefacts that fill it tell an incredibly moving and poignant story.

Why do we want to market this?
Only IMAX 3D can deliver the hyper realism that will make audiences feel they are down in the wreck. This creates an emotional impact that brings the tragedy of the ship’s loss to life in a very powerful film experience. This experience can only be had at IMAX.

What is the source of business?
General consumers - those considering seeing a film.

Families with children 7-12 – looking for interesting and different experiences that are enriching as well as entertaining. Their interest in Titanic will have been aroused through books, films and museum exhibits and this is an opportunity to explore yet one more aspect of the story. These families are interested in a shared experience – they go to museums, zoos and exhibitions but also enjoy mainstream films and other pure entertainment experiences.

Adults 18-25 – moviegoers with an interest in a range of film going experiences. They may have visited IMAX in the past but it is not an experience they consider very often. They like to do things first and to talk about it with their friends. They will be familiar with the mainstream film Titanic and this will have aroused an interest in the whole Titanic story. The 3D aspect will appeal to them strongly.

Adults 25-45 – moviegoers looking for interesting and unusual film experiences. They will have visited IMAX before, most likely on more than one occasion and this new film will appeal to their sense of curiosity. 3D will not necessarily be the driving force behind a visit, the subject matter will be equally of interest.

Groups Market
Those booking events and group activities for workplace and social group activities. They are looking for new activities that meet either entertainment or team building needs. NOTE: A separate and more specific brief and strategy will be prepared for this market.
Marketing Tactics

Film name:
Re-badge film as Titanic 3D: Ghosts of the Abyss, as illustrated below:

Titanic 3D
Ghosts of the Abyss

New logo above was created for the Australian market, with the addition of “Titanic 3D, to give more meaning to the title.

Previous film logo did not include the words “Titanic” or “3D”. This artwork was supplied by the film distributor and re-worked locally to promote the Titanic and 3D elements of the film, both major selling points.

Agency to run above-the-line campaign, including press, TV and outdoor ads

Website:
Film listed as “Coming Soon” and also featured on website home page. Film specific pages set up.

Sponsorship/cross promos
Media partners:
Investigate possibility for working with a media partner who would like to leverage association with the film.

Preview screenings
- 4 previews in each theatre, designed to generate “word of mouth”
- various media previews

Promos:
Australian National Maritime Museum
Charity Premiere
Children’s Hospital, Starlight Foundation
Premiere
Managed by a specialist event management group
Key VIPs, media, A list
Publicity:
Investigate e James Cameron or Bill Paxton to conduct talent tour (unfortunately, neither were available to visit Australia)

Schools:
Promote as new release for Term 4

Corporate/Adult Groups:
Direct response campaign

Two fold campaign:
Generate interest in Titanic as a subject
Generate coverage of film, interviews and reviews

Advertising:
Titanic 3D: Ghosts of the Abyss
Success Story

Titanic 3D: Ghosts of the Abyss made it as high as No. 8 on the Australian Box Office charts, in terms of Box Office revenue. This is particularly noteworthy given the film has been screened on 2 cinema screens (Sydney & Melbourne).

And the film’s results in Australia have been recognised globally, having taken 10% of the global box office revenue for the film – an outstanding result.

Below: Titanic 3D: Ghosts of the Abyss debuts on the Australian Box Office charts at No. 10. It reached as high as No. 8. This is an excellent result, given we screen the film on only 2 cinema screens.
Shackleton’s Antarctic Adventure (2001)

The marketing campaign designed for Shackleton’s Antarctic Adventure has been extremely successful. Since opening in on 1 November 2001, this film has recorded over 90,000 attendances at the Sydney theatre alone and will continue to grow over the coming year until the full potential of the film is exhausted.

SHACKLETON’S ANTARCTIC ADVENTURE: Highly realistic re-enactment scenes are combined with original black & white footage of the expedition to create a powerful film experience.

Strategy
To drive admissions to Shackleton’s Antarctic Adventure at the Sydney and Melbourne IMAX Theatres.

WHO ARE WE TALKING TO?
Metropolitan cinemagoers in the 18-45 demographic. They are either single or childless adults, or parents with children in the 7-12 age range. They can be broken down into the 3 psychographics:

• Expert:
  This audience is culturally active with a broad interest in the world around them and eager to increase their knowledge. They are likely to watch the ABC, SBS, and Discovery Channel; be avid readers and attend museums and art galleries.

• Thrill Seeker:
  They enjoy watching the daring exploits of others; they are interested in adventure and will engage in outdoor activities from bush walking to mountain climbing.

• Explorer:
  Interested in the world around them and discovering more about it, they are not necessarily looking to make the journey themselves but gain satisfaction from seeing through the eyes of others, be it on TV or through book etc. They want to see the places that are less well known.

POSITIONING STATEMENT
“Every now and then comes a movie so extraordinary that it reminds you of the incredible power of cinema to awe and excite. Every now and then you learn a story of bravery so powerful that it changes forever you understanding of human courage, endurance and the will to live. Shackleton’s Antarctic Adventure – a true story – is possibly the greatest survival story ever told … and the critics agree, it is the IMAX format’s finest ever film.”

To families and young adults, Shackleton’s Antarctic Adventure in IMAX is the only film experience that can make them feel they are reliving one of the greatest adventure stories of all time. Shackleton’s Antarctic Adventure is to be positioned as an ‘event picture’. The message will communicate that this is a must-see film, which happens to be on at IMAX. It is an incredible story of bravery and honour against impossible odds.

Desired consumer response
“I love the way IMAX makes me feel as though I’m there. I’ll have to experience this.”
“This is the only way I’m going to come close to the Antarctic. I’ll have to see it.”

Consumer Insights
“I loved Everest and would happily go back to IMAX to see more films like that.”
“IMAX really does create a sense of hyper realism. I just love being immersed in their films.”
“I haven’t been back to MAX since I saw Everest. None of their recent releases have really appealed to me.”
MARKETING TACTICS

FOR EXISTING OR INTERNAL CUSTOMERS
- Screen trailer screened with highest attending 2D film eg. Everest
- Coming soon/ now showing posters in theatre light boxes
- Banners inside the building

NEW OR EXTERNAL CUSTOMERS
- Publicity campaign, to gain media coverage, reviews & stories about the film
- Advertising campaign, using newspapers, radio and outdoor sites
- External theatre banners, on the building itself and on pylons under freeway
- Promotions with travel companies, publishes and book stores, including Antarctica book giveaways

Premiere: Major media event, themed ‘Antarctica’, to generate word of mouth amongst the influencers of opinion in Sydney. Media coverage to be generated.

Materials/ Collateral: Flyers to distribute to media & around the city and suburbs. World Expeditions offered 250 double passes in exchange of flyer distribution to mailing list of 5000 people.

Media Promotions: Ticket giveaways through radio & newspaper promotions.

Word of Mouth Screenings: A combination of teacher previews, screenings for tourism industry personnel, and people who work in and around Darling Harbour.

Schools: Identification of strong links with curriculum (topic of Antarctica) and development of a sound educational joint package called ‘Frozen Lands’ involving a double film screening with the original IMAX film ‘Antarctica’.

SUPPLEMENTARY INFORMATION (see attachments)