

**A STUDY ON FILM TRAILERS AND THE SHIFT OF USING NEW PROMOTIONAL
TECHNIQUES IN FILMS**

A project report submitted in

Partial fulfilment of the requirements for the award of the degree of

MASTER OF ARTS IN JOURNALISM AND MASS COMMUNICATION

Submitted by

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March 2022

DECLARATION

I hereby declare that the dissertation titled '**A Study on Film Trailers and the Shift of New Promotional Techniques in Films**' is an original work prepared and written by me, under the guidance of **Mr. Tijo K George**, Department of Communicative English, St Teresa's College in partial fulfilment of the requirements of the degree of Master of Arts in Journalism and Mass Communication. This thesis or any other part of it has not been submitted to any other University for the award of other degree or diploma.

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CERTIFICATE

This is to certify that the dissertation titled, ‘A study on the Film Trailers and the shift of using new promotional techniques in films’ prepared and submitted by Emi Rajith in partial fulfillment for the requirements for the award of the degree of **Master of Arts in Journalism and Mass Communication** is a bonafide record of project work done by the student and is hereby accepted.



Place: Ernakulam

Date: 25 March 2022

Ms. Remya John
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This is to certify that the dissertation titled, '**A study on the Film Trailers and the shift of using new promotional techniques in films**' is a record of the original and independent work carried out by Emi Rajith under my guidance and supervision. This has not previously formed the basis of the award of any degree/diploma/other similar title of recognition.

Ernakulam

Mr. Tijo K George

25 March 2022

DECLARATION

I hereby declare that the dissertation titled ‘**A study on the Film Trailers and the shift of using new promotional techniques in films**’ is an original work prepared and written by me, under the guidance of **Mr.Tijo K George**, Department of Communicative English, St Teresa’s College in partial fulfillment of the requirements for the degree of Master of Arts in Journalism and Mass Communication. This thesis or any other part of it has not been submitted to any other University for the award of other degree or diploma.

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25 March 2022

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CONTENTS

Contents

Acknowledgement.....	
Table of Contents.....	
List of Tables.....	
List of Figures.....	
Abstract.....	
Chapter 1. Introduction.....	1
Chapter 2. Review of Literature.....	4
Chapter 3. Methodology.....	16
3.1 Research Design.....	17
3.2 Qualitative Approach.....	17
3.3 Sampling Method and Sample Size.....	17
3.4 Tools For Data Collection.....	18
Chapter 4. Analysis and Interpretation.....	19
4.1 Gender.....	20
4.2 Age Group.....	21
4.3 Level of attention to film trailers.....	22
4.4 Features in trailers that persuade to watch movies.....	23
4.5 Platform where trailers are mostly watched.....	25
4.6 New promotional strategies.....	26
4.7 Appealing Promotional strategies.....	28
4.8 Anticipation and distract by promotional videos.....	30
4.9 Tools for advertising and publicity.....	31
4.10 Effective advertising method.....	33

4.11 Strategies in marketing.....	34
4.12 Multilingual film production.....	36
4.13 Popularity of new promotional approaches.....	37
4.14 Recognized film promotional techniques.....	39
4.15 Global distribution of films.....	40
4.16 Preference of film distributors.....	42
4.17 State of Influence.....	43
4.18 Status of Expenses.....	45
4.19 Scale of Interest.....	46
4.20 Utilization of Social media.....	48
4.21 Star-studded and non-star-studded films.....	49
4.22 Popular promotional content.....	51
4.23 Discussion.....	52
Chapter 5. Findings and Conclusion.....	54
5.1 Findings.....	54
5.2 Limitations of the Study.....	55
5.3 Recommendations for Future Research.....	55

Bibliography

Appendix

LIST OF TABLES

TABLE NO.	TABLE TITLE	PAGE
TABLE 4.1.1	Gender	20
TABLE 4.2.1	Age Group	21
TABLE 4.3.1	Level of attention to film trailers	22
TABLE 4.4.1	Features in trailers that persuade to watch movies	24
TABLE 4.5.1	Platform where trailers are mostly watched	25
TABLE 4.6.1	New promotional strategies	27
TABLE 4.7.1	Appealing Promotional strategies	28
TABLE 4.8.1	Anticipation and distract by promotional videos	30
TABLE 4.9.1	Tools for advertising and publicity	32
TABLE 4.10.1	Effective advertising method	33
TABLE 4.11.1	Strategies in marketing	35
TABLE 4.12.1	Multilingual film production	36
TABLE 4.13.1	Popularity of new promotional approaches	38
TABLE 4.14.1	Recognized film promotional techniques	39
TABLE 4.15.1	Global distribution of films	41

TABLE	TABLE TITLE	PAGE
TABLE 4.16.1	Preference of film distributors	42
TABLE 4.17.1	State of Influence	44
TABLE 4.18.1	Status of Expenses	45
TABLE 4.19.1	Scale of Interest	47
TABLE 4.20.1	Utilization of Social media	48
TABLE 4.21.1	Star-studded and non-star-studded films	50
TABLE 4.22.1	Popular promotional content	51

LIST OF FIGURES

FIGURE NO.	FIGURE TITLE	PAGE
Figure 4.1.1	Gender	20
Figure 4.2.1	Age Group	21
Figure 4.3.1	Level of attention to film trailers	22
Figure 4.4.1	Feature in trailers that persuade to watch movies	23
Figure 4.5.1	Platform where trailers are mostly watched	25
Figure 4.6.1	New promotional strategies	26
Figure 4.7.1	Appealing promotional strategies	28
Figure 4.8.1	Anticipation and distract by promote videos	30
Figure 4.9.1	Tools for advertising method	31
Figure 4.10.1	Effective advertising method	33
Figure 4.11.1	Strategies in marketing	34
Figure 4.12.1	Multilingual film production	36
Figure 4.13.1	Popularity of new promotional approached	37
Figure 4.14.1	Recognized film promotional techniques	39
Figure 4.15.1	Global distribution of films	40
Figure 4.16.1	Preference of film distributors	42
Figure 4.17.1	State of influence	43
Figure 4.18.1	Status of expenses	45

FIGURE NO.	FIGURE TITLE	PAGE
Figure 4.19.1	Scale of interest	46
Figure 4.20.1	Utilization of social media	48
Figure 4.21.1	Star-studded and non-star-studded films	49
Figure 4.22.1	Popular promotional content	51

ABSTRACT

In this study researcher tries to analyze about the film trailers and the new promotional techniques in a film. In a film there are number of elements that help the film into its success, one among those is the film trailers and promotional strategies. Various aspects of film trailers and promotional strategies has been discussed in this study.

The platform where they find these trailers and promotional activities run through. Some prefer social media where others prefer outdoor advertising, posters, music.

The main objective of my study is to find out the better understanding of the effectiveness of film trailers, features that recognized by the audience such as actor, story, genre and their impact on decision-making. Moreover, evaluate the promotional strategies, and their approaches in gaining the attention of the audience. For the purpose of this study we are going to use quantitative method, under which a questionnaire method will be used to draw the conclusion.

Keywords: Film trailers, promotional strategies, influence, social media

CHAPTER 1

INTRODUCTION

Market research, advertising, publicity, and the use of social media as a part of promotion strategies are all procedures and methods used by the film industry to promote it. Television, radio, and posters were utilized in the early days of film to publicize and attract audience attention to impending films. In terms of film promotion, television and radio played a significant role. However, as filmmaking progressed, new dimensions emerged: movie trailers. Trailers are short previews of content, such as a movie trailer, that show scenes as well as the overall plot and tone of a piece of media in order to pique interest. This also applies to television or radio show trailers, as well as other online content such as podcasts or vlogs. Trailers are usually paired with other comparable content, such as a fantasy film's trailer appearing before a science fiction picture or a family comedy's trailer appearing before a children's animation feature. A trailer may also appear for self-promotion, such as a trailer for the next episode of a series or a sequel in a film franchise, or for material on the same network.

Excellent film marketing and promotion efforts will be chosen by the greatest film production houses. And, so to be clear, these marketing activities aren't limited to the film's posters or trailers. These efforts are designed to reach out to the widest possible audience in order to promote the film and expand its reach. Certain films are festival-centric, have a certain theme, or are seasonal, in which case these criteria are assessed for the film's release date, first look, teasers, or trailer release. Marketing campaigns are created not just for the target audience, but also for non-targeted viewers in order to increase attention.

The benefit of good publicity allows a film production company to profit even if the film fails to meet the expectations of the audience because the money spent on movie promotions

is recouped through the curiosity created among the interested audience, tickets purchased, or money invested in subscriptions to various platforms to watch the film. Film promotion businesses are always ready with a well-thought-out film marketing strategy.

This paper analyzes the role of film trailers and the shift from film trailers to newly emerging film promotional activity. This analysis is done through a selection of promotional materials and the user virality of the new generation Malayalam cinemas, mainly, *Kurup(2021)*, *Kunjali Marakkar(2021)*, *Minnal Murali(2022)*. The study's main objective will be to investigate how film productions get audience attention through promotional activities and the use of social media platforms to support these. The aim of the study is accomplished through a sample size of 100 students using Non-Probability Sampling method: Snow Balling and Convenience Sampling Methods.

Objective of the study

- The goal of the research is to gain a better understanding of the effectiveness of film trailer in minds of college students
- To determine whether recognizable element of a film trailer, such as actors, music and plot have a significant impact on a college student's decision to see the film in theatres.
- To evaluate whether movie trailers are useful in promoting films among college students

Research Questions

RQ1. Do film trailer entice the audience in decision making of watching the film?

RQ2. Are promotional strategies necessary before a film production?

RQ3. While applying a particular promotional approach was impact does it makes in the minds of the audience?

CHAPTER 2

REVIEW OF LITERATURE (ROL)

The study was conducted with the goal of determining the impact of film trailers and the various factors that influence the audience's decision to watch the film. The study focused on elements such as content, music, and necessary elements to attract the audience through the influencing factor, namely, whether a trailer is a better communicating device to the audience that encourages and motivates them to see the full-length film.

Many studies have been conducted on various topics such as marketing and word-of-mouth. The goal of this study is to see how seriously people accept the trailer as a communication device, and how seriously they accept the level of expectation that they will enjoy the same as the trailer. Reviewing previous research works from various angles will provide more insight into the film trailer and assist in conducting this study in a more comprehensive manner.

In this chapter, previous research on film trailers, as well as the uses, methods, and tools of marketing research papers, are discussed. The web and various online journals works about film trailers are the primary sources for accessing previous literature on film trailers.

V Hediger, A Antonini (2003) in his study titled “Self-Promoting Story Events, Serial Narrative, Discourse and the Invention of the Movie Trailers”.

Trailers are a common way for filmmakers to promote their films. Film trailers can be used as a marketing and advertising tool to entice people to see the movie. Trailers were once used as a marketing tool in almost every context and genre of film. Film trailers are a

marketing and advertising system for films that connects the narration and public promotion of the film. For more than twenty-five years, film trailers have been a successful marketing and advertising tool. Generally, trailers or film previews are the single most effective tool for film advertising; however, today's film trailers are evolving into a concept of an advanced film opening.

Despite the fact that the trailer is a complete marketing system, it is a filmic format that is influenced by commercial interests. The first weekend's film trailers play a significant role in determining the film's commercial success. It's interesting to note that while there are several mainstream marketing and advertising tools, trailers introduce the story, protagonist, and his or her surroundings, provide a wealth of story information while leaving the suspense of the entire story behind, and direct the audience to the theatre.

TK Hixson (2005) in his study titled “Mission possible: Targeting trailers to movie audiences”.

The efficiency with which movie trailers can be targeted using genre preference segmentation and behavioral segmentation. Two movie trailers were chosen as the sample. The participants were given trailers to watch with no sample comparison. As they walked out of a commercial movie theatre, 158 students took part in the study. The participants were asked to rate how much they thought the movie in the trailer fit into a specific genre, and they were given six different genre options to choose from. The study looked into whether a moviegoer's genre preferences could predict the expected entertainment value in order to find a method to segment movie audiences for the purpose of targeting trailers. a strong preference for a specific genre, as well as a strong belief that the film advertised in the trailer belongs to that genre. The findings of this study also suggest that moviegoers can be targeted with trailers based on their genre preferences and the film they are seeing. Targeting trailers

could be made simple in this situation. Finally, the motion picture industry's most convenient and accessible methods for segmenting and targeting moviegoers by genre preference and behavior are segmenting and targeting moviegoers by genre preference and behavior.

AF Smeaton, B Lehane, NE O'Connor, C Brady(2006) in their study titled

“Automatically selecting shots for action movie trailers”

According to the Internet Movie Database (IMDB), a large number of film and video titles were released globally on various online platforms and broadcasting with hours of simultaneous viewing. This is a more advanced example of the evolution of film trailers and the rapid selection of films. These trailers typically feature the film's high points, which are edited together in such a way that they do not reveal the plot or conclusion while still acting as a teaser to the audience. This research paper look up to the six action genre movies trailers, trailers focused on a person's desires, and to use this technique to create trailers for genres other than action films.

KM Johnston (2008) in his study titled “The Coolest Way to Watch Movie Trailers in the World' Trailers in the Digital Age”.

This article will look at the first trailer production experiments for three central screen technologies: the Internet, mobile videophones, and the video iPod, in order to better understand these developments. Trailer research demonstrates new approaches to traditional elements such as celebrity status, genre, and storytelling, as well as involving in more recent

debates on interactivity and textual mobility. It is a distinctive text that has often been overlooked in studies of film and media.

On November 17th 1998, Star Wars Episode 1 teaser was uploaded and sharing sites YouTube or MySpace and more. Expand of teaser in online presence through www.starwars.com and said ‘We encourage anyone interested in the trailer to go see it at a theatre, because unless you have a THX-certificated web browser, you won’t be seeing... top-quality audio and visual presentation quality. We hope you’ll see the trailer first as it was meant to be seen, in a theatre.’ (Lucasfilm, 1998). Although the Star Wars Episode I trailer was not created specifically for the Internet, its appearance online cemented three key characteristics of future web-based trailers: mobility, access, and control. Trailers on VHS tapes provided mobility, but Internet trailers could be saved to disc or hard drive and accessed from any computer. The act of moving the trailer to the Internet also liberated it from the constraints of a linear program structure: viewers could watch the trailer whenever they wanted, rather than on a schedule dictated by production companies, distributors, and cinema chains. The development created the change into different direction and choice; mobility became the key factor that helps the trailer productions.

J Finsterwalder, VG Kuppelwieser (2012) in the studied “The effects of film trailers on shaping consumer expectations in the entertainment industry—A qualitative analysis”.

Through explanatory qualitative research and film trailer screenings in New Zealand, the study explores consumer attitudes and expectations toward movie trailers, with the goal of attracting a large audience as a possible effective promotional campaign. Consumers are exposed to films from a young age and by the time they are young adults they will have

watched numerous film trailers, whether it be on television, the internet or at the cinema (Joshi and Hanssens, 2009). Studios spend more money on basic marketing, such as posters, market research, and trailers, than on other types of marketing. By determining consumers' immediate expectations after viewing a film trailer, this research project hopes to learn why some film trailers are more effective at encouraging consumers to want to see the movie.

The study in question is qualitative in nature and was undertaken with a small sample size of twelve students, so it may not be applicable to a larger audience. This study investigates how and which elements of a movie trailer influence moviegoers' expectations. In-depth interviews with research participants yielded a list of twenty one film trailer influencers, which can be used in future quantitative studies. The results may not be generalize to all genres since only four of the twenty-six existing genres were studied, as defined by IMDB (2009). In the time between the trailer screening and the interviews, the participants discussed their feelings about the films, which could have influenced their expectations.

D Jerrick (2013) in his study titled “The effectiveness of film trailers: Evidence from the college student market”.

By categorizing the age group of 12-24, which represented twenty-four percent of moviegoers and thirty-one percent of tickets sold, the study is undertaken among college students and the better understanding of film trailers in their minds. The study's goals are to determine whether trailers promote movies, their level of attention, and whether trailers cover aspects such as actors, plot, and music in their decision to watch. The basis for success is the role of emotions, and the trailer's effectiveness in relation to genre and other external factors. The study used a random sample of college students to conduct a survey with twenty-one

questions focusing on the film trailer features. The survey was successful in determining the effectiveness of film trailers as a movie-marketing tool by examining all possible avenues that lead students to the theatre.

Y Hou, TXiao, S Zhang (2015) in their study “Predicting movie trailer viewer’s “like/dislike” via learned shot editing patterns”.

Thousands of users voted on whether they liked or dislike the trailers in the study, which was conducted on the social media website YouTube. By selecting random movie trailers and calculating the viewer’s preference through like/dislike by extracting the low-level feature and analyzing them in detail, the framework of viewers, like/dislike, extraction, and selection was described. The study began with 725 trailer videos from YouTube, which were used to calculate the rate. The single low-level multimedia feature of shot length variance, among dozens of multimedia features, is highly predictive of a viewer's "like/dislike" for a large portion of movie trailers, according to experimental results. Variable shot lengths in a trailer tend to produce a rhythm that is likely to stimulate a viewer's positive preference, according to our interpretation. This conclusion was supported by the results of repeatability tests using 600 additional trailer videos, as well as eye-tracking data from viewers.

C Bwana (2015) in his study, “Analyzing effects of film trailer’s rhetorical structures on comprehension and audience reaction”.

The purpose of this study is to investigate the impact of film trailer rhetorical structures on audience, plot, and theme within a trailer, as well as viewers' reactions and intentions to share the trailer. Through a single trailer, the experiment dealt with the four

main conditions: narrative, descriptive, original, and control. A total of 139 undergraduate students participated in the research survey, who was randomly assigned to one of four Rhetorical Structure experimental conditions. The journey of the characters and their insights are central to the trailers' viewing task. The results were calculated using the ANNOVA test. Finally, the rhetorical relationships of trailer structure effectively communicate the film's theme and plot with the intention of viewing and sharing the trailers. Beyond the narrative and descriptive, the trailer in a sense determines the most effective factor of the topic

MAS Boksem, A Smidits(2015) in their study “Brain response to movie trailers predict individual preferences for movies and their population- wide commercial success”.

Despite significant progress in linking brain activations to choice behavior, there is little evidence that neural measures can be used to predict the success of marketing campaigns. In order to be useful, neural measures must significantly improve predictive power over traditional measures. The authors of this study collect both stated preference measures and neural measures (electroencephalography; EEG) in response to commercially released movie advertisements (movie trailers) to see if they can provide insight into participants' individual preferences as well as movie sales in general. The findings show that, in addition to stated preference measures, EEG measures (beta and gamma oscillations) provide unique information about individual and population-wide preference, and thus can be used as a neural marker for commercial success in theory. As a result, these conclusions are the first to illustrate that EEG measures are linked to real-world outcomes and that these neural measures can significantly improve models that predict choice behavior when contrasted to models that only include stated preferences.

S Karray, L Debernitz(2017) in their study titled “The effectiveness of movie trailer advertising”.

Advertising is critical in informing audience about the film's features and indicating potential studio profitability to investors. During the pre-release period, movie previews, also known as trailers, are the most widely used method of film advertising. They are typically one to three minutes long, and show scenes from the movie with the purpose of building expectations before its release in theatres (Eastman et al. 1985; Wasko 2004). Viewers are primarily interested in watching film trailers prior to seeing the film, which results in an average advertising expenditure for a film. As a result, film trailers are expensive and important influencers of movie selection behaviors', as well as having a significant impact on the box office success of a film after it has been released in theatres. Investors rely on trailers to infer the quality of the film and predict its future success or failure at the box office, so understanding the financial impact of trailers prior to the release of the film is critical for movie managers. It's also crucial for movie marketers and advertisers who must decide not only how much to spend on advertising, but also how to design campaigns that are effective.

The research identifies the significant of trailers content and execution in two aspects of movie advertising: First, Examine the financial impact of releasing a trailer prior to the release of a film. If the movie's stock price changes as a result of the trailer release, compared to the normal expected returns that would have occurred if the trailer had not been released, given expected fluctuations in stock prices and other movie-related variables, the trailer release results in abnormal returns. Second, Using literature from the advertising, movie, and marketing fields, identify elements of trailer content and execution that can explain the impact the trailer has on the movie's financial returns (CAAR) Cumulative Average Abnormal Return. Then, using a cross-sectional analysis, we calculate the effect of each of these factors on CAAR.

C Archer-Brown, J Kampani(2017) in their study titled “Conditions in prerelease movie trailers for stimulating positive word of mouth: A conceptual model demonstrates the importance of understanding as a factor for Engagement”.

The conceptual model is a reflection and development of theory on the relationship that is currently available WOM and purchasing behavior are inextricably linked. Unlike the vast majority of previous research, the study's focus was on prerelease.WOM prompted the authors to think about the problem with self-reported measure. Concentrate on your goals for the future. Following that, researchers tested respondents' perceptions of their understanding of the film as a result of their initial viewing of the trailer. Respondents liking of the trailer increase as they gain a better understanding of the film, which is measured as increased sympathy for an interest in the film. This create a proportion over increased understanding of movies by viewing the trailers, create a positive effect by liking the movie, intention to contribute to WOM and purchase intent.

M Ollas(2018)in his study titled “The analysis of audience attitudes towards film trailers adapted to different publishing platforms”.

This research looks at how four various film trailers were indeed received by audiences across various media platforms in order to determine the most effective format for generating interest in the film. There are indeed a plenty of trailers available on various media platforms; the study looked into the audience's perceptions of film trailers prior to watching the film. Modern film trailers adapt to changing media performance, trailer formats, and the audience's response to them. . Further to that, the importance of viewing a trailer in a specific geographical location is important. However, the internet had an impact on overall trailer

viewing even though people could access the internet with their smart phones from anywhere at any time.

There are several factors that contribute to the effectiveness and purposeful of media over influencing the audience on the amount of content, and on the other hand, they believe movie trailers are irrelevant and not worthy of their time, as evidenced by these three different movie trailers. They are inspired to stay engaged with current information by the Internet. The contrast of music within a trailer is what connects the audience; it helps to portray a specific theme, connect feelings, and strengthen the mood. The study suggests that people accept movie trailers because they may help them decide whether or not to watch the film, whereas a spoiler trailer will ruin the film for the viewers.

C Archer-Brown, J Kampani, B Marder(2019) in their study titled “The role of movie trailers in generating word-of-mouth”.

Advertising and word of mouth are two major factors that influence moviegoers' decisions.

Word of mouth has the power to influence movie decisions, and it is directly linked to box office success. The volume of WOM has consistently performed well as a key predictor of BO success, with a direct, strong influence (Eliashberg et al. 2000; Hennig-Thurau et al. 2007; Chintagunta2010).

Apart from online reviews, certain findings of the research directly convey that inconsistencies exist and affect the valence of prerelease WOM on Box office success. The findings are encouraging, as they show how much people care about movies, how this relationship affects box office performance, and how it leads to more WOM. As a result, WOM is both a cause and an effect of box office receipts. The model's conclusion is that this contributed to the growing volume of WOM while also having a direct impact on box office receipts. Despite its

importance to the movie industry, its value in generating prerelease buzz (Phelps et al. 2004; Dellarocas et al., 2007), WOM has received little attention from scholars.

***MSA Bakar, J Bolong, R Bidin NS Ayub(2020)*in their study titled “Elements in movie trailers that motivate audience to watch movies in Malaysia: A Quantitative Approach”**

According to Jerrick, Every movie trailer has a distinct genre, a clear plot, and notable stars or characters, all of which are presented in a unique style and approach. They direct you to watch the full-length film by leading you through and touching on many points. The study's goal is to figure out what kinds of scenes, using video, audio, and sound effects, can elicit the most emotional responses from the audience.

The study employs a quantitative research design, with a twenty-question online survey conducted in 250 Malaysian audiences who watched the movies and selected movie trailers using Google Docs. Filmmakers use a variety of techniques to segment audiences and designate target audiences. Color, storyline, scene sequence, three-act structure, camera angle, direction, sound track, dialogue, genre, character, and the climax scene are seven elements in movie trailers that influenced the audience, according to the study. The trailers motivated 129 people to watch the movie, while the rest disagreed that the storyline is important in trailers. The findings show that the seven elements influence the audience's decision to watch the film, creating high expectations that must be met by the country's filmmakers.

***AY Ponggeng, D Mulia(2020)*in their study titled “The influence of trailers, Word of Mouth (WOM),Film Quality and Movie Stars on the interest of watching (repurchase intention) National Films”**

Advertising, personal sales, sales promotion, direct mail public relations, and word-of-mouth (WOM) can all help an organization communicate its products and services. WOM is a well-known marketing or public relations tool. Promoting products or businesses for free or at a low cost a low price furthermore, word of mouth is the most effective form of advertising. A powerful, low-cost, and effective promotional strategy used in the workplace. At basic instance, WOM communication, described as the: Needs of Information Senders: courage and prestige to eliminate purchase errors (Male/Female), to elicit participation from the desired community or group. Needs of Recipient of Information: to gather product information from a variety of trustworthy sources about the products on offer reduced desire for potential purchase risks.

CHAPTER 3

METHODOLOGY

The study is conducted with the objective over analyzing the role of film trailers and the shift of film trailers to newly emerging film promotional activity. The study is observed and evaluated from the response of people lives in Ernakulam of Kerala. The field sample, which was gathered in a commercial movie theater, offered external validity by allowing the researchers to expose individuals to the stimuli (trailers) in a natural context. The study chose a number of extensively marketed films and conducted a theoretical categorization of trailers, using the technique given in prior research. The discovered evidence of a number of aspects that, when taken together, added to viewers' comprehension of the film as an outcome of seeing the trailer and various promotional techniques. These factors included the trailer's explanatory capacity, the function of characters in creating or detailing the plot, the structure of the narrative, and the trailer's timeliness.

The focus on a visual text that often moves across the many screens of cinema, television, internet, and mobile phone: the film trailer, given the current context of ambiguity over how film and television programs are made available both digitally and to portable media players. Trailer study offers fresh ways to conventional themes such as fame, genre, and narrative, as well as engaging in more current discussions on engagement and textual mobility. It is a distinctive text that has frequently been disregarded in examinations of film and media.

3.1 Research Design

The research is an attempt to understand how viewers choose and make decisions by following and promoting advertising strategies and film trailers that encourage them to watch a certain film on the big screen. The study is conducted through data collection, qualitative or quantitative approach. This study is conducted through qualitative approach, the researcher evaluated and understood the concept of promotional strategies and how the audience get influence and in their decision-making.

3.2 Qualitative Approach

Qualitative researchers are interested in understanding the meaning people have constructed, that is, how people make sense of their world and the experiences they have in the world. (Merriam, 2009, p. 13). Qualitative approach is considered as collecting numerical data through survey, questionnaire etc. in this research the qualitative approach were conducted through online survey using 22 questions, open-ended and closed-ended questions and the survey, designed using Google forms and shared to the respondents using the link.

3.3 Sampling Method and Sample size

The study shows the observations of viewers on the many categories and components of film promotion through surveys conducted among people of all ages around the city. The Snowball sampling approach is utilized to obtain data in this study. The study focus on 100 samples, demonstrating that it includes all concepts, attitudes, and other promotional approaches emerging in the film business, as well as marketing strategy.

3.4 Tools for Data Collection

The poll was performed among the participants, and those who shared their thoughts and preferred course of action were encouraged to see the film at a theater. Google forms were used to conduct the survey. The study identifies a number of ideas that focus on the power to attract attention and make decisions that a film trailer and promotional strategies may provide by breaking through barriers that others have set up.

Throughout the study, the research was conducted in an ethical manner. The goal of the study was explained to the participants. This research did not utilize any personal information or any other data about the participants. All participants were informed of the researchers' role throughout the research process.

CHAPTER 4

ANALYSIS AND INTERPRETATION

The main objective of the study was to identify the use of film trailers and the shift of using new promotional techniques in films. To gain a better understanding of the effectiveness of film trailers in minds of the people, determine whether recognizable element of a film trailer, such as actors, music and plot have a significant impact on people's decision to see the film in theatres. Which lead to evaluate whether movie trailers and other new promotional techniques are useful in promoting films. All information that is gathered for the study to answer the research questions and to meet the objectives of the study, are thoroughly analyzed and interpreted. The chapter presents the analysis and interpretation of data gathered from the college students through the use of questionnaires.

Responses from the survey are emphasized using various forms of graphical representation and simple percentage analysis is done to analyze and further describe the data. The survey is analyzed and interpretation of data collected from the response, questions asked to the respondents.

4.1 Gender

The Table 4.1.1 and Figure 4.1.1 below shows the data of college students participated in the survey and the percentage of students differentiated in the form of gender. In the below Table 4.1.1 and Figure 4.1.1 provides the data of 100 students where, 34% of male students and 66% of female students out of 100 strength participated as respondents in the survey through Google form. From the data it's proven that majority of respondents is female than male respondents.

TABLE 4.1.1

GENDER	FREQUENCY	PERCENTAGE
MALE	35	34%
FEMALE	68	66%
TOTAL	103	100%

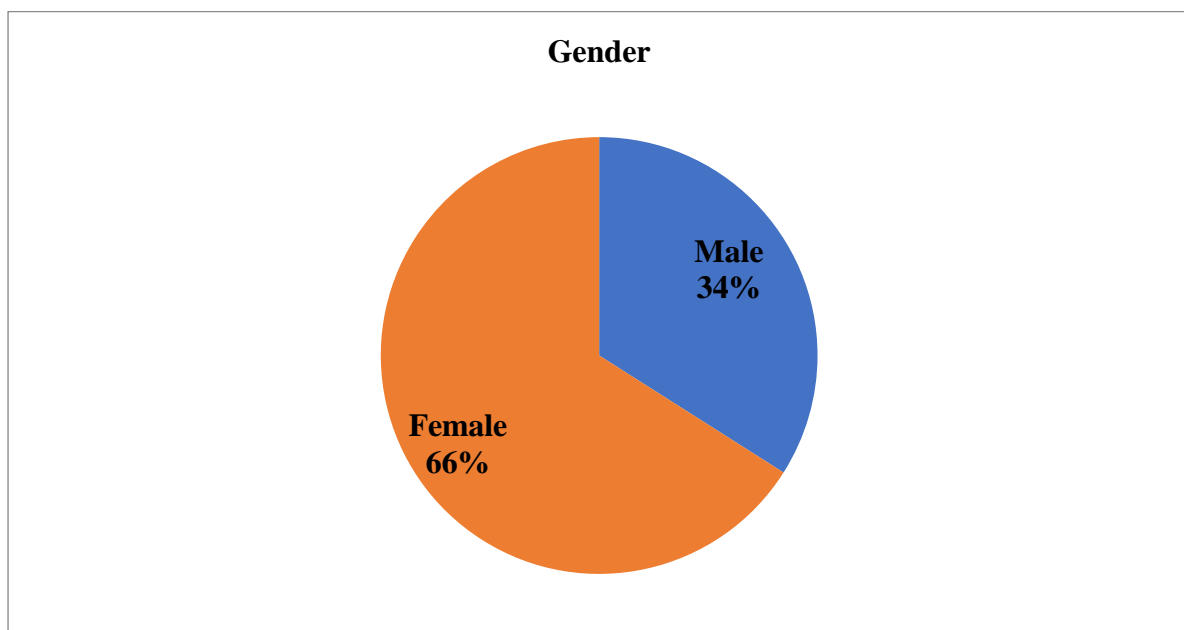
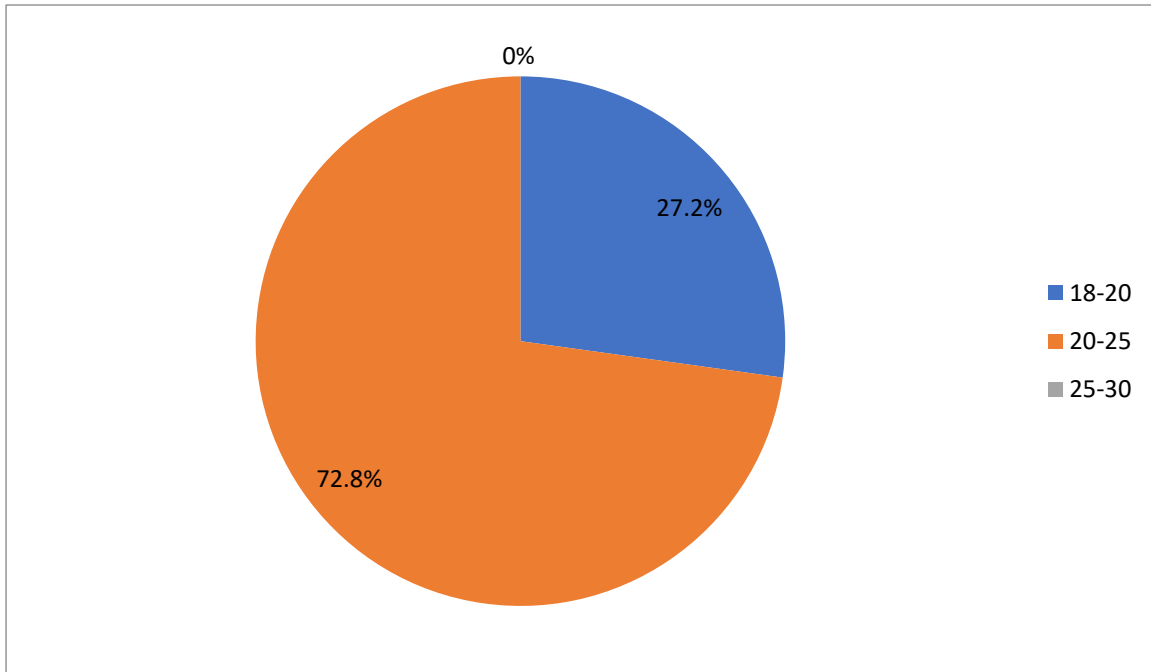


FIGURE 4.1.1

4.2 Age Group

FIGURE 4.2.1



AGE	FREQUENCY	PERCENTAGE
18-20	28	27.2%
20-25	75	72.8%
25-30	0	0
TOTAL	103	100%

TABLE 4.2.1

72.8% of the respondent is between the age group of 18-20.

27.2% of the respondent is between the age group of 20-2.

And data it shows that there is no respondent participation from the age group of 25-30.

From the above data it is interpreted that the majority of the respondent is between the age group of 20-25, whereas only 27.2% respondent participated from the age group of 18-20.

4.3 Level of attention to film trailers

FIGURE 4.3.1

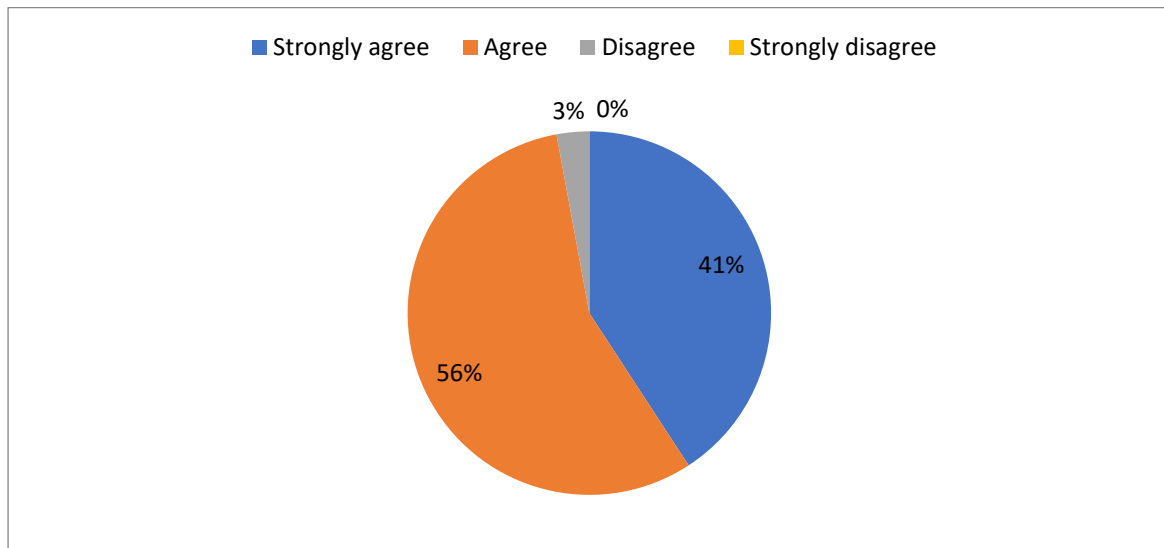


TABLE 4.3.1

Would a trailer entice you to watch the entire film	FREQUENCY	PERCENTAGE
Strongly agree	42	40.8%
Agree	58	56.3%
Disagree	3	2.9%
Strongly disagree	0	0
TOTAL	103	100%

From the above table 4.3.1 and figure 4.3.1 shows the data that among the total survey that ask about the level of attention to film trailers that attract them to watch the film. Film trailers are a form of communicating element that attracts the amount of attention of the audience.

56.3% of the respondents said they, Agree to the level of attention to film trailers.

40.8% of the respondent said they Strongly Agree to the level of attention to film trailers.

2.9% of the respondent said they Disagree to the level of attention to film trailers.

From the above data, it is interpreted that majority of 56.3% agree to that fact that they seek the level of attention to a film trailers whereas only 2.9% disagree to the fact that film trailers are not the element that attract them to watch the film.

4.4 Feature in trailers that persuade to watch Movies

FIGURE 4.4.1

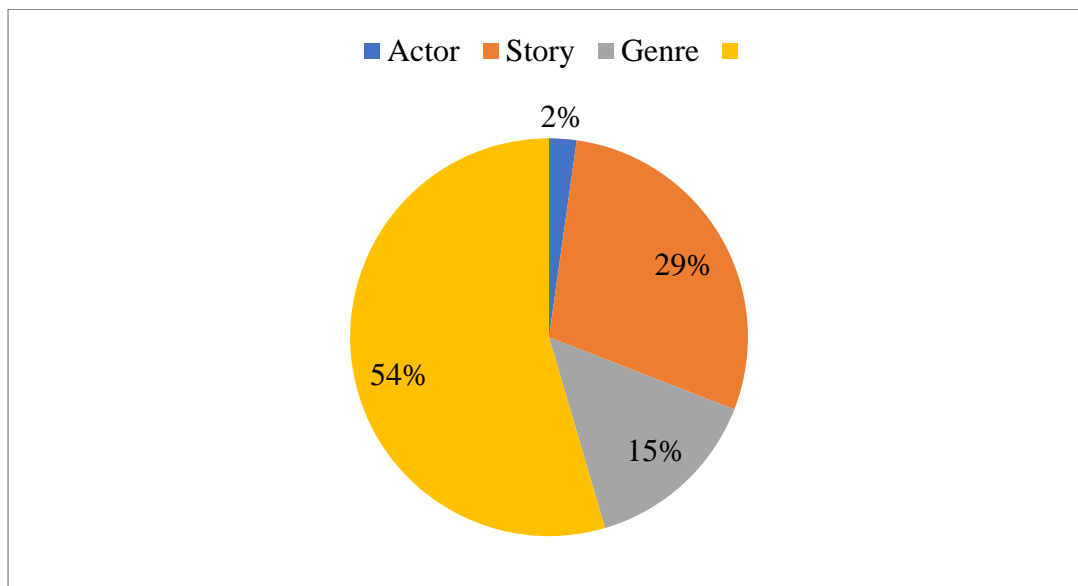


TABLE 4.4.1

What feature in a film trailer persuade you to watch the movie	FREQUENCY	PERCENTAGE
ACTOR	5	4.9%
STORY	65	63.1%
GENRE	33	32%
TOTAL	103	100%

From the above Table 4.4.1 and Figure 4.4.1 shows the major three elements as a feature in a film trailers that persuade to watch the movie, Actor, Story or Genre.

63.1% of the respondents said that Story is the features that persuade them to watch movies.

32% of the respondents said that Genre is the features that persuade them to watch movies.

4.9% of the respondents said that Actor is the features that persuade them to watch movies.

From the data it is interpreted that the majority of 63.1% persuade to the feature Story is more appealing to watch movies whereas 32% said that Genre persuade as the most appealing feature to watch movies.

4.5 Platform where Trailers are mostly watched

FIGURE 4.5.1

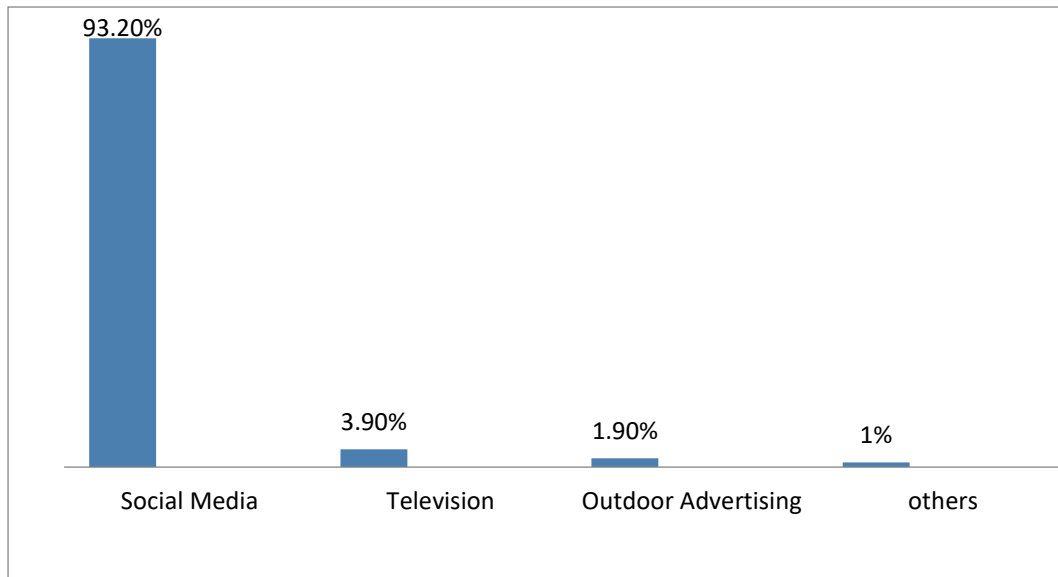


TABLE 4.5.1

Where do you usually find new film trailer	FREQUENCY	PERCENTAGE
Social media	96	93.2%
Television	4	3.9%
Outdoor advertising	2	1.9%
Others	1	1%
TOTAL	103	100%

93.2% of the respondents watch film trailers through Social Media Platforms.

3.9% of the respondents watch film trailers through Television.

1.9% of the respondents watch film trailers through Outdoor Advertising and 1% through others.

From the above Table 4.5.1 and Figure 4.5.1 and the data interpreted that, majority of 93.2% watch the film trailers through different Social Media Platforms and the 3.9% of the respondent watch through Television.

4.6 New Promotional Strategies

FIGURE 4.6.1

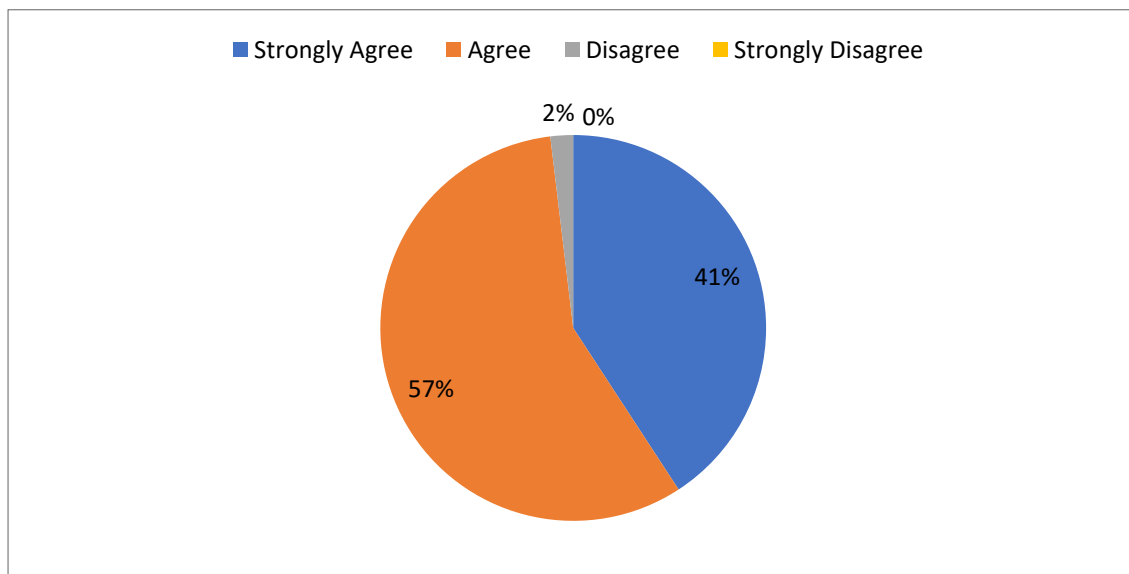


TABLE 4.7.1

Do you agree that new promoting strategies will attract a larger audience	FREQUENCY	PERCENTAGE
Strongly agree	42	40.8%
Agree	59	57.3%
Disagree	2	1.9%
Strongly disagree	0	0
TOTAL	103	100%

40.8% of the respondents strongly agree that new promotional strategies attract a larger audience.

57.3% of the respondents agree that new promotional strategies attract a larger audience.

1.9% of the respondents disagree that new promotional strategies attract a larger audience.

From the above data, it is interpreted that the majority 57.3% agreed to the statement that new promotional strategies attract a larger audience and 1.9% disagreed to the statement that new promotional strategies doesn't attract larger audience.

4.7 Appealing Promotional Strategies

FIGURE 4.7.1

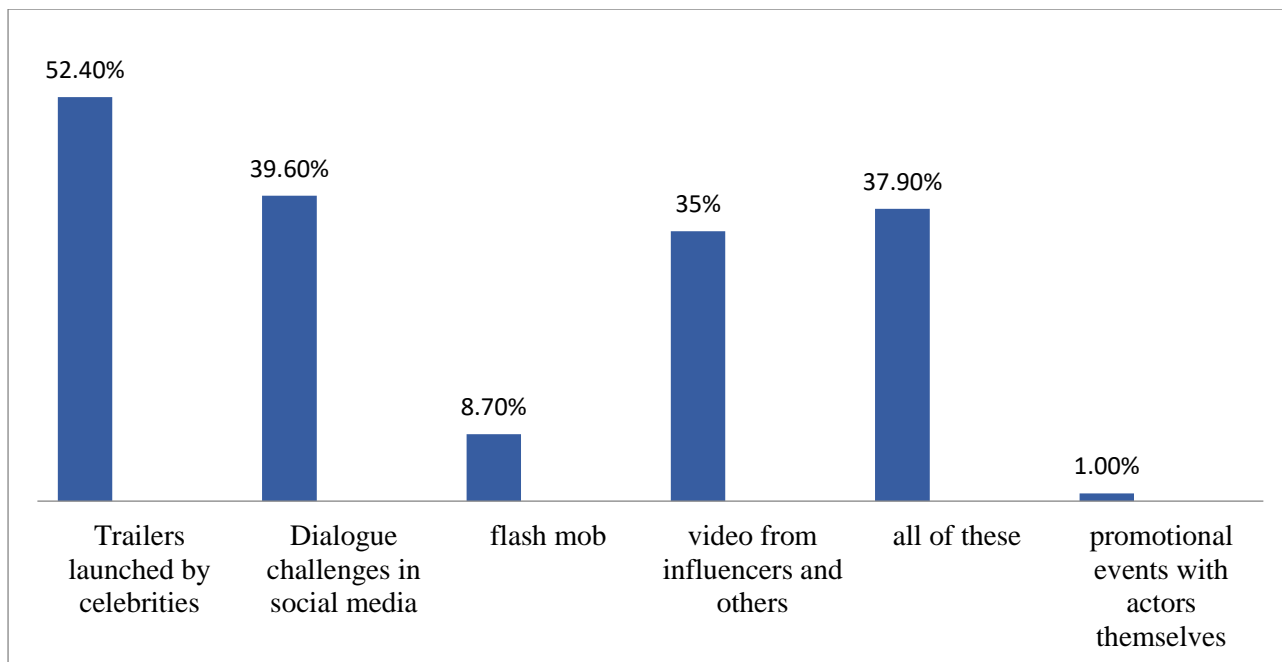


TABLE 4.7.1

Which of the promotional strategies have you observed among these	FREQUENCY	PERCENTAGE
Trailers launched by celebrities	54	52.0%
Dialogues challenges in Social media	41	39.8%
Flash mob	9	8.7%
Video from influencers and others	39	37.9%
All of these	1	1%
Promotional events with actors themselves	1	1%
TOTAL	103	100%

52.4% of the respondents said that the most appealing promotional strategies to them are trailers launch by celebrities.

39.8% of the respondents said that the most appealing promotional strategies to them are Dialogue challenges in Social Media.

8.7% of the respondents said that the most appealing promotional strategies to them are Flash Mob.

35% of the respondents said that the most appealing promotional strategies to them are Videos from Influencers and Others.

37.9% of the respondents said that the most appealing promotional strategies to them are from all of the above promotional strategies.

1% of the respondents said that the most appealing promotional strategies to them are through YouTube and Promotional event with the actor and others.

From the above data it is interpreted that majority 52.4% said that trailers launched by the celebrities is the most appealing promotional strategies observed by the respondents and 1% said that YouTube and Promotional event with the actor and others.

4.8 Anticipation and Distract by Promotional Videos

FIGURE 4.8.1

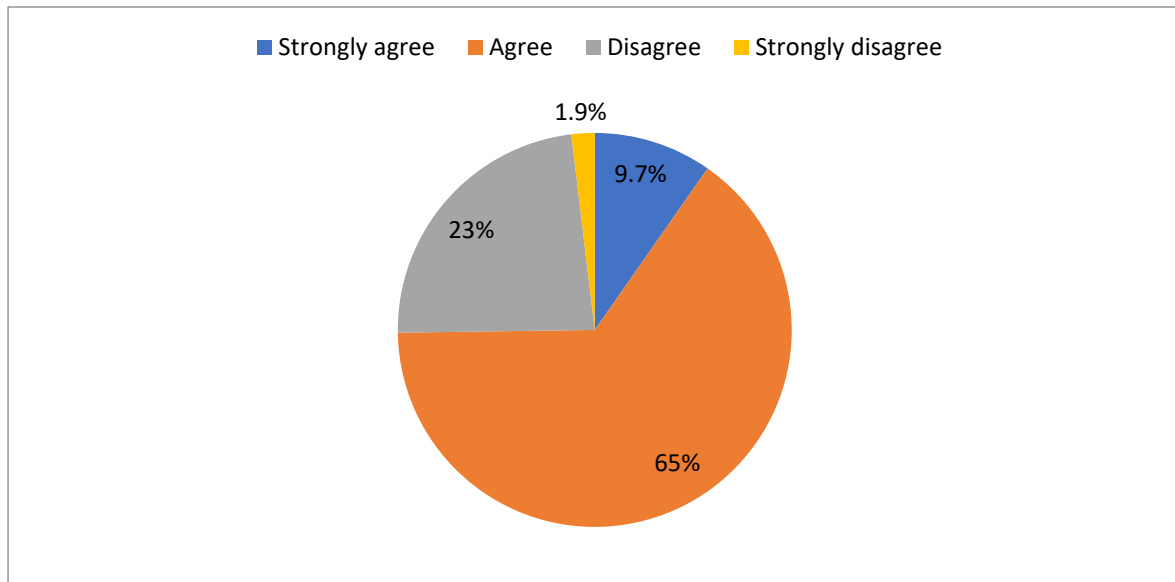


TABLE 4.8.1

Do you believe that the increased anticipation generated by a promotional videos or techniques will detract from the film's appeal	FREQUENCY	PERCENTAGE
Strongly agree	10	9.7%
Agree	67	65%
Disagree	24	23.3%
Strongly disagree	2	1.9%
TOTAL	103	100%

From the above Table 4.8.1 and Figure 4.8.1 shows the increased anticipation generated by a promotional videos or techniques will detract from the film's appeal.

9.7% of the respondents said that they strongly agree to the statement.

65% of the respondents said that they agreed to the statement.

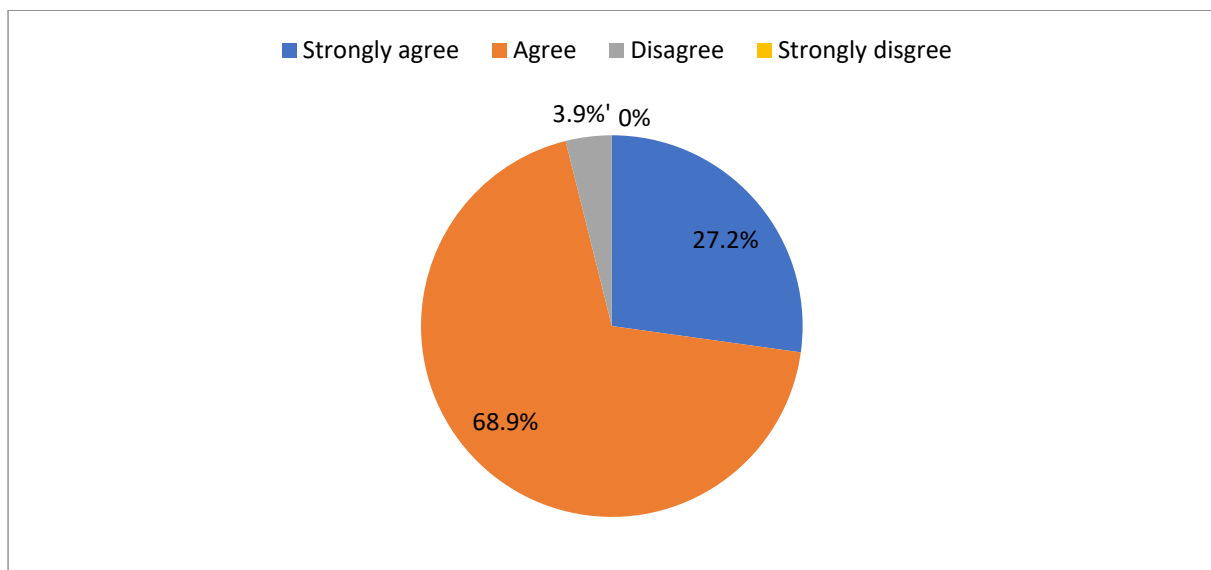
23.3% of the respondents said that they disagreed to the statement.

1.9% of the respondents said that they strongly disagreed to the statement.

From the above data it is interpreted that the majority 65% agreed to the statement that promotional videos or techniques will detract from the film's appeal and 1.9% disagreed to the statement that promotional videos or techniques is not a factor that detract them from the film's appeal.

4.9 Tools for Advertising and Publicity

FIGURE 4.9.1



Do you think films use more tools for advertising and publicity to support the attention of audience	FREQUENCY	PERCENTAGE
Strongly agree	28	27.2%
Agree	71	68.9%
Disagree	4	3.9%
Strongly disagree	0	0
TOTAL	103	100%

TABLE 4.9.1

27.2% of the respondents strongly agreed to the statement.

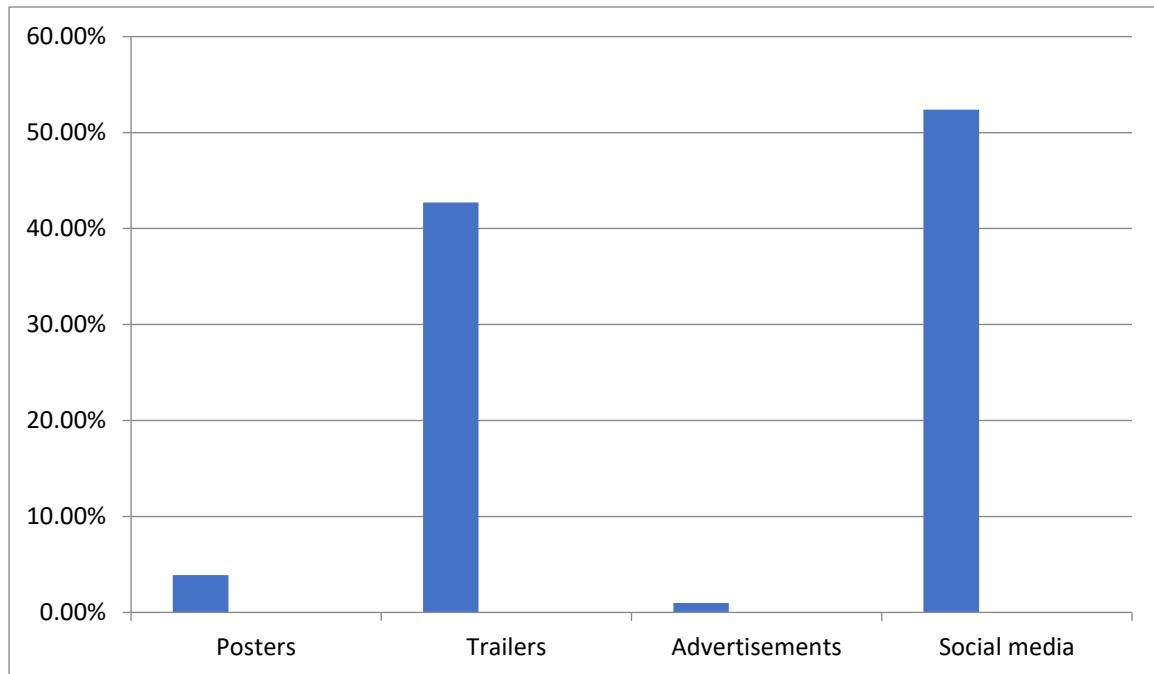
68.9% of the respondents agreed to the statement.

3.9% of the respondents disagreed to the statement.

From the above data it is interpreted that the majority 68.9% of the respondent agreed to the statement that films use more tools for advertising and publicity to support the attention of audience and 3.9% of the respondent disagreed to the statement.

4.10 Effective Advertising Method

FIGURE 4.10.1



In your opinion, what is the most effective way to advertise a film	FREQUENCY	PERCENTAGE
Posters	4	3.9%
Trailers	44	42.7%
Advertisements	1	1%
Social media	54	52.4%
TOTAL	103	100%

TABLE 4.10.1

3.9% of respondent supports Posters as effective advertising method of a film.

42.7% of the respondent supports Trailers as effective advertising method of a film.

1% of the respondent supports advertisements in television as effective advertising method of a film.

52.4% of the respondent supports Social media platforms as effective advertising method of a film

From the above data it is interpreted that the majority 52.4% of the respondents said that social media platforms as the most effective advertising method used for a film to reach the audience and the least percentage of respondents said advertisements in television is the effective method.

4.11 Strategies in Marketing

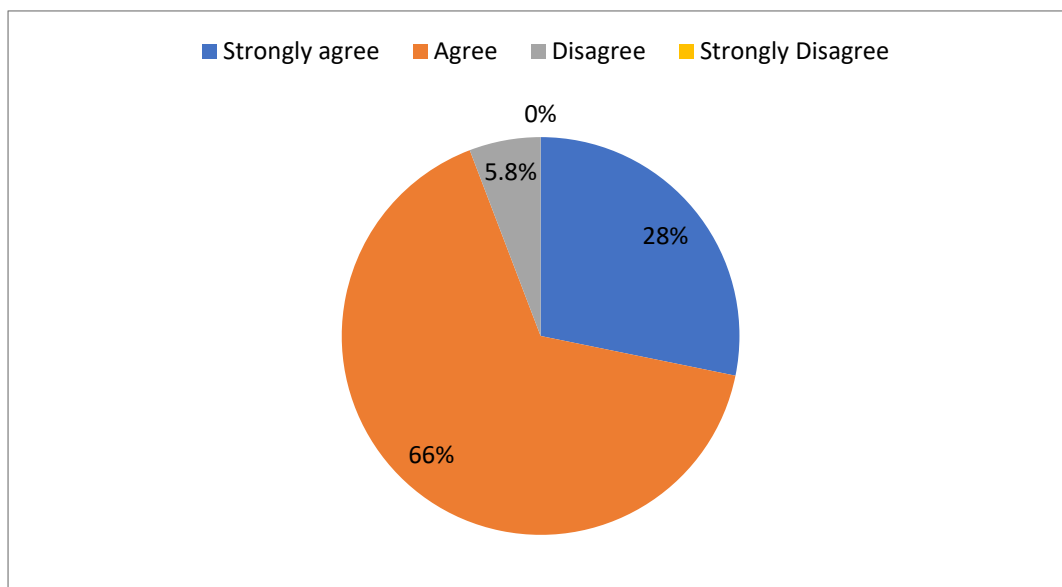


FIGURE 4.11.1

Do you believe that films should promote new strategies in their marketing	FREQUENCY	PERCENTAGE
Strongly agree	29	28.2%
Agree	68	66%
Disagree	6	5.8%
Strongly Disagree	0	0
TOTAL	103	100%

TABLE 4.11.1

28.2% of the respondents strongly agreed to the statement.

66% of the respondents agreed to the statement.

5.8% of the respondents disagreed to the statement.

From the above data it is interpreted that majority 66% of the respondent agreed to the statement that films should promote new strategies in their marketing and 5.8% of the respondent disagreed to the strategies in marketing applied with films.

4.12 Multilingual film production

FIGURE 4.12.1

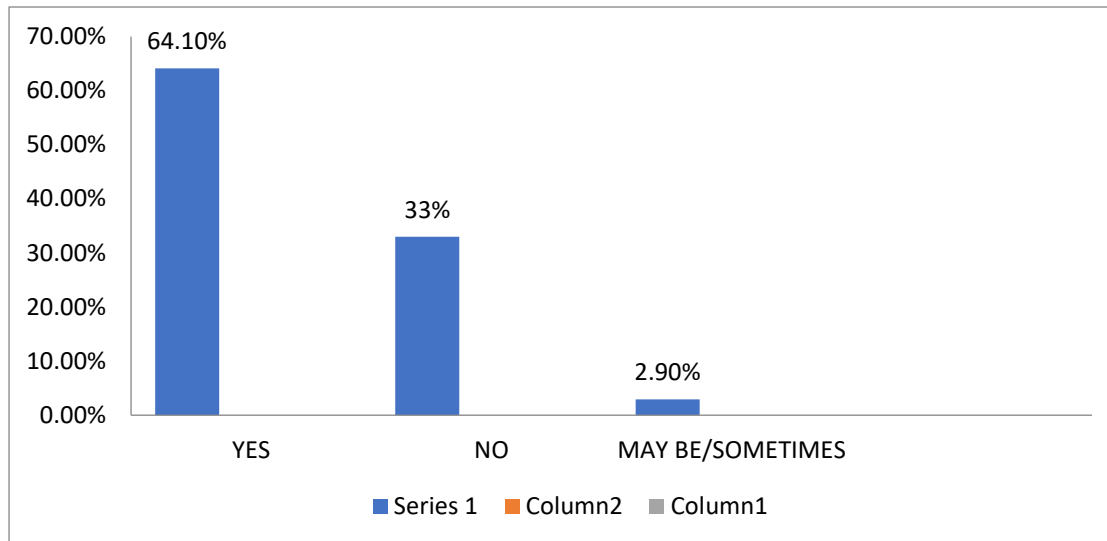


TABLE 4.12.1

Do you believe Multilingual film's production is a marketing strategy	FREQUENCY	PERCENTAGE
YES	66	64.1%
NO	34	33%
MAY BE/ SOMETIME	3	2.9%
TOTAL	103	100%

64.1% of the respondents said yes to the statement.

2.9% of the respondents said no to the statement.

33% of the respondents said May be or sometimes to the statement.

From the above data it is interpreted that the majority 64.1% respondent believe multilingual film production is a marketing strategy whereas 2.9% of the respondent said no to the statement related to the multilingual film production as a marketing strategy.

4.13 Popularity of New promotional approaches

FIGURE 4.13.1

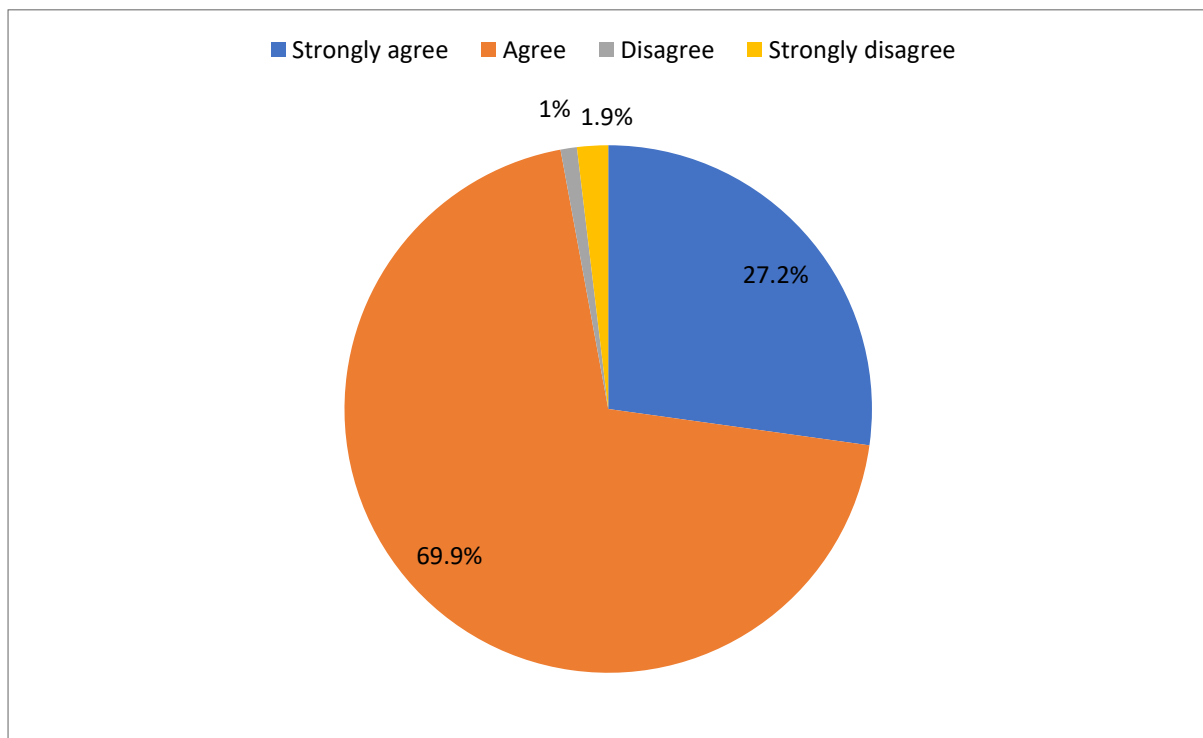


TABLE 4.13.1

Do you believe that in current digital age, new promotional approaches for film trailers are becoming popular	FREQUENCY	PERCENTAGE
Strongly agree	28	27.2%
Agree	72	69.9%
Disagree	1	1%
Strongly disagree	2	1.9%
TOTAL	103	100%

27.2% of the respondents strongly agreed to the statement.

69.9% of the respondents agreed to the statement.

1% of the respondents disagreed to the statement.

1.9% of the respondent strongly disagreed to the statement.

From the above data it is interpreted that the majority 69.9% of the respondent agreed to statement that in current digital age, new promotional approaches for a film trailers are becoming popular and least percentage of respondents strongly disagreed to the statement.

4.14 Recognized film promotional techniques

FIGURE 4.14.1

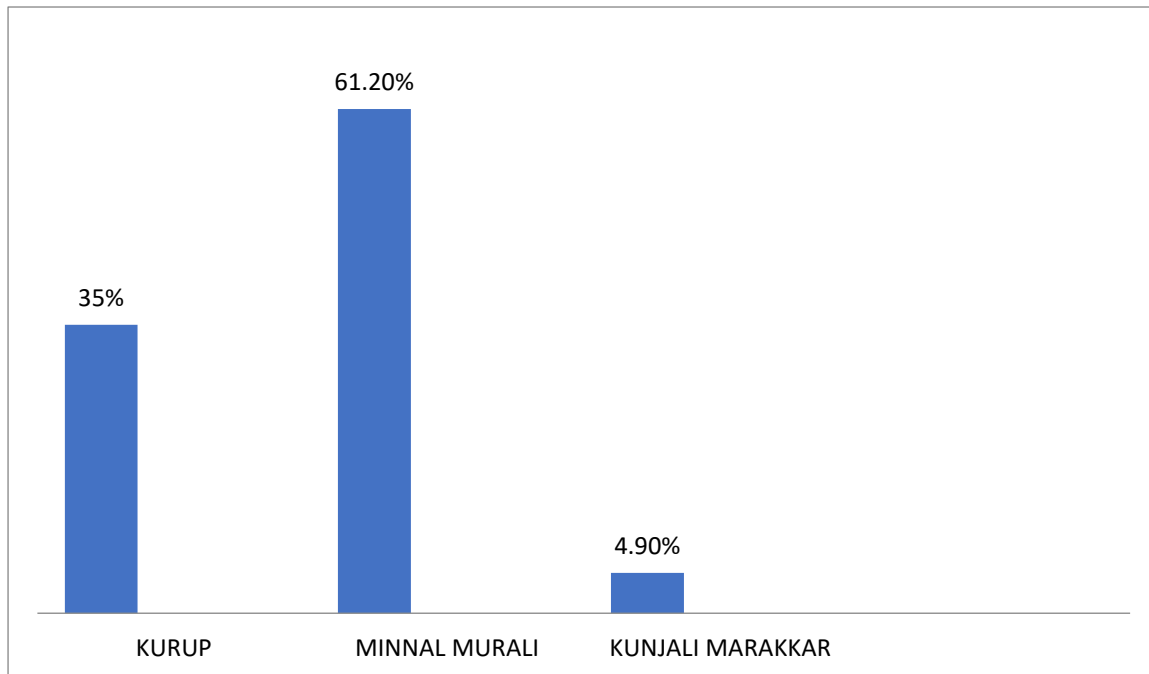


TABLE 4.14.1

Have you ever observed any of the below mentioned film's promotional techniques	FREQUENCY	PERCENTAGE
KURUP	34	35%
MINNAL MURALI	63	61.2%
KUNJALI MARAKKAR	5	4.9%
TOTAL	103	100%

34% of the respondents observed the promotional technique of the movie KURUP.

61.2% of the respondents observed the promotional technique of the movie MINNAL MURALI.

4.9% of the respondents observed the promotional technique of the movie KUNJALI MARAKKAR.

From the above data it shows that the majority 61.2% of the respondents observed the promotional technique applied by the movie Minnal Murali and 4.9% of the respondents observed the promotional technique applied by Kunjali Marakkar.

4.15 Global Distribution of films

FIGURE 4.15.1

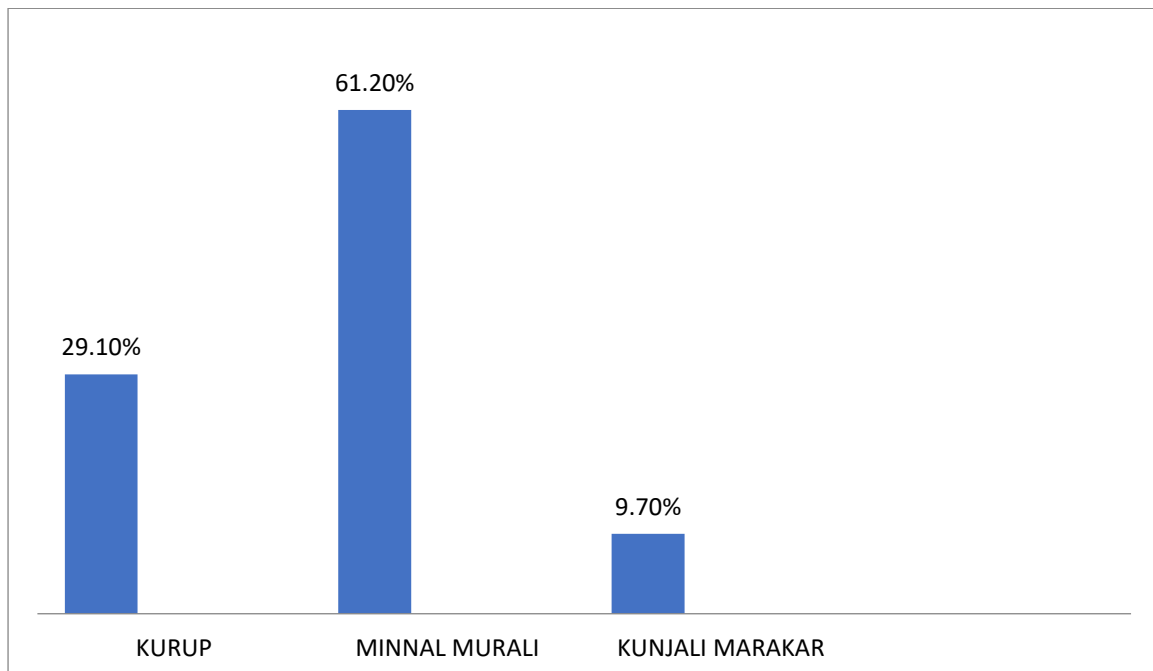


TABLE 4.15.1

In your opinion which of these films has had the most success in terms of global distribution	FREQUENCY	PERCENTAGE
KURUP	63	29.1%
MINNAL MURALI	30	61.2%
KUNJALI MARAKKAR	10	9.7%
TOTAL	103	100%

29.1% of the respondents opinion is with the movie Kurup.

61.2% of the respondents opinion is with the movie Minnal Murali.

9.7% of the respondents opinion is with the movie Kunjali Marakkar.

From the above data it is interpreted that the majority 61.2% of the respondents opinion is the movie Minnal Murali has had the most success in the terms of global distribution and the 9.7% of the respondents opinion to the movie Kunjali Marakkar has had the least success in the terms of global distribution.

4.16 Preference of Film distributors

FIGURE 4.16.1

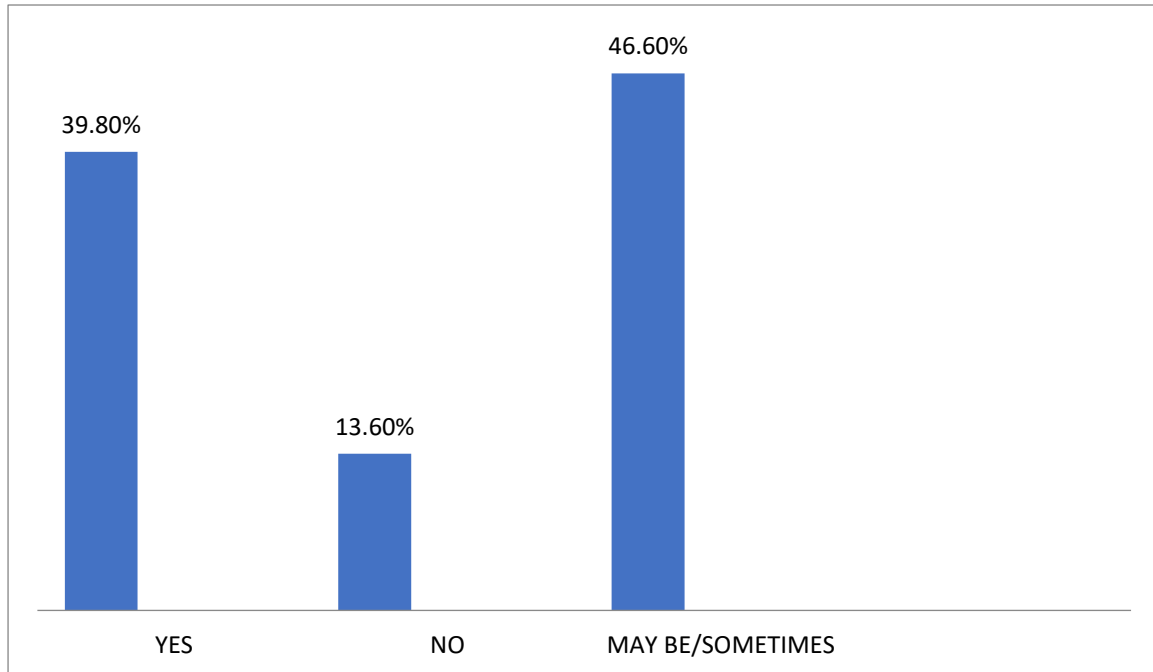


TABLE 4.16.1

Do you believe that film distributors are changing their focus away from trailers and towards other forms of promotion	FREQUENCY	PERCENTAGE
YES	41	39.8%
NO	14	13.6%
MAY BE/SOMETIMES	48	46.6%
TOTAL	103	100%

39.8% of the respondents said yes to the statement.

13.6% of the respondents said no to the statement.

46.6% of the respondents said may be or sometimes to the statement.

From the above data it is interpreted that the majority of 46.6% of the respondents said may be or sometimes to the statement and the minority of 13.6% of the respondents said no to the statement that film distributors are changing their focus away from the trailers and towards other forms of promotion.

4.17 State of Influence

FIGURE 4.17.1

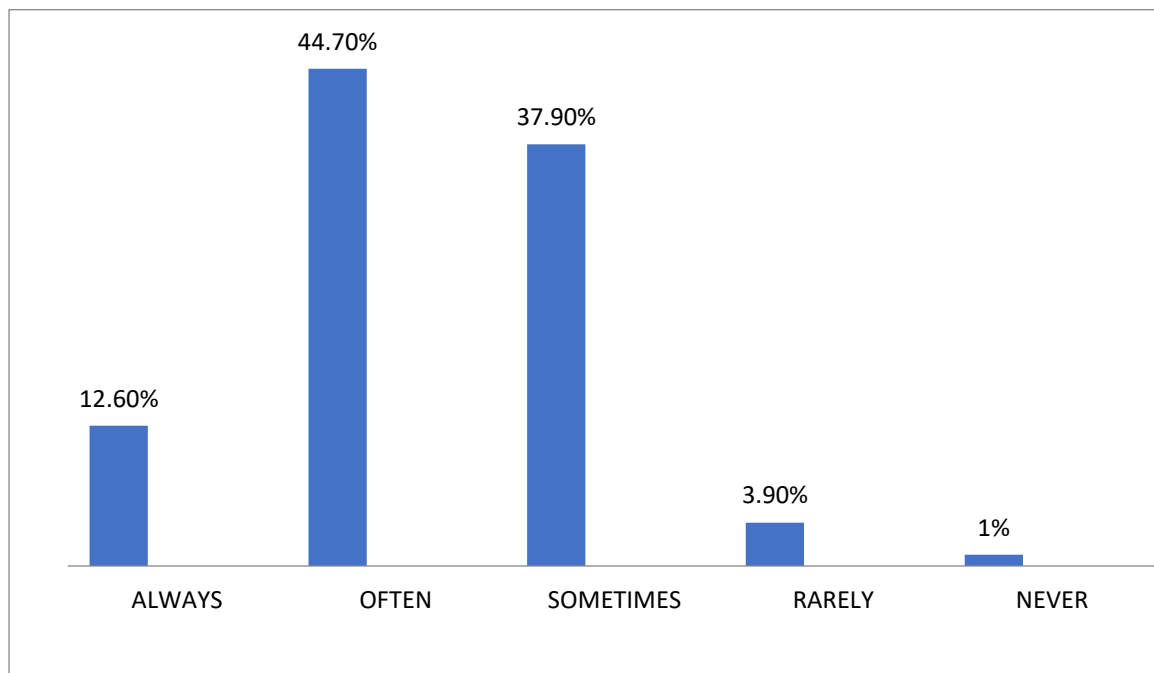


TABLE 4.17.1

How often do promotional approaches influence your decision to view a film	FREQUENCY	PERCENTAGE
ALWAYS	13	12.6%
OFTEN	46	44.7%
SOMETIMES	39	37.9%
RARELY	4	3.9%
NEVER	1	1%
TOTAL	103	100%

12.6% of the respondents polled always to the statement.

44.7% of the respondents polled often to the statement.

37.9% of the respondents polled sometimes to the statement.

3.9% of the respondents polled rarely to the statement.

1% of the respondents polled never to the statement.

From the above data it is interpreted that majority of 44.7% of the respondents said often to the statement of their state of influence from watching the promotional approaches to view the film whereas least percentage of the respondents polled never to the choice of influence made by the promotional approaches as a decision to view a film.

4.18 Status of Expenses

FIGURE 4.18.1

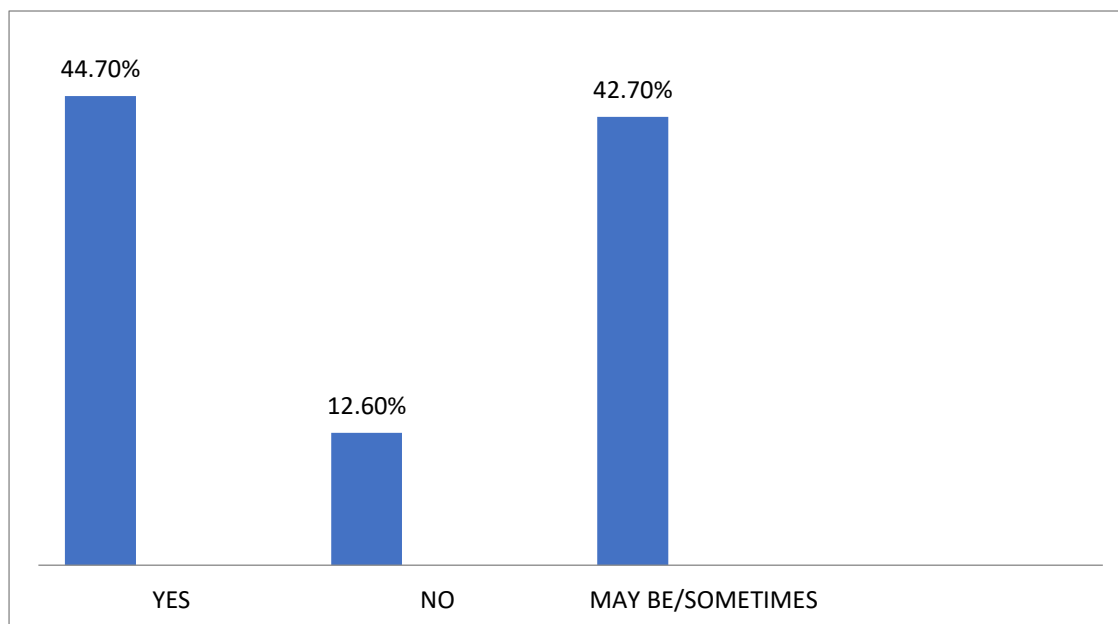


TABLE 4.18.1

Do you accept, promotional techniques generate more expenses to produce other than films	FREQUENCY	PERCENTAGE
YES	46	44.7%
NO	13	12.6%
MAY BE/SOMETIMES	44	42.7%
TOTAL	103	100%

44.7% of the respondents said yes to the statement.

12.6% of the respondents said no to the statement.

42.6% of the respondents said may be or sometimes to the statement.

From the above data it is interpreted that majority of 44.7% of the respondents said yes to the statement, promotional techniques generate more expenses to produce other than films whereas 12.6% said no to the statement related to the status of expenses produce through promotional techniques.

4.19 Scale of Interest

FIGURE 4.19.1

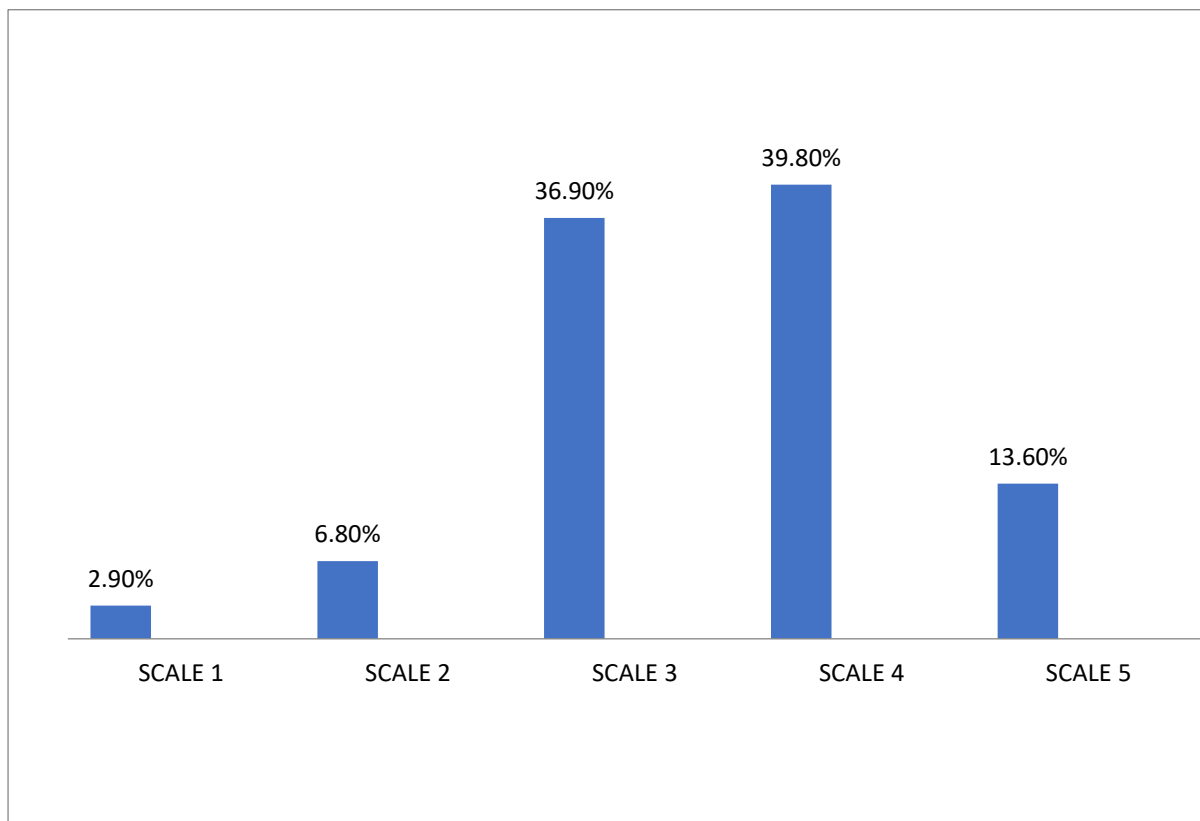


TABLE 4.19.1

How far you find these promotional techniques interesting	FREQUENCY	PERCENTAGE
SCALE 1	3	2.9%
SCALE 2	7	6.8%
SCALE 3	38	36.9%
SCALE 4	41	39.8%
SCALE 5	14	13.6%
TOTAL	103	100%

2.9% of the respondents voted to scale 1 of the statement.

6.8% of the respondents voted to scale 2 of the statement.

36.8% of the respondents voted to scale 3 of the statement.

39.8% of the respondents voted to scale 4 of the statement.

13.6% of the respondents voted to scale 5 of the statement.

From the data it is interpreted that the majority of 39.8% of the respondents voted to scale 4 of the statement related to how they find promotional techniques interesting whereas 2.9% of the respondents voted scale 1 of the statement.

4.20 Utilization of Social Media

FIGURE 4.20.1

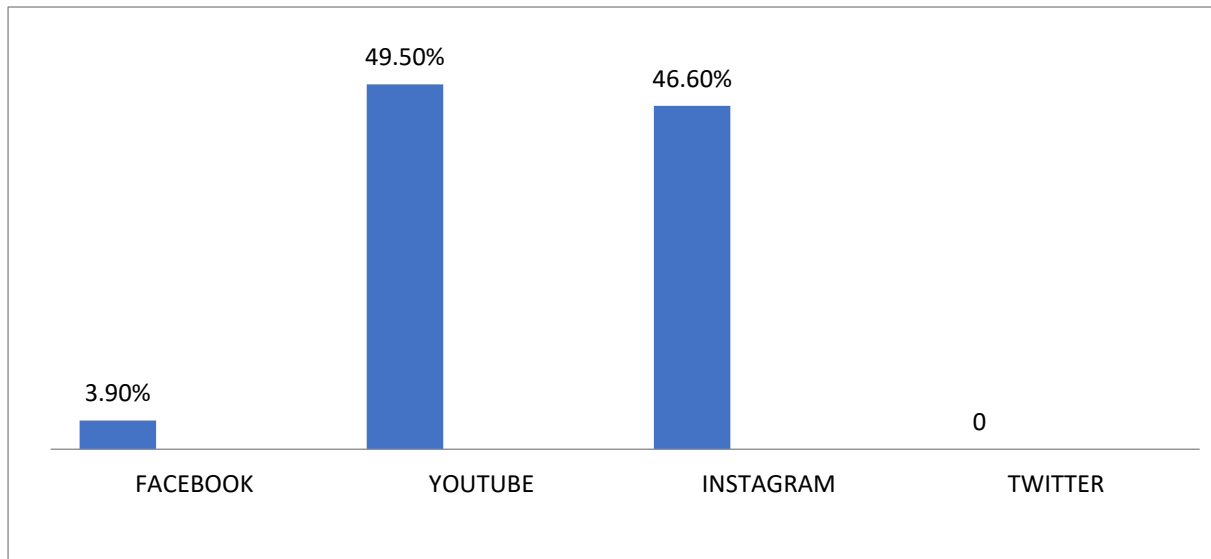


TABLE 4.20.1

Which of these social media sites is most commonly utilized for promotional purposes	FREQUENCY	PERCENTAGE
FACEBOOK	4	3.9%
YOUTUBE	51	49.5%
INSTAGRAM	48	46.6%
TWITTER	0	0
TOTAL	103	100%

3.9% of the respondents said FaceBook as the utilized social media site.

49.5% of the respondents said YouTube as the utilized social media site.

46.6% of the respondents said Instagram as the utilized social media site.

From the above data it is interpreted that majority of 49.5% of the respondents said Instagram is the most utilized social media site for promotional purpose and 3.9% of the respondents said FaceBook as the less used and utilized social media site.

4.21 Star-studded and Non-star-studded films

FIGURE 4.21.1

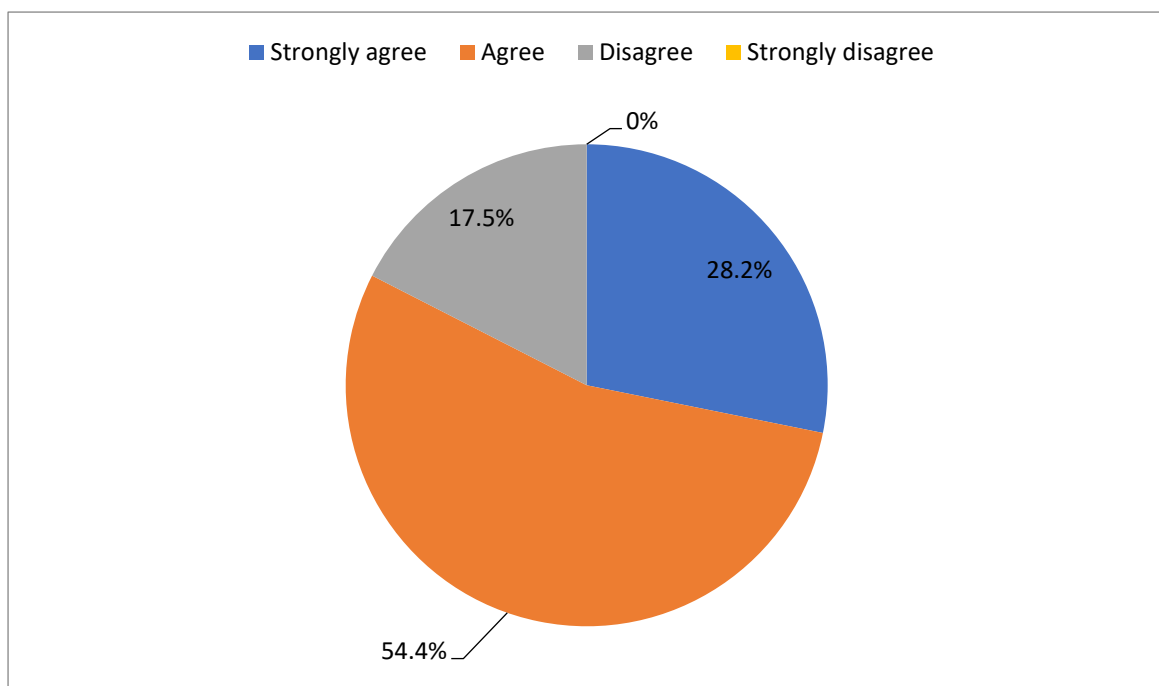


TABLE 4.21.1

Do you believe that promotional strategies can be used to promote non-star-studded films more effectively than they do for star-studded films	FREQUENCY	PERCENTAGE
Strongly agree	29	28.2%
Agree	18	17.5%
Disagree	56	54.4%
Strongly disagree	0	0
TOTAL	103	100%

28.2% of the respondents strongly agreed to the statement.

54.4% of the respondents agreed to the statement.

17.5% of the respondents disagreed to the statement.

From the above data it is interpreted that the majority of 54.4% of the respondents said promotional strategies can be used to promote non-star-studded films more effectively than star-studded films whereas 17.5% of the respondents disagreed tot the statement.

4.22 Popular Promotional Content

Figure 4.22.1

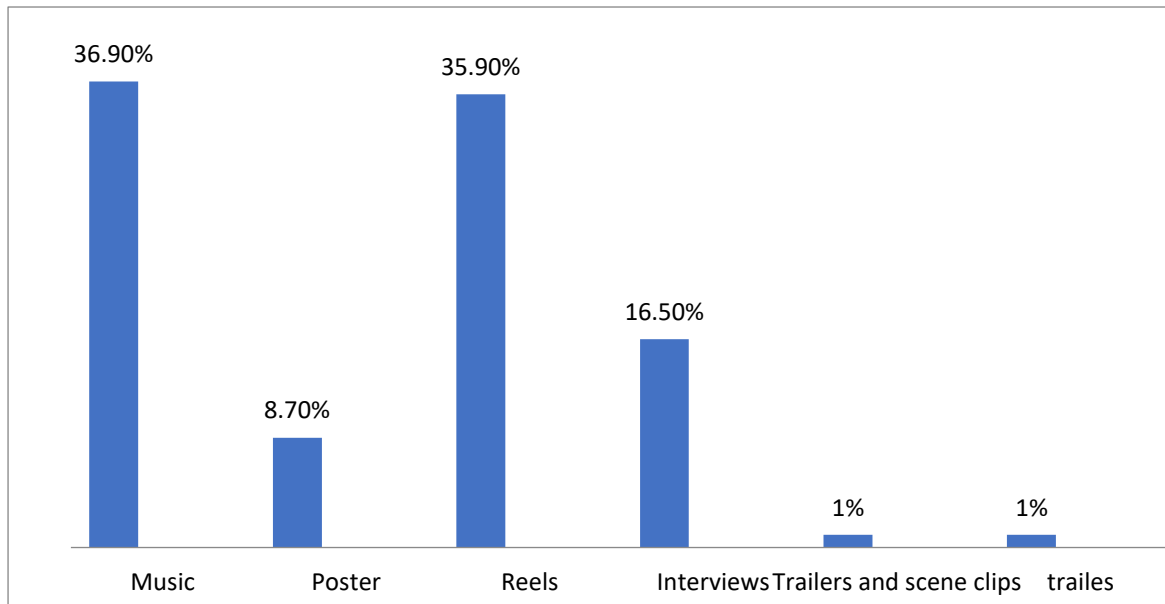


FIGURE 4.22.1

What is the most popular promotional content you've seen on the internet	FREQUENCY	PERCENTAGE
Music	38	36.9%
Poster	9	8.7%
Reels	37	35.9%
Interviews	17	16.5%
Trailer and scene clips	1	1%
Trailers	1	1%
TOTAL	103	100%

36.9% of the respondents said music as the popular promotional content.

8.7% of the respondents said posters as the popular promotional content.

35.9% of the respondents said reels as the popular promotional content.

16.5% of the respondents said interview as the popular promotional content.

1% of the respondents said trailers and trailers and scene clips as the popular promotional content.

From the above data it is interpreted that the majority of 36.9% of the respondents said that the most popular promotional content seen on internet is through music and the least percentage seems trailer and scene clips as the most popular promotional content

4.23 Discussion

The data analyzed is through online survey and the responses have helped the researcher to interpret and analyze on film trailers and the new promotional techniques. The responses helped to understand the reason behind the decision-making and how they look on different types of promotional strategies and trailers with their presentation through various media platforms.

Majority of the respondents agreed that they seek attention on the promotional approaches and found them interesting; at the same time they said yes, film distributors spend more expenses to the promotional strategies. Respondents believe and consider all these strategies are applied to give more appeal towards the film but, they are also aware that these approaches are also a kind of advertising and marketing.

Most of the respondents agreed to the fact that story is the main feature in a film. They have agreed that social media platforms are most common place where they usually find film trailers and related approaches, the most observed strategies according to them is trailers launched by celebrities.

According to the data analysis it also interpreted that many of the respondents agreed that new promotional strategies are becoming popular in this digital age.

CHAPTER 5

CONCLUSION

The purpose of the study was to obtain an overview on the film trailers and the new promotional techniques in the film industry. This chapter is organized as follows: the first section will present the findings of the research by discussing the collected data: and the second section concludes the thesis with summary, limitations and recommendations for further research on film trailers and new promotional techniques in film industry.

5.1 Findings

The findings from the responses received bring out the various results with similarities and different distinct opinions within the behavior shown by each of the respondent, knowing the relevance of film trailers and their corresponding promotional techniques used in social media platforms and others.

The point of responses helped to be aware of the observational ability of the respondents over the film, trailers and other promotional elements. According to the response the most preferred the feature persuade them through a film trailer is the story, which is noticed mostly in a social media platforms, Instagram. At the same time, the respondents rather agreed in a current digital age, new promotional approaches are popular and observed with a global attention. Even though these techniques generate more expenses than film but, they are quite far interesting and effective.

As per the responses received many of the respondents stated music is the most popular promotional content. According to the respondent's observation trailers they realized, trailers launched by celebrities are a part of promotional strategies in social media platform, and they felt sometimes the film distributors take these forms of promotional strategies a

change from the usual form of film promotions. And these approaches appeal more towards them to get influence to decide to watch that particular film.

If compared from the mentioned films for the study the majority 61.2% of the respondents observed the promotional techniques of the film *Minnal Murali (2022)* and gained the global level of success in the terms of their distribution using newly developed promotional strategies. At the same side, they agreed that films should promote new strategies in their marketing including multilingual productions. The perception of respondents over the film trailers and new promotional techniques, they can be used to promote non-star-studded films as same as the star-studded films does; films use more tools for advertising and publicity to support the attention of the audience.

5.2 Limitations of the Study

The analysis of the methodology has many limitations. The sample of the research is limited to the results; the respondents were invited from the Ernakulam area because of the time constraints. The study is limited to 103 respondents, if the survey was posted online for a longer period, it would yield more responses. Larger the sample, better the results and external validity of the research will be more.

5.3 Recommendations for Future Research

Continued examination and study over the film trailers and understanding the necessary strategically plans, how the internet and how its different components affect the audience consumption. Thorough study over the promotional strategies, future research can be assess what are the various elements and facts generated to create new strategies according

to change of time. Future research can be also measure over the promotional agencies agreeableness to the additional items found in this research through open-ended questions and interviews. And increased sample size, find out how different film approach them to make new strategies to grab the audience attraction and create a new level of advertising and marketing.

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APPENDIX

QUESTIONNAIRE

A study on the Film Trailers and the shift of using new Promotional Techniques in films. I am Emi Rajith, a Postgraduate student of St. Teresa's College, Ernakulam. I am undertaking a research project part of my academic program, I am conducting a survey on film trailers and the shift of using new promotional techniques in films, focused on students of age 18 and above. I kindly request you to provide your valuable responds to the queries below. I assure you that the data provided will be kept confidential and used for academic purpose.

1. GENDER

(A) MALE	(B) FEMALE
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2. AGE

(A) 18-20	(B) 20-25	(C) 25-30
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3. Would a trailer entice you to watch the entire film?

(A) Strongly Agree	(B) Agree	(C) Disagree	(D) Strongly Disagree
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4. What feature in a film trailer persuades you to watch the movie?

(A) ACTOR	(B) STORY	(C) GENRE
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5. Where do you usually find new film trailer?

(A) Social media	(B) Television	(C) Outdoor Advertising	(D) Others
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6. Do you agree that new promoting strategies will attract a larger audience?

(A) Strongly agree	(B) Agree	(C) Disagree	(D) Strongly disagree
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7. Which of the promotional strategies have you observed among these?

(A) Trailers launched by celebrities

(B) Dialogue challenges in Social Media

(C) Flash Mob

(D) Videos from Influencers and Others

(E) All of these

(F) Other

8. Do you believe that the increased anticipation generated by a promotional videos or techniques will detract from the film's appeal?

(A) Strongly Agree	(B) Agree	(C) Disagree	(D) Strongly disagree
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9. Do you think films use more tools for advertising and publicity to support attention of audience?

(A) Strongly Agree	(B) Agree	(C) Disagree	(D) Strongly disagree
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10. In your opinion, what is the most effective way to advertise a film?

(A) Posters	(B) Trailers	(C) Advertisements in TV	(D) Social media platforms	(E) Others
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11. Do you believe that films should promote new strategies in their marketing?

(A) Strongly agree	(B) Agree	(C) Disagree	(D) Strongly disagree
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12. Do you believe multilingual film's production is a marketing strategy?

(A) Yes	(B) No	(C) May be/ Sometimes
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13. Do you believe that in current digital age, new promotional approaches for film trailers are becoming popular?

(A) Strongly agree	(B) Agree	(C) Disagree	(D) Disagree
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14. Have you ever observed any of the below mentioned film's promotional techniques?

(A) Kurup	(B) Minnal Murali	(C) Kunjali Marakkar
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15. In your opinion which of these films has had the most success in terms of global distribution?

(A) Kurup	(B) Minnal Murali	(C) Kunjali Marakkar
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16. Do you believe that film distributors are changing their focus away from trailers and towards other forms of promotion?

(A) Yes	(B) No	(C) May be/ Sometimes
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17. How often do promotional approaches influence your decision to view a film?

(A) Always	(B) Often	(C) Sometimes	(D) Rarely	(E) Never
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18. Do you accept, promotional techniques generate more expenses to produce other than films?

(A) Yes	(B) No	(C) May be/ Sometimes
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19. How far you find these promotional techniques interesting?

1 2 3 4 5

20. Which of these social media sites is most commonly utilized for promotional purpose?

(A) FaceBook	(B) YouTube	(C) Instagram	(D) Twitter	(E) Others
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21. Do you believe that promotional strategies can be used to promote non-star-studded films more effectively than they do for star-studded films?

(A) Strongly agree	(B) Agree	(C) Disagree	(D) Strongly disagree
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22. What is the most popular promotional content you've seen on the internet?

(A) Music	(B) Posters	(C) Reels	(D) Interview	(D) Others
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