

## **BFI End of Campaign Report: NO**

### **NO to the Traditional Exhibition Window**

#### **Introduction**

Network Releasing (Network) acquired all UK rights to Chilean drama NO, directed by Pablo Larrain and starring Gael Garcia Bernal. The feature won the Art Cinema Prize during Directors' Fortnight in Cannes 2012. Many exhibitors perceived the film as a risky proposition, as it was shot using obsolete 80s video technology. The distributor took the decision to release the film on 8 February 2013 between the BAFTA, and Oscars in the belief that it would be shortlisted for at least one of the accolades. The distributor was proved correct as NO was nominated for Best Foreign Language Film at the Academy Awards yet many mainstream exhibitors continued to show a reluctance to programme the film due to commitments to studio titles and other Oscar nominated films. Network were also worried about potential spiralling VPF fees for a film that some cinema chains might be reluctant to support beyond its opening weekend.

Due to the above concerns Network decided to concentrate its efforts on the arthouse exhibitors that would not charge VPF fees for the theatrical release. To capitalise on the buzz surrounding the film's Oscar nomination and to give the film the chance to be seen by the widest possible UK audience, Network decided to adopt a staggered, multi-platform release by significantly narrowing the traditional 17 week window required to play the film at major chains. The distributor staggered activity over the course of a 1 month period to keep NO in the public eye by positioning the film as a must-see theatrical experience (8<sup>th</sup> February-12<sup>th</sup> February), which would be followed by a 2-week exclusive viewing window via Curzon on Demand and iTunes (originally planned for 25<sup>th</sup> February but moved to 8 March) with the film then available to community cinemas via British Federation Film Societies from 22 February 2013.

The rationale was that the digital viewings and film society bookings would benefit from the buzz created by the theatrical release and Oscar nomination for the film. Network decided upon 2 key objectives.

- Drive cinema-goers to watch the film on its opening date from 8<sup>th</sup> February 2013
- Bring forward the digital viewing window to 8<sup>th</sup> March (iTunes and Curzon on Demand) and align it with the British Federation Film Societies window (22<sup>nd</sup> February 2013), making the film available to all UK film societies

Network identified two key ABC1 audiences for the film:

- 25-54 Fans of independent/arthouse films
- 18-24 (student demographic with an interest in the issues/topics raised in the film)

Both of the above would:

- Like Spanish speaking cinema/Latin American culture
- Be fans of Gael Garcia Bernal
- Be people motivated by human rights
- Work in the media/be in the creative industries
- Potentially have an interest in politics & history
- Have a passion for social/community issues

#### **Partners**

To support Network's in house marketing and publicity team the distributor brought in the following partners to bring NO to the UK market

##### **1. Campus Group (£7,695)**

An agency which targets 18-24 year old students. Brought in to promote the film to 7 university campuses in 6 cities (2 in London).

##### **2. Way to Blue (£7,000 - £5000 fee with £2,000 costs for screening, junket room hire)**

Online publicity for the theatrical release and VOD campaign. This would allow Network's in-house publicity department to concentrate on the broadcast, print and social media campaign for the film

**3. MyMovies.Net (£500)**

Industry leading video delivery service to supply content to key media partners

**4. Facebook £3000** - Standard Ads and Promoted Posts to support the VOD campaign

**5. The Guardian (£4,000)** 2 week online campaign to support the VOD campaign

**6. Youtube (£3,000)** - Pre-roll to support the VOD campaign

**1. Campus Group**

Campus Group were briefed to build awareness for NO

**Objective 1:** Promoting and raising awareness of NO with a range of activities and encourage them to see it at their nearest cinema

**Objective 2:** Liaising with relevant societies to promote the film using the trailer and to encourage further viewing/potentially book the film through the British Federation of Film Societies

**Objective 3:** Get at least 1 piece of PR/publicity into the student newspaper and/or student website/social media platform

The agency advised against promoting the VOD window because they felt this would deter students from going to the cinema to watch the film. Therefore the emphasis was on the cinema experience and potentially getting the film booked by film societies.

Universities Targeted + Cinema	Population
London Met – Rio Dalston	28,974
Manchester Met – Cornerhouse Manchester	22,836
UCL (+ LSE) – ICA	36,139
Glasgow – Glasgow Film Theatre	26,465
Nottingham Trent – Broadway Nottingham	24,925
Edinburgh - Filmhouse Edinburgh	25,480
UWE - Watershed Bristol	27,900

Each NO Student Campaign Manager (NSCM) was tasked with the following activity:

- Promotional distribution
- Data capture
- Society liaison
- Generating student PR and social media

Each NO Student Campaign Manager received

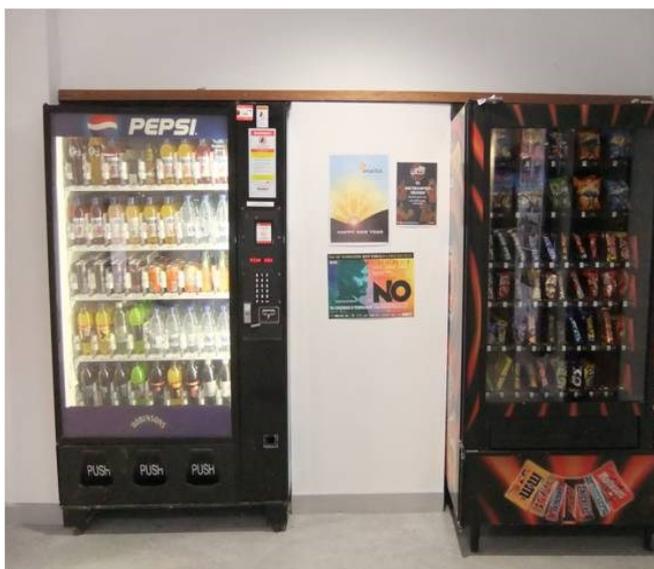
- Flyers x 1,500
- A3 Posters x 50
- Ballot cards x 1,000
- Ballot Box x 1
- Badges x 300

Promotional distribution areas were specifically targeted to reach students who would have an interest in the film e.g. students studying advertising, politics, film.

**Posters** were used to promote film awareness longevity. NSCMs distributed these in relevant faculty buildings and around social areas in halls of residence.

**Flyers** acted as a mechanic to engage with students and create awareness, as well as enabling students who were in a rush and couldn't fill out their data to take the information away with them.

#### Promotional Distribution Photos



**Ballot boxes and ballot box slips** were met with a lot of interest on campus. They acted as a positive talking point throughout the campaign and many students were intrigued as to what they were collecting votes for.

Students liked receiving something physical in return for their data and the badges went down well. It entitled students to a 5 tickets for 4 discount at participating cinemas listed in the table above.

In total 1970 students engaged with the NSCM ballot box campaign by supplying their email addresses, filling in ballot cards, taking a NO badge and potentially having the chance for 1 student in a group of 5 to watch the film for free.

University	NO Student Campaign Manager (NCSM)	Data
London Met	Alyssa Phelan	300
UCL/LSE	Brendan Hamill	300
Nottingham Trent	Kate McCulloch	300
Glasgow	Rory Thomas Ogden	290
Manchester Met	Catherine Hainsworth	270
UWE	Haniyyah Anwar	260
Edinburgh	Sebastian McGinty	250

Valuable learnings were made from using the discount mechanic. It was a challenge to administer with cinemas as some exhibitors had student discount policies in place already which were higher than the “5 for 4” discount model. Some cinemas using the Newman booking system also couldn’t operate a 20% discount for a group of 5 students. Many students would have preferred an individual discount but this would have eroded the box office revenue to a greater degree as any discount would come off the distributor margin. However Network also has the possibility to re-engage with the 1,970 students for the home entertainment release of NO.





Nevertheless the ballot box activity did have a positive effect on NO as “Students were still interested in signing up for more information and actually a lot of journalism students were keen to know more as the film is now being used as a module assessment, where students compare two films together over their media and political content.” Kate (NSCM, Nottingham Trent)

Opening Weekend Box Office at Participating Cinemas (8-10 February)

Universities Targeted + Cinema	Box Office Total
London Met – Rio Dalston	£6,349
Manchester Met – Cornerhouse Manchester	£35,40
UCL (+ LSE) – ICA	£2,339
Glasgow – Glasgow Film Theatre	£3,406
Nottingham Trent – Broadway Nottingham	£2,100
Edinburgh - Filmhouse Edinburgh	£2,634
UWE - Watershed Bristol	£2,667

Source: Rentrak

Universities Targeted + Cinema	Box Office Total
London Met – Rio Dalston (7 day run)	£11,172.00
Manchester Met – Cornerhouse Manchester (7 days + holdover)	£16,872.70
UCL (+ LSE) – ICA (7 days + holdover)	£11,620.00

Glasgow – Glasgow Film Theatre (7 days)	£6,894.00
Nottingham Trent – Broadway Nottingham	£7,224.10
Edinburgh - Filmhouse Edinburgh (7 days)	£6,862.95
UWE - Watershed Bristol (7 days split shows)	£10,597.50

Source: Rentrak

### Student PR Overview

- NSCMs were tasked with obtaining one piece of publicity
- Find main contact at the relevant student newspaper
- Offer writers the opportunity to view and review the film pre release
- If unsuccessful in guaranteeing slot in the university paper, try other popular student literature, radio stations or social network

University	Media Targeted	Result
London Met	Verve Magazine Expose	Unsuccessful
Manchester Met	The Mancunian	Mancunian went to print 15 <sup>th</sup> February (also online)
UCL	Pi Media The Beaver	Pi Media went online 13 <sup>th</sup> February
Glasgow	The Glasgow Guardian GUM Qmunicate	The Glasgow Guardian went to print 7 <sup>th</sup> February
Nottingham Trent	Platform Magazine	Platform Magazine online 8 <sup>th</sup> February
Edinburgh	Student Radio The Student Leviathon The Spurtle	The Student went to print 20 <sup>th</sup> February Student Radio – 2 plugs 22 <sup>nd</sup> February (no sound bite)
UWE	The Western Eye The Epigram	The Epigram went to print 19 <sup>th</sup> February (also online)



# Epigram

Bristol University's Independent Student Newspaper

Monday 18th February 2013

- News
- Features
- Comment
- Letters
- Culture
- Music
- Film & TV
- Science
- Sport

## No-review

Author: Alejandro Palekar Fernández  
February 18th, 2013

- Like
- Tweet
- Submit
- Digg



Pablo Larraín's film is a simple, albeit effective dramatisation of one of the key moments in Chilean history. No deals with the plebiscite of 1988, which allowed Chileans to choose between a further eight years of dictatorship under Pinochet's oppressive regime, or freedom.

The key protagonist, René, played by Gael Garcia Bernal, is approached by the opposition, to design the 'no' campaign, encouraging people to vote against the dictator remaining in power. Allowed 15 minutes on television each day for 28 days – and only due to external pressure – they are forced to come up with a programme that is both didactic and entertaining. René opts for an optimistic approach, focusing on the benefits of freedom and choice rather than criticising the brutality of Pinochet's regime, and the deaths and disappearances it sponsored. This struggle to express, and encourage democratic beliefs, within the context of a dictatorship, is the film's key theme, and is absolutely enthralling.

Diverse political beliefs and opinions are explored through different characters, emphasising the uncertainty and chaos of such a situation. In one instance, René's nanny equates Pinochet's regime with stability, and the plebiscite as unnecessarily breaking the status quo – though this seems unexpected, it helps one understand the various diverging points of view on the matter, and how the dictatorship affected people in different ways, in both its positive and its negative impacts.

Despite its deceptively simple storyline, No delves into deep issues, such as the nature and meaning of democracy, and, through its portrayal of the advertising industry, party politics and political indoctrination.

Moreover, Larraín's decision to use old cameras gives the film a 'vintage' feel, making it seem like it really

**Follow Us:**

Facebook | Twitter | YouTube

**@EpigramPaper**

RT @Bristol152: firstly aha @EpigramPaper who have a new exciting issue out today! about 6 minutes ago

Our housing special is out! Find it on campus today and in halls tomorrow. about 16 minutes ago

RT @e2Travel: Travel meeting RIGHT now in Refectory mm yeah about 55 minutes ago

---

**Popular** | Commented

Joyce Vincent: the woman who wasn't there  
Epigrams in defence of Miranda  
Interview: Frightened Rabbit  
Sports chief secret lobbying of elite captain draws backlash  
Worth risking Stalin for instant brains?

# PI media

Student publications of UCL since 1945

π online  
π tv

π magazine



**Football match report: UCL 4's 1 - 0 UCL 5's**  
Sarah Chen reports from Shenley



**Have tuition fees risen forced British students into Europe?**  
Education in Europe



**The UCL Journal Of Law and Jurisprudence**  
20 year milestone

Home - Magazine - Film

## Review : NO

[ 12 February 2013 | Nathan Crouch ]



The setting is Chile, the year is 1988. Finally conceding to international pressure, brutal dictator General Augusto Pinochet is forced to hold a referendum on whether he should remain in power, with the citizens of Chile called to the ballot boxes to vote simply with either yes or no (SI or NO). In the run up to this plebiscite, there will be an advertising campaign from both sides of the SI/NO divide, with each given a fifteen minute slot every evening to argue their case on international television.

Pablo Larraín's new film, NO, deals with the concluding chapter of Pinochet's fifteen year reign of terror, but this is far from a cinematic portrayal of atrocity akin to what we are used to seeing in depictions of dictatorship such as The Last King of Scotland or Downfall. Instead, Larraín chooses to focus on the light at the end of the tunnel by pushing Pinochet into the background. In his place, bringing us face to face with the people responsible for running the advertising campaign that sought to convince the people of Chile to vote NO.

Google Custom Search

- Home
- What is PI?
- PI in Print
- Get Involved
- Contact
- Useful Links

Most Recent | Most Popular | PI TV

1. London Student editor: Katie Lathan
2. London Student editor: Oscar Webb
3. Have tuition fee rises forced British students into Europe?
4. The UCL Journal Of Law and Jurisprudence
5. Democracy and Communications Officer: Is Ben McCabe able to win your vote?
6. Democracy and Communications Officer: Is Dan Wernham your man?
7. Activities and Events Officer: Will Dumbledors' Chen magic her way to the top?
8. Activities and Events Officer: Yes we Khan?
9. Do we need the label BME?
10. Football match report: UCL 4's 1 - 0 UCL 5's

Find us on Facebook



## Film



**'No'**  
 Posted on Feb 13, 2013

**Money-spinning movie franchises**  
 Posted on Feb 13, 2013

**Preview: 'Trance'**  
 Posted on Feb 13, 2013

### Features

**Money-spinning movie franchises**  
 Dan King discusses Hollywood's franchise fetish... [Read more](#)

**Awards season brings fresh controversies**  
 Dylan Woggen looks into a recurring theme of this year's awards season... [Read more](#)

**Preview: 'Trance'**  
 Robbie Davidson previews Danny Boyle's latest directing venture since London 2012... [Read more](#)

**Mamma Mia! Here we go again...**  
 Sophie James tells us why we won't just be singing carols this Christmas... [Read more](#)

**Reviews: Zero Dark Thirty**  
 Mark McGrath looks at the controversial Zero Dark Thirty... [Read more](#)

**Reviews: 'Lincoln'**

### A Year In Film

**A Year In Film: 1969**  
 Andrew Home takes us through the film landscape of 1969... [Read more](#)

**A Year In Film: 2006**  
 Faye Broadbent chooses 1960 as this week's year in film... [Read more](#)

**A Year In Film: 2006**  
 Lloyd Hammett guides us through his favourite year in film... [Read more](#)

**BAFTA 2013: Best Actor and Best Actress**  
 Dylan Woggen and Sophie James guide us through their predictions for Best Actor and Actress... [Read more](#)

**Cornerhouse Pick of the Week**  
 'No'  
 This week, our Cornerhouse Pick is Chilean director Pablo Larraín's 'No'... [Read more](#)

**Mailing List**

Subscribe to our mailing list

email address

[Subscribe](#)



**@TheMancunion**

[The Mancunion](#)  
 THEMANCUNION  
 Live session: To Kill A King - 'Cold Skin' > The Mancunion mancunion.com/2013/...  
 yesterday · reply · retweet · favorite

[TheMancunion](#)  
 Debate: Should Manchester vote for the inanimate carbon rod as NUS president? > The Mancunion mancunion.com/2013/...  
 yesterday · reply · retweet · favorite

[TheMancunion](#)  
 Library thefts double in just one year > The Mancunion mancunion.com/2013/...  
 yesterday · reply · retweet · favorite

[TheMancunion](#)  
 2/2 for all the latest news, as well as...

# PLATFORM

Nottingham Trent Students' Union's Official Student Magazine



## Review: NO (Larraín, 2012)

Posted on Friday, February 08, 2013 in Culture & Ents, Film, Film Reviews.

Gael García Bernal plays René Saavedra, a cynical but gifted ad man who is persuaded to take charge in producing the 'NO' campaign – 15 minute television segments that attempt to get people to vote against Augusto Pinochet's continued dictatorship in Chile.

The first thing that hits you about NO is the slightly fuzzy off-colour camera that seems to have been used to film it. At first this is jarring, but its effect soon becomes apparent as you feel exactly like you're watching a documentary or report from the time. The authenticity bleeds into the rest of the film, making the characters, the humour and most of all the tension all very real and relatable.

Considering how dark this period in Chile's history was, Larraín manages to extract a lot of humour from it, much in the same way that the 'NO' campaign itself didn't just stick to the very serious and tragic matters of the dictatorship.

Bernal manages to blend into the sub-realism of the film, (throwing temper tantrums when he's not in control of the project) while still maintaining enough 'leading man' charisma to carry the audience's attention through some of the films dryer politics. The supporting cast are also exemplary, providing humour and drama in equal weight where it is needed.

Informative, funny and enjoyable, NO is worth seeking out in its limited release; the result is

**What's Platform?**

Platform Magazine is the official student magazine of Nottingham Trent University, produced monthly by Nottingham Trent Students' Union.

**Find out more:**

- [About Platform](#)
- [Read Platform](#)
- [Contribute to Platform](#)
- [Contact Us](#)
- [Back Issues](#)
- [Competition Rules & Regulations](#)
- [Advertising with Platform 2012-2013](#)
- [NTSU & The Facts](#)

**Platform Magazine**  
**PlatformOnline**

OfficialPatches: Its days like these when you need a moses #seriousdownneeded; In other news, I am so proud to be a Ranagade after todays showing #1st!art  
 19 hours ago · reply · retweet · favorite

PlatformOnline @NTUfirenegades are playing Loughborough today at Clifton campus on the front field. Come show your support! #renegades  
 22 hours ago · reply · retweet · favorite

TheBurningCrowsCrewing! Here's an

[Join the conversation](#)

**facebook**

**Platform Magazine**

[Like](#) 2,350

London based student outlets were given the chance to see NO at press shows along with the NSCMs. Digital screeners were supplied to student media outlets.

### NSCM Social Media Campaign

NSCM's created a local online presence using popular social networking sites such as Facebook or Twitter. They informed students about the film which meant more than just sharing a post from The Guardian or NO's Facebook page. We wanted our students to upload personal content.

Tasks included:

- Creating engaging content in their posts to intrigue student colleagues
- Informing students where our NCSMs would be distributing materials on the day
- Driving students towards their local cinema to watch the film



### NSCM Film Society Liaison

NSCMs were tasked to get in touch with the president of the Film Society plus other relevant university societies.

They explained what they were promoting and arranged meetings to show them a trailer for the film as well as to distribute flyers and discount badges.

With regards to the Film Society, once the film had stopped running at their local cinema, they aimed to secure a screening for NO at their university via BFFS

Email correspondence was monitored to keep a track on the NSCM's persistence in getting hold of the societies they were aiming to contact. This was a tricky process as many of the societies are student led and run on a voluntary basis.

### London Met stopped running its film society

A meeting made with the head of the **Politics Society** to show the trailer and give out discount badges after the data collection

**Politics Exposed** shared with Queen Marys University, showed trailer and collected data (40 students attended.)

## **UCL**

**UCLU Film Soc** watched the trailer and are keen to book NO. Film Soc have been supplied with BFFS details  
As a back up option the NSCM attended a **South American Society** meeting with PHD student on Tues 12<sup>th</sup> Feb where the film was discussed and the trailer shown.

## **Manchester Metropolitan University**

MMU Film Society saw the trailer

Offered a good setting for collecting data and ample opportunity to take lots of pictures and discuss the film.

## **University of Glasgow**

Politics society and the Film Society welcomed a meeting with CM

Both societies watched the trailer.

## **Nottingham Trent**

The Silver Screen proved unresponsive

Met with **Spanish society** to show trailer + hosted large meeting with the Marketing course

## **Edinburgh University**

Film Society, South American Society responded positively

Trailer was shown and materials distributed at two Edinburgh University society events

## **University of West of England**

UBFS and Hispanic society both saw trailer

Attended meetings with Film Society, and Hispanic society where the trailer was shown on both occasions.

All NSCMs approached their contacts at the Film Society for the second meeting to encourage the film to be seen and present on campus

## **Learnings**

Screenings proved an excellent way of getting the NSCMs excited and passionate about NO as they could then talk about the film in a greater depth. This knowledge then allowed the NSCMs to tailor the opening conversation depending on the kind of student they were talking to e.g. Political opening outside politics lecture etc.

Screenings and screeners were also good for enticing student press. Feedback from NSCMs shows that student media don't often get the chance to view a film before release so this led to many NSCMs being able to generate coverage.

## **Timings**

Getting hold of press contacts and heads of societies plus maintaining a relationship proved to be a lengthy process, therefore the campaign should have started in December rather than in January 2013. Network also had to screen each of the NSCMs and the quality of some of the initial pool were not deemed suitable so this also had a delay on the start of the campaign. There was a high interest from student writers when approached. If reviews didn't run in student media this was because print deadlines had been missed and space had already been allocated

## **5 for 4 Ticket Offer**

**5 tickets for the price of 4** - Students reaction was mixed to this offer as it relied on 5 friends going to the cinema. They are somewhat spoilt with offers and are used to money off / 2 for 1 etc.

## **Social Networking**

Proved to be an excellent method of promoting the film and meant the NSCMs were able to target a wider community including friends outside university.

Campus Overall Cost:

**7 x NSCMs at 7 universities working 24hrs each over a 2 week period prior to release date 8th February**

	<b>Costs</b>
Set up & Recruitment	£2,000
Management	£735
Rep Fees	£1,890
Feedback	£500
Expenses	£210
Facilitation Fees	£1,050
10,500 x A6 flyers	£295
350 x A3 posters	£235
7,000 x perforated vote card	£390
2,000 Pin (discount) Badges	£390
7 x Ballot Boxes	£700
<b>Total</b>	<b>£7,695</b>

## 2. Way to Blue (WTB)

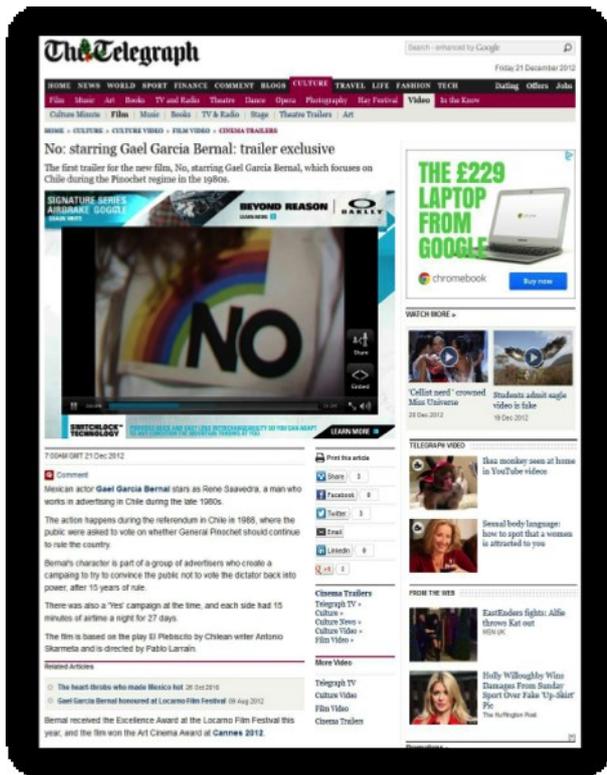
WTB were briefed to provide an online media relations service for NO. This would allow Network's in-house press team to focus on halo activity such as long lead features, TV interviews, radio interviews plus wider social media initiatives and media partnership activity with Amnesty International UK. WTB started prepping the campaign at the beginning of December. WTB were briefed to focus on

- Trailer and clip placement with online outlets
- Feature placement with digital media
- Junkets with Gael Garcia Bernal and Eugenio Garcia for their London visit
- Competitions in lieu/to enhance online editorial where applicable
- Generate editorial for the VOD release

### WTB Online Campaign Highlights

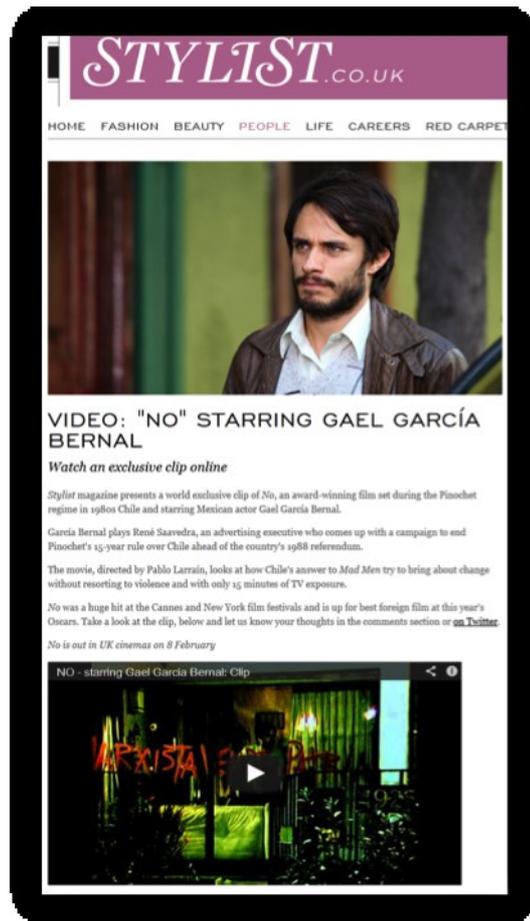
£437,189 of coverage where data available for websites (based on MEC agency data supplied to WTB, a media planning and buying agency).

Way To Blue exclusively launched the NO trailer with the Daily Telegraph on Friday 21<sup>st</sup> December 2012



The agency placed 7 exclusive clips and a Pablo Larrain featurette with sites listed below

Media	Mechanic	Result	Unique Users
Daily Record	Exclusive Clip	Movies HP, Entertainment HP	261,702
Stylist	Exclusive Clip	HP, People HP, Twitter	340,000
Orange	Exclusive Clip	HP, Twitter	3,600,000
Guardian.co.uk	Exclusive Clip	Film HP	77,931,138
Total Film Online	Exclusive Clip	HP, Facebook, Twitter, Tumblr	2,490,000
The Huffington Post	Exclusive Clip	Ents HP	3,284,000
Female First	Exclusive Clip	HP, Twitter	2,800,000



Interview placement was secured with media including Empire Online, GQ and i-D Online following the press junket day in London with Gael Garcia Bernal and Eugenio Garcia on 30<sup>th</sup> January 2013 (one of the 2 composite characters Gael plays in NO)

Media	Mechanic	Result	Unique Users
<b>i-D Online</b>	GGB Interview	HP, Film HP, Facebook, Twitter	250,000
<b>GQ Online</b>	GGB Interview	HP, Film HP, Facebook, Twitter	700,000
<b>Empire Online</b>	GGB Interview	HP, Interviews HP	2,100,000
<b>The Huffington Post</b>	GGB Interview	Ents HP	3,284,000
<b>BBC News Online</b>	GGB Interview	Ents & Arts HP	N/A



WTB created an infographic in conjunction with a designer and placed exclusively with Media Guardian



Over 30 review placements were secured with sites including Cinevue, Screenjabber and theartsdesk.com



## Review Coverage across Online Outlets

Media	Mechanic	Result	Unique Users
Candid Online	Review	HP, Film HP, Facebook, Twitter	N/A
Cine-Talk	Review	HP, Reviews HP	18,372
Cine-Vue	Review	HP, Reviews HP, Facebook, Twitter	N/A
Close Up Film	Review	DP	N/A
Contact Music	Review	DP	N/A
Digital Spy	Review	Reviews HP	13,000,000
Electric Sheep	Review	DP	N/A

Empire Online	Review	HP	2,100,000
Eye For Film	Review	Film HP	N/A
Filmalutation	Review	HP, Twitter	10,892
Film4	Review	DP	500,000
Filmoria	Review	HP, Reviews HP, Twitter	500,000
Fourth and Main	Review	DP	N/A
God is in the TV	Review	DP	N/A
HeyUGuys	Review	DP	690,990
IndieWire	Review	Reviews HP	N/A
Indie London	Review	DP	30,570
i-Flicks	Review	DP	N/A
I Heart the Talkies	Review	Facebook, Twitter	30,570
Live For Films	Review	HP, Reviews HP	13,248
Metro.co.uk	Review	DP	5,227,000
Screen Jabber	Review	DP	N/A
New Statesman.com	Review	Culture HP, Film HP	23,000
The Fan Carpet	Review	Reviews HP, Facebook, Twitter	108,840
Guardian.co.uk	Review	Film HP, DP	70,566,000
The Hollywood News	Review	HP, Reviews HP, Twitter	30,000
The Moviejerk	Review	Reviews HP, Facebook	8,460

## VOD Online Coverage

WTB created online awareness for the exclusive 2 week VOD release online through news stories, the seeding of the NO infographic and placement of competitions.

Media	Mechanic	Result	Unique Users
The Hollywood News	VOD Release	HP, Facebook	30,000
Entertainment Focus	VOD Release	Film HP, Twitter	N/A
Glass Magazine	VOD Release	HP	N/A
Sky Movies	VOD Release	Twitter	40,654 followers
Film News	VOD Release	DP	N/A
UK Film Review	VOD Release	Twitter	N/A
Flick Direct	VOD Release	HP, Ents HP, Twitter	N/A
Female First	VOD Release	Ents HP, Competitions HP	2,800,000
Entertainment Focus	VOD Release	Competitions HP	N/A

WTB generated a significant amount of coverage for NO's traditional theatrical release but this was not replicated in the VOD campaign. This was due to the fact that we could not tag both theatrical and VOD dates. Originally NO was due to be available via Curzon on Demand and iTunes on 25<sup>th</sup> February. Due to the producers of the film being nervous about piracy and the affect that VOD might have on the US market where the film had been nominated for an Oscar, clearance for the 2-week exclusive VOD release was not given to take place until after the Oscars on 8<sup>th</sup> March 2013. This meant that the agency could not push the VOD window simultaneously.

### Mymovies.net £500

The video content provider were given the official trailer plus 6 clips to place as part of NO's theatrical campaign. The campaign commenced on 25<sup>th</sup> January and ended on 15<sup>th</sup> February.

The trailer contained a call to action for film lovers to catch NO at UK cinemas from 8 February.

Mymovies.net did deliver 18.957 trailer and clip views over the course of 3 weeks across a range of digital outlets such as:

- MSN Movies (home page)
- MSN Movies – Trailers & Clips, Movie News, Future Movies
- NME.com – Film & TV
- Orange Wednesdays – Film Trailers
- Total Film – Latest Videos
- Virgin Media – Trailers, Features & Clips
- MSN Video – Entertainment Highlights

- The Independent – Review (Embeds)
- “Must See Trailers” – Den of Geek, Eat Sleep Live Film, The Hollywood News, Empire Cinemas, Movies@, Movie Farm, Cult Box, Blogomatic3000!, Bright Shiny News

Using mymovies.net did prove to be a cost-effective way of reaching a wide range of the target market. Unfortunately details of the titles availability on iTunes and Curzon on Demand could not be included due to the change in VOD date.

**Advertising Campaign for VOD**

To support the VOD release of the film, a digital campaign was booked and supported Network’s in-house social media channels. Curzon on Demand and iTunes each gave front-page support to the release.

**YOUTUBE (£3,000, 8<sup>th</sup> – 21<sup>st</sup> March)**

An estimated 20,000 views were booked for YouTube pre-rolls ads – these played for 5 seconds before the viewer skipped to their video searched. These were age, interest and geo-targeted, focusing on locations where NO was not screened. Two videos were created (iTunes and Curzon asked not to have each others’ logos on the same creative), each starting with the appropriate logo which would click through to iTunes or Curzon on Demand.

In the five seconds before the ‘skip ad’ option appeared we also included 2 of the film’s key selling points: The Oscar nomination:



And Gael himself:



The final results were as follows:

Impressions	Views	Cost Per Click (C.P.C.)	Clicks
237,975	22,215	£0.11	3614

According to our media buying agency Target, this campaign for NO out-performed similar titles which usually have a C.P.C. of £0.12

**FACEBOOK (£2,999.29, 8<sup>th</sup> – 21<sup>st</sup> March)**

Targeted side ads and promoted posts were used to reach Gael Garcia Bernal fans, Latin American movie fans, fans of the latest Best Foreign Language Film Oscar nominees and fans of Gael Garcia Bernal films (like Y Tu

Mama Tambien). The posts were hosted by the current NO fan page which we created for the release (obviously existing fans were not targeted) and linked to Curzon on Demand or iTunes, as appropriate.

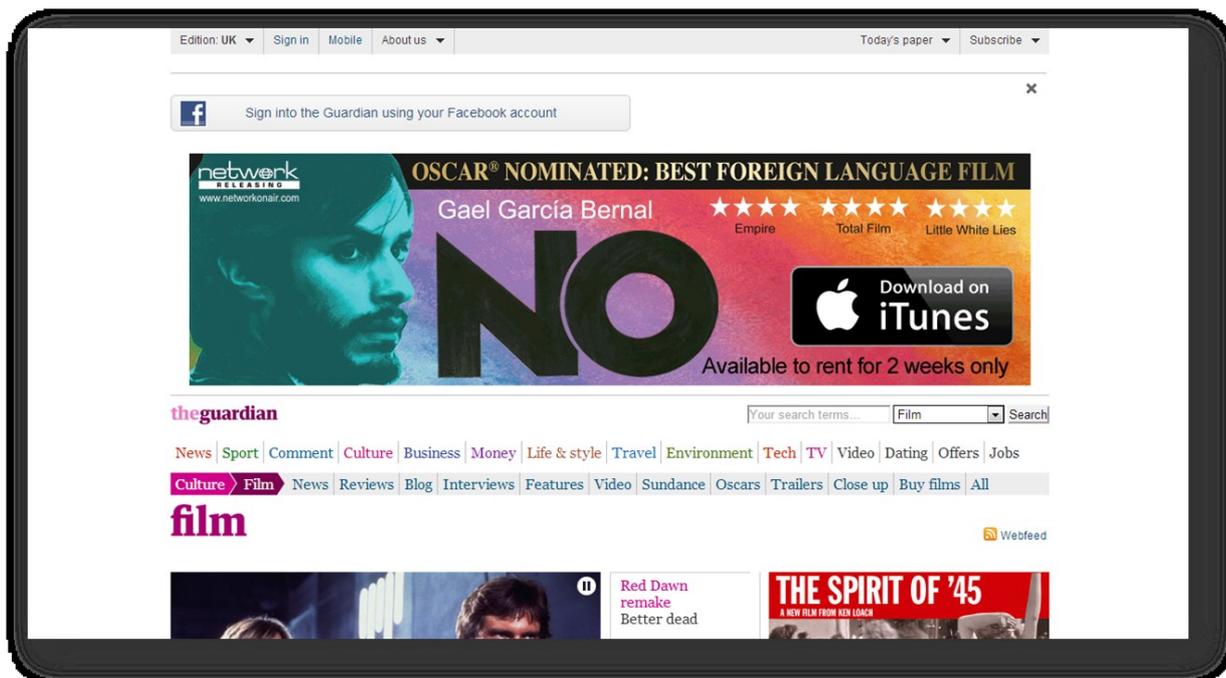


Impressions	Views	Cost Per View (C.P.V.)	Likes
995,945	2625	£0.21	55

According to our media buying agency Target this campaign out-performed similar films which have a C.P.C. of £0.30-£0.40.

### GUARDIAN ONLINE (£4,000, 8<sup>th</sup> – 21<sup>st</sup> March)

Two superheader banners were booked for the Film section of the Guardian's website. Each clicked through to iTunes / Curzon on Demand, as appropriate:



Impressions	Clicks	Click Through Rate (C.T.R.)
150,635	672	0.44%

According to our media buying agency Target similar films have a C.T.R. of 0.25% so this outperformed expectations

### VOD WINDOW: ITUNES AND CURZON ON DEMAND

Network was the first UK distributor to benefit from having a short window between the theatrical and 2-week VOD

streaming window via the iTunes platform. The challenge posed by this is that there is currently no premium pricing structure in place which matches a cinema ticket price. Therefore NO had to be offered at the highest possible rental price normally associated with video releases on the platform which were £4.49 HD and £3.49 SD. Curzon on Demand had to price match iTunes.

#### Platform: Itunes

Date	Units Sold
<b>W/c 4 March</b>	
Standard Definition	217
High Definition	169
<b>W/C 11 March</b>	
Standard Definition	311
High Definition	194
<b>W/C 18 March</b>	
Standard Definition	60
High Definition	46
<b>Total Units</b>	<b>995</b>

#### Platform: Curzon on Demand

Date	Units Sold
<b>W/c 4 March</b>	
Standard Definition	N/A
High Definition	63
<b>W/c 11 March</b>	
Standard Definition	N/A
High Definition	82
<b>W/c 18 March</b>	
Standard Definition	N/A
High Definition	14
<b>Total Units</b>	<b>159</b>

Film only available on HD via Curzon on Demand

### OVERALL PERFORMANCE OF RELEASE

#### Theatrical

The combination of activity selected which ran in tandem with Network Releasing's in-house own efforts made NO the arthouse hit of February 2013 and has catapulted the film into one of the Top 10 performing Latin American films in UK box office history. The film has taken over £341,000 to date as of May 2013. However a lot of the success must also be attributed to other variables including the poster underground campaign and multi-layered approach targeting specific groups which extended beyond the support provided by the BFI. This includes a high profile media partnership with Amnesty International UK backed by Gael Garcia Bernal, which meant that NO was top of the news agenda for a 24-hour period on 30 January with major news stories appearing on Newsnight and Channel 4 News. The film's box office success would also have been driven by significant print feature coverage and positive reviews from the majority of film critics. This was despite the film only opening in 15 cinemas and playing in 35 venues at its widest point (12 February – 21 Picturehouse Cinemas as part of Discover Tuesdays). Other contributing factors would include the Oscar nomination, Gael's star power and the true story element of NO. Agency activity from Campus has also supplied us with valuable data capture information which we can use for promotion of the film for the home entertainment release.

#### British Federation of Film Societies Bookings

Ahead of NO's release the BFFS predicted that they would be able to deliver bookings to 10 community cinemas to follow the traditional theatrical release. The BFFS exceeded expectations by booking the film at 15 venues. Working with the BFFS at an early stage helped generate the interest in booking the film.

## **2-Week VOD Window**

Curzon on Demand had predicted a minimum 500 views and our projection for iTunes was 2,000 rentals. Despite the lower price points across both platforms as iTunes does not have a premium price for film titles which matches Curzon on Demand prices, the results did not meet our expectations. The digital advertising spend was allocated to areas where the film did not play in order to reach film-lovers who might not be able to see the film at their local cinema. Despite a heavyweight marketing and publicity campaign which should have had a halo effect on the VOD window, this was not the case. Significant online publicity, promotion and social media did drive people into cinemas but it looks like the target market identified for NO prefers the real cinema experience. One interesting question raised is what impact either synching day and date would have had for all viewing methods and whether it would seriously have eroded the theatrical box office given the massive price differential between cinema tickets and online viewing platforms. Nonetheless working with both Curzon and iTunes was a valuable experience. It demonstrates that there is an arthouse market on the latter platform willing to pay for foreign, subtitled content

## **CONCLUSION**

The aim was not to allocate all spend to one aspect of the release (theatrical or digital) and a careful selection of agencies and activity meant that we managed to deliver a heavyweight campaign for an arthouse film targeting different audiences, allowing them to see the film where they would want to – in cinemas, at their community cinema or on demand. The film was a major success and it is now one of the Top 10 performing Latin American films in UK box office history (the film has taken £341,000 at UK cinemas to May 2013) but the ad spend for VOD in relation to the return on investment shows that it was not a viable model for this film. This does pose the question, how do foreign film audiences prefer to view their selected film? The answer in the case of NO is at cinemas, but there is also a demand to see it at community cinemas where people might not otherwise be able to see it and to a lesser extent online.