Effectiveness and Role of Film Trailer to Attract Audience: A Study on the Perspective of Bangladesh

Mamunor Rashid

Abstract

Film trailers play a significant role within the film industry, functioning as a potent marketing tactic aimed at captivating viewers and cultivating excitement for forthcoming releases. The present study aims to investigate the efficacy and functions of film trailers in captivating viewers, with a specific emphasis on the Bangladeshi setting. The present study employed a mixed-method methodology. A purposive sample approach was employed to select six films that were released throughout the two Eid festivals in the year 2022. The theoretical framework employed in this study is the Uses and Gratification Theory. This study investigates the influence of film trailers on audience engagement, preferences, and decision-making processes in the context of cinema consumption within the Bangladeshi market. This study seeks to illuminate the impact of film trailers on audience expectations and subsequent viewing experiences by conducting a thorough analysis of diverse film genres and audience demographics. The results of this study are anticipated to offer significant perspectives for filmmakers and marketers, empowering them to optimize the content and methods of film trailers in order to boost audience appeal and ultimately contribute to the expansion of the film industry in Bangladesh.

Keywords: Effectiveness, Digital Marketing, Film, Trailer, Audience, Bangladesh

1. Introduction

The billion-dollar film industry promotes new films with "film trailers". A film's business potential should be assessed before production (Jerrick, 2013). Movie trailers are brief promotional videos broadcast in theatres to hype upcoming releases. The movie trailer is the campaign's main draw and essential promotional tool. A trailer's aesthetic attractiveness is as important as its other duties because it promotes a film (ACC Web Academy, 2022). Movie trailers promote upcoming films. This happens before the intended audience receives the goods. We can communicate in many ways. This comment seems like a good place to start discussing movie trailers because they are presented on so many channels in so many countries. (Business Bliss Consultants, 2018). Movie trailers are brief clips used to promote full-length films and attract audiences. The trailer for a film announces its release date, teases its plot without spoiling it, and features the

director, screenwriter, and producers. Instead of revealing nothing about the picture, a fast-paced, action-packed trailer will attract pre-sold audiences. Successful trailers will generate online buzz and attract a worldwide audience that has bought tickets, earning a lot at the box office (Masterclass, 2021).

Every movie trailer has a formula and message. The film's genre, either through scenes or plot and cast. To define the narrative, interstitials display "loyalty," "betrayal," and "crime" but reveal little. In the trailer, interties connect the first and second narratives (Vollans, 2014). The trailer's intercutting of story dialogue and character introductions reveals the film's genre and selling point. Focusing on personalities and stories makes the activity feel equal. A voiceover introduces significant film actors at the end of the footage. Names and rapid gunshots are synchronized. Montages often use such sequences (Srinivasan & Hanssens, 2009). The word "montage sequence" refers to a group of connected photos ordered for a specific purpose. Instead of giving the illusion of natural continuity, the sequence emphasizes unique footage presentation. The actors appeared in this footage as their names were shouted in the Pulp Fiction trailer. Several film scenes were shown quickly. The trailer effectively promotes the genre and stars but doesn't reveal anything about the story (Ollas, 2018).

2. Background of the study

A montage sequence is a set of photographs ordered for a specific purpose. The sequence emphasizes video presentation over natural continuity. This montage shows the actors' names being read in the Pulp Fiction trailer. Multiple movie portions were shown simultaneously using this technique. The trailer promotes the genre and actors well without revealing anything about the story (Ollas, 2018).

A movie trailer is usually assigned to "The Adventures of Kathlyn," which premiered in New York in 1912 (Kernan, 2004). Early trailers were more like ads because the name "trailer" didn't exist. The movie's ending teaser, "Does she escape the lion's pit?" was a cliffhanger. Expect the spectacular chapter next week!" Exhibitors first marketed films, then studios formed advertising units (Joshi and Hanssens, 2009). These sections created silent and classical-era posters and other advertising for theatres in press books. Advertising departments created classical-era marketing techniques. MGM's promotional programmes became the norm for movie advertising. In contrast, trailers were developed in 1912 but not widely used until a few years later (Johnston, 2009).

Within a decade, the advertising campaign became the most essential part of the

film industry. In the past, only the trailer evolved in response to feature film length and quality. Classical trailers used voice-over narration over cinema footage and text over the image with hard-sell taglines to promote the movie because silent films were too short. An ancient movie with aggressive taglines was illustrated (Horváth and Gyenge, 2018). By 1915, print ads, press books, posters, promotional tie-ins, and celebrity premieres dominated promotional techniques. Hollywood employed posters, radio, newspapers, and television to sell before the internet (Hills, 2002). These behaviors were constant and familiar to Americans until 1995 when media and advertising changed drastically and introduced a new advertising method. This strategy was called internet promotion.

In the summer 1995, media and advertising executives called the internet the "new frontier" in film creation (Finsterwalder et al., 2012). What attracts social cultures are visuals and free event samples? Internet has a big role. Even though the internet has been present since the 1960s, text-based applications dominated. In the late 1990s, quicker connections allowed marketing and advertising to a large audience on a new platform. The Internet facilitates communication inside and between social cultures (Hesford, 2013).

Trailers can be downloaded, watched online, or downloaded to mobile devices. Companies compete equally because websites can be developed fast. This just makes some websites more popular (Modig et al. 2014).

3. Research question

Three research questions were utilized to carry out this investigation.

I. What is the purpose of utilizing a trailer for the promotional campaign of a film?

II. What analysis of the promotional strategies employed by the trailer to generate interest in the movie?

III. What factors contribute to the popularity of trailers in contemporary society?

4. Research Objectives

The current investigation attempted to accomplish three goals.

I. To determine whether or not film trailers are effective;

II. To investigate the function of film trailers and how they attract an audience; and

III. To identify the most recent film marketing strategy employed by Bangladeshi movie studios.

5. Methodology

The current study utilized a mixed methods design, incorporating both quantitative and qualitative data, to provide a full understanding of the contextual aspects surrounding a movie trailer from Bangladesh. Sampling is a research process that entails the deliberate selection of a limited number of things, as opposed to a large sample of humans. A research study was undertaken to examine and assess film trailers originating from Bangladesh. The process of selecting trailers was conducted in a random manner, with careful consideration given to the characteristics and criteria of the study. The filmmakers' objective is to appeal to a broad demographic by placing emphasis on two significant Muslim religious observances, specifically Eid al-Fitr and Eid al-Adha in the year 2022. A comprehensive analysis was conducted on a total of six films, comprising three films from the Eid-ul-Fitr release and three films from the Eid-ul-Adha slate. The films under consideration encompass the subsequent titles: The individuals mentioned in the text are Golui, Shaan, Paap Punno, Poran, and Din, who are referred to as "The Day." Furthermore, the inclusion of the film entitled 6. Hawa can be attributed to its selection as a randomly chosen entrant.

6. Theoretical Framework

This study was carried out utilizing the framework of Uses and Gratifications. This study investigates the media consumption patterns of the general population. Media consumers actively select and utilize media, in line with the concept of Uses and Gratifications (McQuail, 1994). Individuals employ various forms of media with specific intentions and actively participate in the process of communication. The concept posits that media consumers actively seek out the media channel that most effectively fulfils their specific preferences and requirements. The fundamental principle underlying the uses and gratifications theory posits that users possess alternative methods for fulfilling their needs. The examination of media use is approached from a humanistic perspective, namely through the lens of the uses and enjoyment hypothesis. The contention posits that individuals who engage with media possess the autonomy to determine their usage patterns and the subsequent impact it will have on their lives. According to proponents of an optimistic perspective, the media has the potential to offer both entertainment and educational value. The uses and gratifications paradigm is a topic of investigation within the field of media impact studies, as recognised by media specialists. In the early stages of communications research, a comprehensive strategy was established to investigate the incentives that effectively captivate audiences. In order to satisfy

their individual and collective requirements, individuals necessitate access to media and resources (Cantril, 1942).

7. Literature Review

According to Hixson (2006), movie marketers rely on trailers more than any other form of advertising to pique people's interest. According to Hixson (2006), widespread exposure to the caravan is essential. According to Hesford (2013), a commercial trailer is a "evocative product" that can elicit a wide range of responses from its audience. Trailers might confuse consumers because they appear to reveal too much or highlight only the best features of the product (Hesford, 2013).

The purpose of releasing a trailer before of the movie's official debut is to generate buzz and keep potential viewers interested until the film is complete and ready for distribution. How successful a film is in theatres could be influenced by how much attention it receives throughout its marketing campaign. The marketing plan for a film considers all facet of the transaction from beginning to end (Joshi & Hanssens, 2009). This plan encompasses a wide range of channels for the promotion, dissemination, and advertisement of full-length motion pictures.

Advertising for full-length films began around the time there was an increase in both the number of movie theatres and the number of competing releases. The distributors and theatre owners knew they had to advertise their films if they wanted people to go see them. Exhibitors advertised their films with posters, pamphlets, and even barkers who would shout details into people's windows. It became clear after 1908 that exhibitors had to sell something if they wanted to compete for the attention of the public with one another (Srinivasan & Hanssens, 2009).

In the early 1970s, a movie's advertising budget might have even outspent its production budget. The way films are consumed has evolved alongside the proliferation of new technology, from television to video to DVDs to digital downloads. In addition, they have altered the methods of advertising films, with several studios utilising multiple platforms (Ollas, 2018).

Batman Forever (1995) was the first major Hollywood film to employ a website as the centrepiece of its marketing effort. The advent of television appears to have affected the film industry in much the same way as the internet may influence TV commercials. Additional information regarding the film's places, storylines, and textual narrative may be found here (Vollans, 2014). This type of advertising has evolved into a more interactive activity that involves the audience in the filmmaking

process. Based on my investigation, It can be saied that promotional marketing methods have developed to account for the advent of new channels as well as the general development of society. There has been a rise in the usage of effective and novel promotional strategies.

8. Results and Findings

Table No 1: Most Viewed Trailer of Hollywood Films

SN	Films Name	Type	Views (millions)	Release date	Production House
1.	Spider-Man: No Way Home	Teaser trailer	355.5	August 23, 2021	Sony Pictures Releasing
2.	Avengers: Endgame	Teaser trailer	289.0	December 7, 2018	Walt Disney Studios
3.	Avengers: Endgame	Official trailer	268.0	March 14, 2019	Walt Disney Studios
4.	The Lord of the Rings: The Rings of Power	Teaser trailer	257.0	February 13, 2022	Amazon Studios
5.	Avengers: Infinity War	Teaser trailer	230.0	November 29, 2017	Walt Disney Studios
6.	The Lion King	Teaser trailer	224.6	November 22, 2018	Walt Disney Studios
7.	Thor: Love and Thunder	Teaser trailer	209.0	April 18, 2022	Walt Disney Studios
8.	It	Teaser trailer	197.0	March 29, 2017	Warner Bros. Pictures
9.	Avengers: Infinity War	Official trailer	179.0	March 16, 2018	Walt Disney Studios
10.	Mulan	Teaser trailer	175.1	July 7, 2019	Walt Disney Studios

Source: (https://en.wikipedia.org/wiki/List_of_mostviewed_online_videos_in_the_first_24_hours)

The table (2) provides information regarding the viewership (measured in millions) of teaser and official trailers for a selection of popular films, along with their respective release dates and production companies. The presented data provides insights into the level of popularity and anticipation associated with teasers and official trailers across a variety of films. This observation underscores the prevailing influence exerted by prominent production companies such as Walt Disney Studios and Sony Pictures Releasing, particularly within the realm of superhero films. Furthermore, this analysis highlights the substantial influence exerted by existing franchises such as Spider-Man, Avengers, and The Lord of the Rings in generating a considerable number of views for their respective trailers.

Table No 2 : Most Viewed Trailer of Bollywood Films

SN	Movie Name	Type	Views (Millions)	Release Date	Production House
01.	KGF Chapter 2	Official trailer	266.3	Jan 7, 2021	Hombale films
02.	War	Official trailer	134.1	Aug 27, 2019	Yash Raj Flims
03.	Baaghi 3	Official trailer	127.6	Feb 6, 2020	Star Studios
04.	Baahubali 2 The Conclusion	Official trailer	125.1	Mar 16, 2017	Dharma Productions
05.	Zero	Official trailer	123.8	Nov 2, 2018	Red Chillies Entertainment
06.	Housefull 4	Official trailer	121.6	Sep 27, 2019	Star Studios
07.	Sooryavanshi	Official trailer	112.7	Mar 2, 2020	Reliance Entertainment
08.	Thugs Of Hindostan	Official trailer	111.0	Sep 27, 2018	Yash Raj Flims
09.	Kabir Singh	Official trailer	107.3	May 13, 2019	T-Series
10	Shamshera	Official trailer	106.6	Jun 24, 2022	Yash Raj Flims

(**Table Source:**
https://www.sacnilk.com/entertainmenttopbar/Most_Viewed_Indian_Movie_Trailers_On_Youtube?hl=en)

Table (2) ranks the top 10 films based on the number of times their official trailers have been viewed, along with their respective release dates and production companies. The data indicates the notoriety and audience engagement of each trailer across multiple online platforms. The official trailer for "KGF Chapter 2," released by Hombale Films on January 7, 2021, has garnered an impressive 266.3 million views. In close pursuit are notable films such as "War," "Baaghi 3," and "Baahubali 2: The Conclusion," demonstrating the prevalence of action-packed and visually appealing films. The list demonstrates the impact of both established production houses and more recent entrants in the Indian film industry.

Table No 3: Info of the Selected Bangladeshi Films Trailer

Sl.	**Movie Name**	**Duration of trailer**	**Views (Millions)**	**Number of Comments**	**Release Date**	**Production House**	**Director**	**Genre**
01.	Shaan	2:44	1.7M	4,726	Dec, 2021	Jazz Multimedia	M Raahim	Action
02	Golui	3:05	1.5M	3,332	April, 2022	TOT Films	S A Haque Olike	Roman-tic
03.	Poran	2:34	987K	2,064	July, 2022	Live Tech	Raihan Rafi	Social Drama
04.	Pap Punno	1:32	282K	191	May, 2022	Impress Telefilm Ltd	Gias Uddin Selim	Social Drama
05	Din - The Day	3.17	1.7M	7,659	June, 2022	Monsoon Films	Murtuza Atash Jamjam	Action
06.	Hawa	2.27	154K	507	June, 2022	Sun Music and Motion Pictures Limited	Mejbaur Rahman Sumon	Social Drama

Table 3 presents the trailer details for the six chosen films, encompassing a single romantic film and two social dramas. The television programmes "Shaan and Din the Day" garnered the most viewership, with a total of 1.7 million viewers. It was closely followed by "Golui" with 1.5 million viewers, "Poran" with 987 thousand viewers, "Pap Punno" with 280,000 viewers, and "Hawa" with 154,000 viewers. Among the trailers of the films under consideration, Din the Day possesses the longest duration, spanning a total of 3 minutes and 17 seconds. Subsequently, the

trailers for Golui, Shaan, Poran, Hawa, and Papp Punno Movie follow in descending order of length, with durations of 3.05, 2.44, 2.34, 2.32, and 1.32 minutes, respectively. One of the most widely discussed films is "Din - The Day." The number of comments on this trailer amounts to 7,659, with Shaan occupying the second position with a total of 4,726 comments. The product in question has been developed by Jazz Multimedia, with a scheduled delivery date set for December 2021. Pap Punno, a social drama produced by Impress Telefilm Ltd., garnered a modest total of 191 viewer responses. The general populace exhibits a positive reception towards the consumption of action-oriented cinematic productions, with particular emphasis on the recently unveiled promotional materials in the form of trailers.

Table 4: Basic Information about the Selected Films

Items	Golui	Shaan	Paap Punno	Poran	Din–The Day	Hawa
Starring	Shakib Khan Puja Cherry Azizul Hakim Suchorita Ali Raj	SiamAhmed PujaCherry Champa ArunaBiswas RihanAl Jubaier	Chanchal Chowdhury Siam Ahmed Afsana Mimi Sumi Mamunur Rashid	Bidya Sinha Saha Mim Sariful Razz Yash Rohan	Ananta Jalil Barsha Misha Sawdagor	Chanchal Chowdhury Nazifa Tushi Sariful Razz
Running time	160 mins	166 mins	126mins	139 mins	143 mins	148mins
Countries	Bangladesh	Bangladesh India	Bangladesh	Bangladesh	Bangladesh Iran	Bangladesh
Languages	Bengali	Bangla Hindi	Bengali	Bengali	Bengali English Persian	Bengali
Budget	2.5 crore	4 Crore	10 million	6 million	12.1 million	9 million
Release date	3 May 2022	3 May 2022	20 May 2022	10July 2022	10 July 2022	29 July 2022

The six films listed in table 4 above each have a running duration between 120 and 170 minutes, and the cast members are well-known and adored by Bangladeshi viewers. These include the Shaan and Din the Day collaboration movie. Shaan, however, Iran, Din The Day, and Bangladesh. Four films are in Bangla; one is in Bangla and Hindi, and the other is in Bangla, English, and Persian. Din the Day, with a budget of $12.1 million, is the most expensive film ever produced in Bangladesh, followed by Shaan (4 cores), Golui (2.5), Pap Punno (10 cores), Poran (6 cores), and Hawa (9 cores).

9. Discussion

In general, in recent times, trailers for Bengali films have captured the attention of audiences, and the subsequent buzz surrounding the release of official versions of these films has kept people talking until their complete theatrical runs. Although the number of people who see a Bengali trailer is tiny compared to that of a Bollywood or Hollywood film. In addition, individuals are increasingly interested in checking out trailers online before heading out to the theatre to see a film. The motion picture business is always on the lookout for new and better methods of advertising to increase ticket sales and attract a larger audience. Promoting a film in the modern era entails more than just publishing a trailer and teaser online before it hits theatres. as reported by (Karray & Debernitz, 2017). The marketing department puts in a lot of time and effort to design organised movie marketing campaigns that attract the desired demographic and get them waiting in line to buy tickets. The use of digital advertising is becoming increasingly popular in the film industry to both intrigue and terrify potential customers. Live broadcasts of album drop, Google Hangouts with the band, social media contests, movie-themed mobile games, digital adverts on YouTube, and much more all fall under the umbrella of digital advertising and promotion. Promoting the upcoming release of the film using internet media is a brilliant and cutting-edge way to reach the intended audience (Horváth and G, 2018). One advantage of using this platform is that the effectiveness of the plan can be easily evaluated using performance-related metrics. Insights like these help the digital advertising industry make more cost-effective and efficient plans for the future. After production is complete, the film's producer plans its promotion strategy to maximize its earnings at the box office. YouTube is a great social networking platform, and everyday hundreds of thousands of people use it to watch videos. (Business Bliss, 2018). A YouTube campaign is the most cost-effective way to promote the film to a niche audience. A trailer describing the plot, or the highlights of the production process may be posted on YouTube to pique the interest of potential viewers. This video ad has piqued the attention and enthusiasm of the

movie's target audience. Many films today use YouTube to promote themselves before they even hit theatres. The promotions' success lies in their ability to captivate the target audience with their visual effects, music, and the superb voice telling the story.

10. Effectiveness of Trailer to Attract the Audience

Technology serves as a valuable instrument for comprehending one's target demographic. In order to obtain accurate and specific information regarding the demographics of your target audience, it is possible to utilise the capabilities of machine learning and data analytics technologies (Karray & Debernitz, 2017). Consequently, the likelihood of incurring financial losses due to the purchase of a faulty caravan is eliminated. Significantly, drawing from previous interaction data, it offers a more comprehensive understanding of the preferences and expectations of movie enthusiasts. The information provided encompasses the dimensions of the trailers as well as the stimuli that elicit emotional responses. The selection of shots employed in a trailer may vary based on the viewership habits of the intended audience, particularly in relation to their preference for watching trailers on mobile devices (Horváth & Gyenge, 2018).

The audience exhibits curiosity regarding the genre of a film upon viewing its trailer. The identification of the movie's genre can be facilitated by examining the perspectives on various settings and pivotal scenes within the narrative. Many trailers incorporate an introductory segment that provides an overview of the plot or characters, including essential background information or context (Finsterwalder et al., 2012). Trailers for superhero films often incorporate segments that narrate the protagonists' journey in acquiring their exceptional abilities. When producing a science fiction film trailer, it may be desirable to include sequences depicting the protagonist's pre-alien encounter experiences. The could potentially comprise a sequence of visual representations that depict the gradual progression leading up to the central event within the narrative (Jerrick, 2013).

11. Significance of Film Trailer

The film trailer holds considerable significance within the realm of cinema and media. It serves as a crucial promotional tool that aims to generate interest and anticipation for an upcoming film release. By providing a condensed preview of the film.Film trailers play a crucial role in informing audiences about the narrative and generating a strong desire to witness the film. The trailer of a movie may provide viewers with insights into the genre and themes explored inside the film. The

promotion of films primarily occurs through the utilisation of trailers, which may undergo modifications in order to appeal to pre-existing viewers in different regions (Hesford, 2013).

12. Conclusion

In the modern film industry, trailers are an essential instrument for generating audience interest and anticipation. This research investigated the effectiveness and function of film trailers in attracting audiences in the context of Bangladesh's burgeoning film market, which presents unique challenges and opportunities. This study explores insight into how film trailers influence audience behavior and decision-making processes in the Bangladeshi film market through a combination of quantitative and qualitative approaches. The study explores several facets, including the effect of trailer views and release dates on audience anticipation, the effect of trailer content and quality on viewer expectations, and the role of social media and digital platforms in the dissemination and promotion of trailers. It also observes the cultural and socioeconomic factors that influence the reception of film trailers by the Bangladeshi audience. This study's findings could be beneficial to both the local film industry and marketing professionals. Understanding the preferences and expectations of Bangladeshi audiences can assist filmmakers and production companies in customizing their trailer strategies to increase audience engagement. Additionally, insights into the function of social media and digital platforms can inform marketing campaigns and distribution strategies.

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Author:

Mamunor Rashid, an Associate Professor and founder of the Journalism and Mass Communication discipline at Khulna University, is currently pursuing higher education at the University of Southern Mississippi, USA. Rashid has a prolific academic record, earning promotions to Associate Professor in 2023. He has 25 peer-reviewed articles, and actively participates in international conferences, focusing on Media Studies, Digital Journalism, New Media Technology, Communication, and Social Media.