











“Communication policy of cinema industry enterprises in the context of COVID-19 (on the example of cinema chains)”

AUTHORS	Svitlana Melnychenko   Anatolii Mazaraki   Nadiia Vedmid   Alla Okhrimenko   Aliona Shtanova 
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Svitlana Melnychenko, Doctor of Economics, Professor, Vice-Rector for Research of Kyiv National University of Trade and Economics, Ukraine.

Anatolii Mazaraki, Doctor of Economics, Professor, Rector of Kyiv National University of Trade and Economics, Ukraine.

Nadiya Vedmid, Doctor of Economics, Professor of the Department of Hotel and Restaurant Business of Kyiv National University of Trade and Economics, Ukraine.

Alla Okhrimenko, Doctor of Economics, Associate Professor of the Department of Hotel and Restaurant Business of Kyiv National University of Trade and Economics, Ukraine. (Corresponding author)

Aliona Shtanova, Postgraduate Student of Kyiv National University of Trade and Economics, Ukraine.



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Svitlana Melnychenko (Ukraine), Anatolii Mazaraki (Ukraine), Nadiya Vedmid (Ukraine), Alla Okhrimenko (Ukraine), Aliona Shtanova (Ukraine)

COMMUNICATION POLICY OF CINEMA INDUSTRY ENTERPRISES IN THE CONTEXT OF COVID-19 (ON THE EXAMPLE OF CINEMA CHAINS)

Abstract

The global pandemic caused a crisis in the Ukrainian cinema industry. Some entities were closed, but the biggest market players were able to concentrate their efforts on interacting with visitors through social networks, public attention, frequent press mentions and discussions of influencers as synergies of communication policy tools.

The purpose of the paper is to make proposals for improving the communication policy of cinema chains under new challenges. Based on a system analysis and indices of activity in social media of ten key Ukrainian cinema chains during the COVID-19 period, the main trends of their behavior and vision of development were determined. Changes were detected in the product strategy. To increase the effectiveness of communication policy, a focus should be on enhanced communications with consumers, especially through the implementation of a content-plan for publications on Facebook and Instagram, including facts from the lives of actors or filmmaking process, uniting followers around the filming theme, interacting, etc. Based on the above, the proposals are made to strengthen communication policy: activating posting frequency, generating more interesting content, and focusing on engaging with the followers. It turned out that such changes affect the key quality efficiency of social media marketing in two cinema chains. Such events rebuild the online community of moviegoers, which fosters loyalty and increases in visitors in the post-pandemic period. In this context, the implementation of online cinema in cooperation with distributors will contribute to formatting an online platform aimed at attracting a larger number of consumers, regardless of external circumstances.

Keywords

social media marketing, crisis, marketing strategy, pandemic, cinema industry, communication

JEL Classification

M31, M39, Z10

INTRODUCTION

Since December 2019, the coronavirus pandemic has forced the governments of most countries to implement the lockdown – closing all enterprises except hospitals, pharmacies and supermarkets. At the beginning of 2020 cinema chains across Ukraine suspended their activities due to the threat of the spread of coronavirus (Cabinet of Ministers of Ukraine, 2020). Thus, the lockdown that lasted in Ukraine until July 1, posed many important issues for the cinema industry, the solution of which significantly impacted the further business of individual cinemas and the market as a whole. Such a force majeure factor could not have been predicted, because there was no such stoppage in the history of the cinema market. Economic issues, such as payment of rent, wages to employees, the impossibility of selling already purchased goods with a short shelf life from the bar of the cinema, came first. At the same time, after the revaluation

of monetary losses, online communication became an acute issue and was aimed at keeping customer loyalty and targeting auditory.

From the marketing point of view, marketing mix components, such as product, place, service, and prices, for four months lost their relevance in the marketing strategy of cinema chains. Instead, the components of promotion – PR, social networking, and advertising – have become the only opportunity for businesses to communicate with visitors, maintain interest in the industry, and, as a result, help cinemas come out after the “corona crisis” without losing visitors. After the end of the strict quarantine phase in July 2020, when cinema chains reopened, managers faced the need to form a new communicative policy in the new environment in the pandemic period. Therefore, the need to study changes in the strategic behavior of cinema networks in a crisis situation, monitor the effectiveness of communication methods, as well as to study the relationship between the tools used during the suspension of their visit, with attendance in the first month of recovery, determines the relevance of research.

1. LITERATURE REVIEW

Communication in marketing of enterprises is considered a mix of processes aimed at achieving the performance indicators of their work in advertisement, direct marketing, branding, PR, sales promotion, loyalty programs, sponsorship, personal sales, and trade presentation (Kotler et al., 2004, p. 424). Scientists have identified the synergistic interaction of all communication tools for positioning, segmentation and branding (Aaker, 2008) and studied the impact of communications on sales promotion, brand awareness and loyalty (Kotler et al., 2013). Lambin as one of the founders of the selection of communication, considers marketing communications as “complex of signals, which come out from firm to different auditory, including clients, salespeople, government and own stuff” (Lambin, 2004, p. 271). Kotler built a communication mix, which covers all points of a company’s contacts with clients, “a company’s total marketing communication mix also called promotion mix consists of specific blends of advertising, personal selling, sales promotion, public relations and direct marketing tools that the company uses to pursue its advertising and marketing objectives” (Kotler, 2005). He described the elements of the communication process: a sender coded a message and sent it through the media to a recipient. The sender must have good coding skills to make correct messages that the target audience can decode. After that, it is important to get feedback (Kotler, 2011, p. 400).

“Despite the society challenge connected with COVID-19, the scientists and analytics accentuate

an attention on using even communicative politic tools for increase the efficiency of activities. The coronavirus began to wreak havoc around the world in March 2020. Total digital consumption continued to grow, with an 8% increase in visits and a 10% increase in total minutes spent online in March 2020” (Oh, 2020).

“The crisis is focusing greater attention on online supply in sectors such as retail, health, education, telecommunications and audio-visual services, accelerating companies’ efforts to expand online operations, and creating new consumer behaviors that are likely to contribute to a profound and long-term shift towards online services. In the future, the increased supply of services through digital networks can be expected to strongly impact trade, leading to increased supply through mode 1 (services supplied from one country to another)” (World Trade Organization, 2020).

Research on social media in business, marketing and economy in general in a pandemic situation covers a wide range of people from all of the world. “Social media marketing strategies tend to be more inclined towards intentional branding than functional branding. This is contrary to what has been suggested in the extant literature that social media marketing may be more oriented towards functional branding rather than intentional branding” (Fahmi Al-Zyoud, 2018).

Dubovyk studied a complex approach to advertising as a communication policy tool on the Internet. She suggested the following structure integrated marketing communications by type:

- 1) Internet advertisement;
- 2) promoting online sales – e-coupons, product sampling, delivery for free, give away, lotteries, discounts and prizes, e-loyalty programs, bonus incentives, cross-stimulation programs;
- 3) direct internet marketing – spam, direct e-mailing, ICQ, SMS, QR-codes;
- 4) community – recommendations and reviews, management of visitors’ registrations, reputation management (Dubovyk, 2014, p. 123).

COVID-19 has had a significant impact on the global and national economy, including Ukraine. Therefore, it is worth looking for new tools to stimulate business development. Among the ways of overcoming negative consequences of the pandemic, scientists indicated social media as an element of marketing communications.

In particular, “exactly due to social media brand can become more recognizable, and due to marketing, thanks to social media marketing, you can constantly stay in touch, attract new clients, sell a product from the cinema bar online, and most importantly, after quarantine, not a single client is lost and conversely their number will increase” (Lazebnyk et al., 2020, p. 151).

However, the research does not pay enough attention to the functioning and features of the communication policy of cinema industries subjects. At the same time, some papers predict future development of the cinema industry. So, Sterritt notes: “I strongly suspect that post-pandemic moviegoing patterns will be significantly different from the paradigms that previously held sway. Whatever the specifics of the new normal turn out to be, people who love huge movies on huge screens will surely continue to feed their habit when (and if) multiplexes are fully back in business, and if smaller theaters keep up their newly acquired capacity for virtual exhibition, marvelous benefits will accrue to countless cinephiles living in areas without brick-and-mortar art houses” (Sterritt, 2020, p. 506). The cinema industry, which is formed by film producers and distributors, is one of the business spheres that experienced the biggest impact from COVID-19. But despite the complexity

of technology, insignificant contribution to GDP and a new turn of development of cinema chains in Ukraine (in the context of changing the form of ownership from common to private), this sector is understudied. Sheremeta made the following conclusions: “The analysis of influence factors on consumer behavior gives insight into the features that determine the desire/willingness of the buyer (consumer) to purchase this or that product. Besides, marketing tools provide an opportunity to change the consumer behavior in the seller’s desired direction” (Sheremeta, 2019, p. 101).

Meanwhile, a systemic scientific approach to activating the development of cinema chains has not been formed. Therefore, there is a need to study their communicative policies, in particular in the context of COVID-19, and develop measures to stimulate their activities.

2. AIMS

The paper is aimed at formulating recommendations on actions to overcome the crisis associated with the temporary suspension of film demonstrations through a communication policy as a part of an overall marketing strategy.

3. METHODS

This article based on a research approach of assessment communication policy of cinema chains in the context of COVID-19. The method of competitive analyze of activity of enterprise in digital consist in same-type data collection from enterprise in the same sphere (Pidgurska et al., 2019). In this paper were analyzed behavior of cinema chain in period of part-time stopping of film demonstration. Were made monitoring of publishing in press about social activity of cinema business and in professional magazines, studding the information from official websites. Also were made thematic analysis, qualitative and quantitative analysis, supplemented by the method of comparison, grouping, and classification, to identify common features and main trends in interaction with subscribers-visitors online. This methods are used of research exactly researchers of social media marketing (Jaakonmäki et al., 2017) for studying se-

mantic content social media and the communicative strategy with visitors. For data processing, quantitative indicators were used generally accepted key results of effectiveness in social network. The following quantitative parameters and metrics were identified: the number of participants (subscribers); the number of posts for a certain period; SMA (Social Media Action) – the result of dividing the number of likes, reposts and comments (or other possible activities provided by the functionality) by the number of community members; ER (Engagement Rate) – it is calculated as a result of dividing the SMA by the number of posts in the sample (Sohatska et al., 2017).

4. RESULTS

As of March 2020, there were 13 cinema chains in Ukraine. Each of them consists of a different number of cinemas that are designed for a different number of spectators. Table 1 shows a number of halls in a cinema chain.

Table 1. Number of halls in a cinema chain in the first quarter of 2020

Source: Developed by the authors.

Cinema chain	Number of cinema halls	Percentage
Oscar	22	5%
Butterfly	33	8%
Kinopalats	19	5%
KinoLand	25	6%
Kinotema	10	3%
Linia Kino	16	4%
Odesa Kino	4	1%
Cinema city	19	5%
Multiplex	158	39%
Wizoria	13	3%
Planeta Kino	65	16%
Kyivkinofilm	21	5%

After the end of the enhanced quarantine regime, the structure of the cinema market changed. As of July 2020, the Linia Kino cinema chain has closed one cinema (Aladdin shopping mall) and thus reduced its number by five halls. The Multiplex cinema chain started operating by closing the cinema in the Skymall shopping mall, thus losing 10 halls.

In addition to the change in the structure of the market in the number of cinemas due to COVID-19 in some cinema networks, the prod-

uct itself has changed. For example, from the first days of closing, the customers of the cinemas of Planeta Kino, Linia Kino, Multiplex in Kyiv, and Kinotema in Zaporizhzhia could order delivery of products from the cinema bar (combo sets of popcorn and other snacks to watch movies at home). For Easter, Multiplex collaborated with the Italian restaurant chain ilMolino and offered its guests the delivery of an exclusive product – pastries like Easter cake – Panettone with popcorn.

Later, Multiplex, Planeta Kino and KinoLand (Kharkiv) announced the sale of electronic certificates for a visiting cinema at a fixed price of UAH 100, which could be used after the opening of cinemas, while the certificate price was lower than the standard pricing policy.

After the start of easing of quarantine conditions due to warming, in May and June, the Oscar cinema chain opened a car cinema in Kyiv and the Kino theme cinema network in Dnipro. The Planeta Kino cinema network, together with the residential complex Sofiyivsky Kvartal and mobile network operator Kyivstar, launched a mobile cinema for locals who could watch movies from their balconies. In July, after the opening of cinemas, the Multiplex cinema network launched an open-air cinema on the roof with Parimach and Parkovy, called Multiplex Drive in by Parimatch and showed football matches. Planeta Kino, with two cinemas in Odesa, set up a cinema on the water, in partnership with IQOS and Don't Take Fake, under the name "Mozhna na hvylyah".

Thus, under quarantine conditions, the network of cinemas used the following product strategies:

- sale certificates "in advance";
- delivery of popcorn; and
- organization of mobile and open-air car cinemas.

To study the communication policy, communications of cinema networks on the subject of posts were analyzed to identify the emotional nature of the content during the phase of strict quarantine (from March 12 to July 1, 2020).

Some cinema chains were not ready for new challenges. Kyivkinofilm and Odesa Kino cinema chains did not have official social media pages.

The Butterfly cinema chain did not communicate with its audience on Instagram and Facebook after the announcement on March 17 of the cinema's closure until July 4. Despite the large number of cinemas on the chain, as for August 20, 2020, the network has less than 500 followers on Instagram, and 4,760 on Facebook.

The Oscar cinema chain took long breaks between posts on Instagram and Facebook. So, there were the following intervals: from March 8 to 22, then one post, then the next with a contest – April 16, the next entertainment on April 23, the next were intermittently for almost a month and resumed regular posting at intervals of a couple of days from June 19. As of August 2020, the Instagram page has 7,952 followers.

The Cinema citi cinema network had no regular posting on Instagram and Facebook during the quarantine period from March 19 to July 1. Few posts were posted on Facebook during this period – the official announcement of the closure of the cinema, two entertainment posts, one with a trailer for the premiere of the film, which will be released after quarantine, one advertising post about collaboration with MEGOGO with a promo code for free TV viewing on 10 days and one with online festival advertising.

The Kinoman cinema chain posted entertainment-type publications on Instagram and Facebook, entertained its audience with interesting facts from the world of cinema, shared photos of actors in quarantine, told about popcorn, announced premieres and Children Film Festival, showed footage from the set.

On March 13, the KinoLand cinema network posted a post on its official Instagram and Facebook account. Then they published announcements of tapes to be released after the quarantine, photos from the backstage of the shooting, a total of six posts. During the quarantine period, there were breaks in publications from April 15 to May 13 and until July 2.

Kinotema, given its location in Dnipro and Zaporizhzhia, has been closed for quarantine since March 17. Instagram had an official notice of termination. Then the cinema continued to communicate with subscribers. Yes, from the beginning, they offered their audience a marathon under the hashtag #14dnivkino (#14movie days). For 14 days, there were posts with recommendations for movies to watch at home; subscribers were invited to share posts and comments on their impressions of the movies, and, at the end, the moderator chose the three most active users who were given movie tickets after the opening. Further, active communication continued with interactives, where subscribers were asked to answer questions under posts on film topics, encouraging them with free popcorn after the opening. Posts mainly for entertainment lasted until May 9, after which there was a break in publications until early June and a month before the official return to work, the network began a project to watch movies in the parking lot of the mall, so the posts were mostly advertising. Kino theme also has a Facebook page, where communications were suspended from March 23 to May 13, and three more posts advertising the open-air cinema project were published before the resumption of work.

Linia Kino did not post any posts between March 10 and April 28 on Instagram. From April 28 to May 4, the page began to publish regular posts, all dedicated to the online broadcast of the festival "Whirlwind". Then, before returning to work (July 2), six posts were published: Advertising: about the Children Film Festival, popcorn delivery and the announcement of the opening of cinemas; Entertaining – a list of classic movies and congratulations on the Day of Kyiv. At the same time, the number of subscribers did not decrease significantly. This is due to the fact that before the quarantine period, the posts on the page were posted every two days, with breaks between 6day posts; on October 11, 2019, there were 1,499 subscribers, on July 10, 2020 – 2,371, and on August 14, 2020 – 2,326. Facebook communications on the official page of cinemas stopped from March 12 to April 2, and since April 2, the posts were mostly advertising popcorn delivery, online film festivals and situational – with congratulations on the Day of Kyiv and Children's Day.

Wizoria, on Instagram and Facebook, remained in touch with its audience. The posts presented selections of films on various topics for viewing at home, told about actors' birthdays, shared recipes from cartoons, trailers for upcoming premieres, voted for the best actor who played James Bond, mentioned interesting film anniversaries. The stories encouraged the audience to interact – weekly voting for the best film of the year, quizzes on various topics, and a live broadcast with actor Bohdan Yusyphchuk.

The Multiplex cinema network broadcast entertainment content to its audience, advertised for the purchase of certificates, delivery of popcorn and Pannetone, the sale of Funko Pop toy figures with Marvel characters, held raffles, introduced a cognitive section “retrospective from Multiplex – a selection of tapes rental on this day” on Instagram and Facebook.

Planeta Kino, after announcing the closure of cinemas through its Telegram-channel, announced the free distribution of 500 kg of popcorn if a guest shows that he is subscribed to this channel. Communication on Instagram and Facebook continued with regular posting as before the introduction of quarantine. In its communications, the cinema chain offered quarantine tips, advertised the delivery of food from its RE'LUX cinema restaurants via Glovo and Uber Eats, and its own brand of packaged popcorn, Pumpidup, which is sold in online grocery supermarkets and encouraged to purchase certificates. socks. In addition, the network of Planeta kino cinemas had a social initiative – the management transferred UAH 200,000 to the Zhyttelyub charity fund, which was shared through a video created by the entire team of the network. In April, Instagram Planeta Kino launched the “Small Talks” section – weekly live broadcasts with conversations of co-owner Dmitry Derkach with interesting audience guests, including Alina Pash, DZIDZIO, Sabina Musina, Andrii Trushkovskiyi, Pupsi Kira, Yurii Horbunov, Positive. Interactives were held – subscribers were invited to shoot a video on “Why I love Planeta Kino”, as well as to join the challenge “finally do it”, where subscribers in their stories should tell what they “finally did” in quarantine and mark the page of the cinema, passing an online quest together with City Quest, quizzes.

For a more in-depth quantitative analysis of communications in social networks during the phase of strict quarantine and in a similar period, provided the usual activities of cinemas, this study considered the indicators of activity in social networks.

With the help of the Livedune analytics collection service, the number of subscribers was determined in two periods: the beginning of quarantine and after the release of cinemas return to work, in July on the Instagram social network there are such cinema chains – KinoLand, Cinema city, Oscar, Multiplex, Planeta Kino and Wizoria (see Table 2).

Table 2. Dynamics of the number of subscribers to the pages of cinema networks on Instagram during the period of their suspension

Source: Developed by the authors.

Cinema chain	Number of followers, March 12, 2020	Number of followers, July 2, 2020	Relative deviation
Kinoland	12291	11649	-642
Cinema city	6841	5952	-889
Oscar	8026	7227	-799
Multiplex	164278	175655	+11371
Planeta kino	76949	77586	+637
Wizoria	40645	38449	-2196

With the help of the Livedune service, quantitative data was received on subscribers on Facebook as of July 2, 2020, from accounts of cinema networks (see Figure 1).

By the number of followers on Instagram, the leaders are Multiplex, Planeta Kino and Wizoria. During the quarantine period, the Mupltiplex and Planeta kino cinema chains managed to increase their audience, while all other cinema networks lost between 600 and 2,000 subscribers. On Facebook, the leaders in the number of subscribers are Multiplex, Planeta Kino and Cinema citi.

The number of posts for the quarantine period in 2020 was summarized and compared with the number of publications for the same period in 2019 (see Figures 2 and 3).

Figures 2 and 3 show that in 2019, cinema chains were more active in communicating with their audiences, while during the break in activity, not

Source: Developed by the authors.

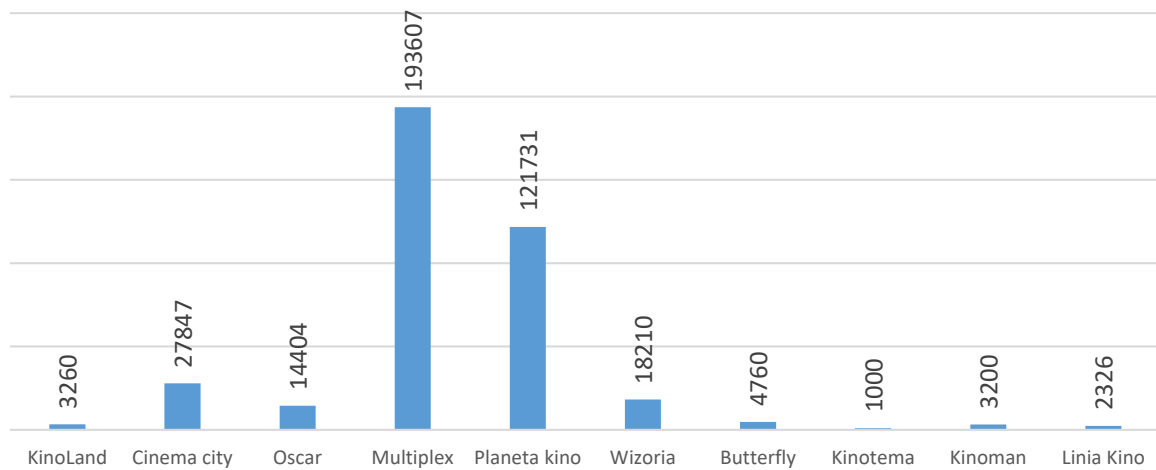


Figure 1. The number of cinema Facebook subscribers in July 2020

Source: Developed by the authors.

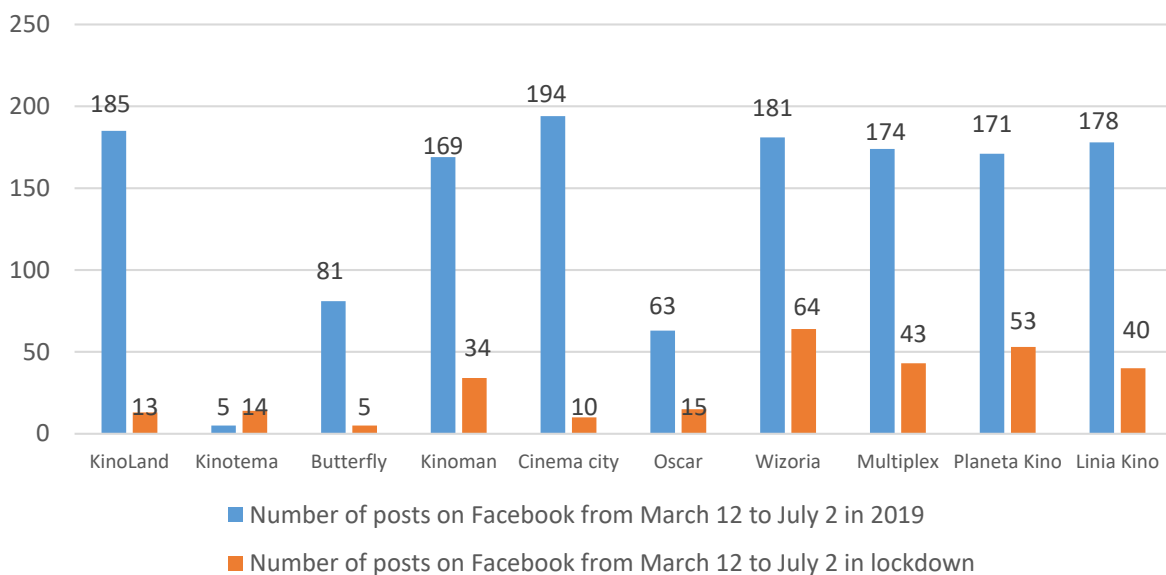


Figure 2. Number of posts on the official pages of cinema networks on Facebook for the same periods in 2019 and 2020

many cinemas remained active in social networks. The following cinema chains demonstrated the largest number of posts in the period from March 12 to July 1: Wizoria, Planeta Kino, Multiplex, Linia Kino, and Kinoman.

With the help of Livedune analytics data, the number of manifestations of audience activity

was considered – the sum of likes, comments and reposts during the period of shutdown of cinemas. Based on the number of posts and subscribers, the main indicators of the effectiveness in social media were calculated such as the activity of the audience and the indicator of the involvement. The data are presented in Tables 3 and 4.

Source: Developed by the authors.

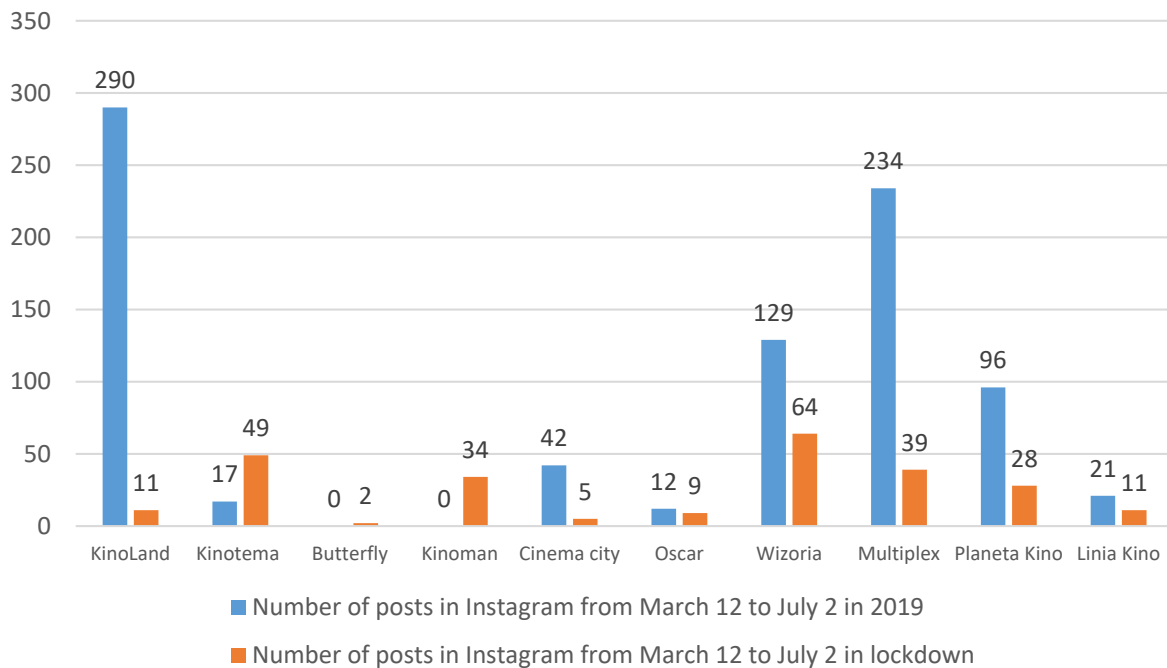


Figure 3. Number of posts on the official pages of cinema networks on Instagram for the same periods in 2019 and 2020

Table 3. Analysis of the number of audience contacts on Instagram

Source: Developed by researchers.

Cinema chain	The sum of likes and comments (A)	Number of posts (B)	Number of subscribers, July 2, 2020 (C)	SMA ((A/C)*100%)	ER (SMA/B)
Kinoland	1056	11	11649	9%	0,8%
Cinema citi	493	5	5952	8%	1,7%
Oscar	811	9	7227	11%	1,2%
Multiplex	63273	39	175655	36%	0,9%
Planeta kino	27484	28	77586	35%	1,3%
Wizoria	15014	64	38449	39%	0,6%

Table 4. Analysis of the number of audience contacts on Facebook

Source: Developed by researchers.

Cinema chain	The sum of likes, reposts and comments (A)	Number of posts (B)	Number of subscribers, July 2, 2020 (C)	SMA ((A/C)*100%)	ER (SMA/B)
Kinoland	147	13	3260	4,5%	0,3%
Cinema citi	273	10	27847	1,0%	0,1%
Oscar	456	15	14404	3,2%	0,2%
Multiplex	11029	43	193607	5,7%	0,1%
Planeta kino	13429	53	121731	11,0%	0,2%
Wizoria	3838	64	18210	21,1%	0,3%
Butterfly	60	5	4760	1,3%	0,3%
Kino theme	56	14	1000	5,6%	0,4%
Kinoman	1218	34	3200	38,1%	1,1%
Liniya Kino	858	40	2326	36,9%	0,9%

Source: Developed by researchers.

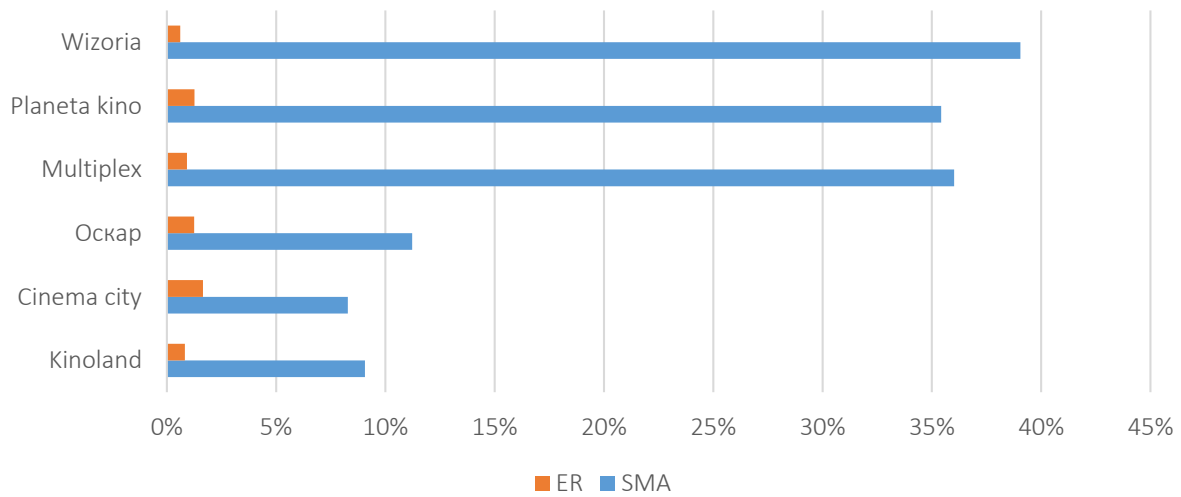


Figure 4. Activity and engagement indicators of the audience on Instagram

Source: Developed by researchers.

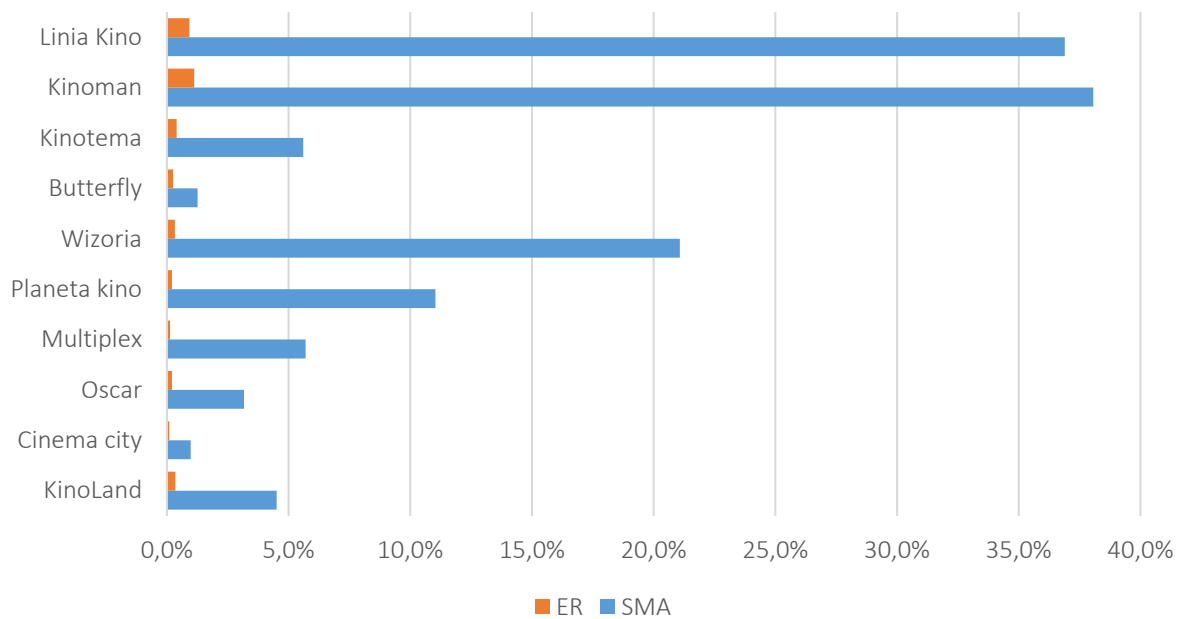


Figure 5. Activity and engagement indicators of the audience on Facebook

For clarity, data on activity and engagement indicators are presented in the graphs in Figures 4 and 5.

ive, and the involvement rate was the highest in Kinoman, Linia kino and Kino tema.

The calculation of SMA and ER metrics indicates that Instagram subscribers from Wizoria, Multiplex and Planeta kino showed more attention, and the share of the audience in terms of the number of posts was higher in Cinema citi, Planeta kino and Oscar. On Facebook, the reaction of the audience to the content of the cinemas Kinoman, Line Cinema and Wizoria was more ac-

The analysis of the Instagram and Facebook accounts of two large foreign cinema chains shows that the American cinema network AMC, which is part of the world's largest Chinese cinema chain Wanda Group, actively communicated with its audience between March 12 and July 1: the publications were published four times a day, every day. There were the following topics: video interviews

with stars from the set of films that have already been rented, raffles of souvenirs from films that have already been rented, interactions with the audience “complete the phrase”, tips on movies to watch for the day with questions for the most attentive. The posts also mentioned the anniversaries of the films and the birthdays of the star actors. The most interesting thing about the example of this cinema is that it has a platform for showing movies online with more than 3,500 movie titles. Consider the statistics. During the quarantine period, Instagram increased its audience by 12,065 subscribers to 290 posts. The number of likes and comments for this period is 50,642. The number of followers for July is 500,664. On Facebook, the number of subscribers and the number of posts for the same period is 166, and the number of likes, comments and reposts is 113,264. The key performance indicators are calculated as follows:

$$\text{SMA (Instagram)} = 50,642/500,664 * 100\% = 101\%$$

$$\text{ER (Instagram)} = 101\%/290 = 0.3\%$$

$$\text{SMA (Facebook)} = 113,264 / 6,365,357 * 100\% = 1.8\%$$

$$\text{ER (Facebook)} = 1.8\%/166 = 0.01\%$$

These calculations show that the activity of the audience exceeds the number of subscribers, and the involvement of subscribers is somewhat low. At the same time, the activity of the audience and its involvement is more pronounced on Instagram, while a larger audience of Facebook subscribers was less active in communicating with the brand during a break in the network of cinemas.

Europe’s largest cinema chain, Odeoncinemas, increased its Instagram audience by 781 followers during quarantine and had 65,519 followers in July 2020. During this time, 33 posts were published, and the total number of likes and comments was 2,237. The content of the publications was as follows: birthday greetings for actors, directors and holidays related to the world of cinema, humorous clippings from films that play the theme of home, a retrospective of films years ago, publications with recipes for snack movies, advertising of the streaming platform LionsgateFilmsUK, publication of historical photos of the network’s first cinemas and premieres with stars in them, interactive

riddles with encrypted movie titles in emoji. There were 49 posts on Facebook, to which there were a total of 25,288 reactions. The number of subscribers in July was 639,500:

$$\text{SMA (Instagram)} = 2237/65519 * 100\% = 3.4\%$$

$$\text{ER (Instagram)} = 3.4\%/33 = 0.10\%$$

$$\text{SMA (Facebook)} = 25288 / 639500 * 100\% = 4.0\%$$

$$\text{ER (Facebook)} = 1.8\%/166 = 0.08\%$$

These indicators show that the activity is almost identical on the pages in both networks, and the involvement is very low.

After the quarantine was lifted, cinema networks resumed their work, but with some quarantine restrictions from the Ministry of Health of Ukraine. The following safety rules have been developed for all cinemas:

- mask mode;
- temperature screening of staff and guests at the entrance;
- observance of social distance in queues; and
- occupancy of halls no more than 50%.

The implemented safety rules, on the one hand, will prevent cinemas from making a full profit, because firstly they reduce attendance by half, and secondly they have a negative impact on the general atmosphere of relaxed recreation, because cinemas primarily perform an entertaining function for the audience. On the other hand, transparency in implementing these rules and the construction of communications in the context of strict observance of cinemas of all sanitary norms will help cinemas create an image of a safe place of rest, which should be preferred over other possible entertainment. Movies are also an influential factor in the work of cinemas. Due to restrictions on cinemas around the world, the mode of operation of cinemas around the world is heterogeneous, and the return to work in different parts of the world has occurred in different months, the film owners are postponing premieres, most of them have already changed the release dates to 2021.

CONCLUSION

The aim of the study was to formulate recommendations for communication policy of cinema chains in crisis. The results prove that the pages of cinema chains, with time-to-time posting, lost touch with spectators. On the contrary, cinema chains that regularly post at least once every three days engaged followers in the discussion and do not lose engagement, because they operate according to algorithms of social networks. Such cinema chains not only declared about the opportunity of buying certificates or product's delivery from the cinema bar, but also represented interesting facts from filmmaking, made live interview with actors, celebrated birthdays of stars, etc.

The study proposed key measures for cinema chains to strengthen communication policy: the activation of posting frequency, formation of more interesting content for subscribers, focus on interactions with subscribers, publication of content in pages with surveys, quizzes, voting to engage the audience in interaction. Mixing of the above measures has shaped new rules of communication policy and opened up the opportunity for the cinema business to attract more people by increasing its presence on the Internet.

Within the new reality, the unification of cinema chains under their own trademark, including online cinemas in cooperation with distributors, will help enter a new stage in accordance with the new requirements of society. Such behavior in social networks of brands may be due to reduced marketing budgets and high competition for content, since many users started creating very large amounts of content, going live, media personalities and brands increased competition to unprecedented levels for subscribers and engagement.

Seizing the opportunity to become virtual community movie fans for their subscribers will increase the efficiency of cinema chains. On the contrary, cinemas should seize the opportunity and become a virtual community of film fans for their subscribers. To stay connected and ensure high traffic in the first months after cinemas open, they should continue to post regularly and conduct targeted advertising campaigns. In addition, cinema networks should take advantage of online cinemas and create, in cooperation with distributors or existing platforms, a new product – their own streaming platform that could attract more customers by providing business and the off-season work.

AUTHOR CONTRIBUTIONS

Conceptualization: Anatolii Mazaraki, Svitlana Melnychenko, Nadiya Vedmid, Alla Okhrimenko, Aliona Shtanova.

Data curation: Svitlana Melnychenko, Alla Okhrimenko.

Formal analysis: Svitlana Melnychenko, Aliona Shtanova.

Investigation: Anatolii Mazaraki, Svitlana Melnychenko, Nadiya Vedmid, Alla Okhrimenko, Aliona Shtanova.

Methodology: Nadiya Vedmid.

Project administration: Svitlana Melnychenko, Alla Okhrimenko.

Resources: Nadiya Vedmid.

Supervision: Anatolii Mazaraki.

Validation: Anatolii Mazaraki, Svitlana Melnychenko, Nadiya Vedmid.

Visualization: Aliona Shtanova.

Writing – original draft: Svitlana Melnychenko, Alla Okhrimenko, Aliona Shtanova.

Writing – review & editing: Anatolii Mazaraki, Svitlana Melnychenko, Nadiya Vedmid.

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