ABSTRACT:
AIDA (Attention-Interest-Desire-Action-Satisfaction) has always been fundamental to successful Marketing of Indian Cinema. The ‘New Age’ Indian cinema is buzzing with marketing activities which are successful and visible with eight films in 200 crore club (PK, Bajrangi Bhaijaan, Dhoom-3, Krrish-3, Kick, Chennai Express, Happy New Year, 3 Idiots). Merely writing about the films in newspapers, releasing posters/ music, gossiping about the premiers etc (the conventional way of Marketing) would not result the desired outcome.

Bollywood (commonly known as Hindi Cinema) has come a long way, especially with regards to its promotional strategies. Producers have now shifted their focus to tactics that make more headlines than the movies themselves. The case study would explore the marketing strategies of the film in 200 crore club.

KEYWORDS: Hindi Cinema, Bollywood, Film Marketing, 200 crore Club, PK, Bajrangi Bhaijaan

I-INTRODUCTION:
According to John Caldwell, quoted by Daniel Steinhart, marketing can be “viewed as a quintessential form of industrial self-representation.” Film marketing thus has specific characteristics linked to the product it is supposed to sell. But films are not the usual type of mass-produced items; they are not the result of carefully planned gestures on an assembly line. Needless to say, a lot of technical expertise is involved in the development and the making of motion pictures, but each film is unique and cannot really be reproduced – even if Hollywood now and then releases remakes or sequels that aim at copying, for better or for worse, what made a motion picture successful. Films also reflect their era, and are ultimately experienced in the darkness of a movie theatre by different people who have come to share the same experience for two hours or so. Films can even become symbolic, social or popular events, as was the case for example with Star Wars (George Lucas, 1977).

In today’s dynamic entertainment environment, hundreds of movies release each year in Bollywood and find it difficult to stay afloat amidst the tough competition. The audience is barraged with ever rising entertainment options. The marketers behind these projects are forced to search for innovative ways to draw this audience towards the theatres. With a change in growing trends, the marketing approach in Bollywood is changing too. New media is the latest platform to market movies. Movie websites, Social Networking Sites (SNSs), blogs, mobile phones and games are the recent new media tools being used for revenue generation. Though, unlike Hollywood, the usage of new media in Bollywood is at a very nascent, ‘albeit intriguing’ stage.

The purpose of this study was to understand the new media usage habits of the movie going audience in India, to determine which method of movie advertising is the most pursuable in driving them to theatres, and alternatively, ‘and how effective, if at all, is this recent trend of using new media to market movies).

II-FILM INDUSTRY THROUGH TIME:
When Dadasaheb Phalke, the father of Indian cinema, released his epochal feature film Raja Harish Chandera on May 3, 1913, it is unlikely that either the exhibitor or the pioneer film maker realized they were unleashing a mass entertainment medium that would hold millions in sway for the next hundred years.

Indian cinema has an identity that is very unique and unmatched. We have moved from the black and white silent films to 3D, but our cinema continues to retain its basic essence - to thrill.
internet downloads and television continue to cannibalize the theatrical revenues of Indian films, the lure of the 35 mm is something else altogether. It was Phalke who introduced India to world cinema at a time when working in films was taboo. After the success of his film 'Raja Harishchandra', several filmmakers in Bombay and Madras began making silent films. By the mid 1920s, Madras had become the epicentre for all film related activities. (4)

Era of 1930’s: The silent era came to an end when Ardeshir Irani produced his first talkie, 'Alam Ara' in 1931. The talkies changed the face of Indian cinema. Apart from looks, the actors not only needed a commanding voice but also singing skills, as music became a defining element in Indian cinema. The year also marked the beginning of the Talkie era in South Indian films.

Era of 1940,s: By the late 1940s, films were being made in various Indian languages with religion being the dominant theme. The forties was a tumultuous decade; the first half was ravaged by war and the second saw drastic political changes all over the world. In the middle of the Second World War in 1945 came 'Kismet' starring Ashok Kumar which became one of the biggest hits in the history of Indian cinema. It had some bold themes - the first anti-hero and an unmarried pregnancy. It clearly showed that the filmmakers of the era were bolder than the times in which they were living in. (5)

Era of 1950s-60s were considered as the Golden Age of Indian cinema. Filmmakers like Satyajit Ray, Ritwik Ghatak, Guru Dutt, Bimal Roy, Mehboob Khan, K Asif, Raj Kapoor, KV Reddy, L V Prasad and Ramu Kariat made waves in their respective film industries and they went on to make classics like Pather Panchali, Madhumati, Do Bheega Zameen, Shree 420, Awaara, Pyasa, Mother India, Mughal E Azam, Mayabazar and Chemmeen among many other films.

Era of 1970,s: The 70s completely changed the way films were made, especially in Hindi film industry. Changing social norms and changing economies influenced movies and the companies that made them. The narrative style changed. The story structure changed. Characters changed. Content changed. Masala films were the demand of the time. The genre promised instant attraction and had great entertainment value. It was the age of the angry young man and Amitabh Bachchan rose to prominence thanks to the success of Sholay, Zanjeer and Deewar. While Dev Anand, Rajesh Khanna, Jitendra and Dharmendra continued to bask in the glory of back to back hits, the actresses were not far behind. Right from the time of Savitri, Vyjayanthi Mala, Nargis, Waheeda Rahman and Sharmila Tagore to Sridevi, Rekha, Smita Patil, Hema Malini, several actresses became heartthrobs of the nation. (6)

Era of 1980,s: The eighties saw the advent of women film makers such as Vijaya Mehta ('Rao Saheb'), Aparna Sen ('36- Chouwringhee Lane', 'Parama'), Sai Pranpye ('Chashme Baddoor', 'Katha', 'Spashr'), Kalpana Lajimi ('Ek Pal'), Prema Karranth ('Phaniamma') and Meera Nair ('Salaam Bombay'). It was also the decade when sultry siren Rekha wooed audiences with her stunning performance in 'Umrao Jaan' in 1981.(7)

Era of 1990,s: It was a mixed genre of romantic, thrillers, action and comedy films. A stark upgrade can be seen on the canvas as technology gifted the industry Dolby digital sound effects, advanced special effects, choreography and international appeal. The development brought about investments from the corporate sector along with finer scripts and performances. It was time to shift focus to aesthetic appeal.

In recent years, Hindi cinema has undergone a massive change due to the emergence of new age filmmakers like Anurag Kashyap, Rajkumar Hirani, Dibakar Banerjee and Vishal Bhardwaj. These directors cater to niche audience. (8) (9)

As the world has become a global village, the Indian film industry has reached out further to international audiences. Apart from regular screenings at major international film festivals, the overseas market contributes a sizeable chunk to Bollywood's box office collections. Regular foreign Investments made by major global studios such as 20th Century Fox, Sony Pictures, and Warner Bros put a stamp of confirmation that Bollywood has etched itself on the global podium. (10)

Indian cinema, despite all its peculiarities, has been a reflection of the socio-economic, political and cultural changes that took place in the country. (11) Here's hoping that Indian movies continue to entertain us the way they’ve been doing since 10 decades. (12)
III-SWOT ANALYSIS OF INDIAN FILM INDUSTRY:

STRENGTHS:

- **HUGE TALENT IN INDIA:** India is a very big country having population of 128 crores. More than 50% of India's current population is below the age of 25 and over 65% below the age of 35. There is huge talent in the country, especially in Pre-Production stage and Post Production Stage of the film making. Excellent talent is available in story writing (script), set construction, Lighting and sound, narration, cinematography, acting, playback singing, editing, marketing, promotion etc.

- **HUGE MARKET:** India has 1200 multiplex screens, whereas the number of single screens is close to 12,000. The total admissions in cinemas was 2.7 billion 2013 and this is expected to reach about 5.2 billion in 2015.

- **TECHNOLOGY INNOVATION:** The technology innovation has changed the film making industry. The visual effects have made it more realistic and contemporary. The films like Bahubali, Ra One, Krrish-3 has made the screen “bigger than life”. The “WOW Factor” factor has made these movies successful.

- **RISE OF MIDDLE CLASS IN INDIA:** There is a steady rise in the middle class in India. From 5% in 2005 it has increased to 20% in 2015 and is expected to be 41% in 2025. Growth in wealth creation by the middle class in India has outpaced the global average, but lags far behind the rate of expansion in China. In India, middle-class wealth has grown 150% since 2000. Globally, it has doubled, according to the *Global Wealth Report 2015* by Credit Suisse AG.

- **CHANGE IN THE LIFESTYLE AND SPENDING PATTERN IN INDIA:** There has been great change in the lifestyle and spending pattern in India. Initially, people were more saving oriented and had less disposable income but the new generation has adopted the modern lifestyle and the spending pattern has changed a lot. Political stability and improved economic conditions have led to an increase in consumer spending. In addition to the consumer profile becoming younger and younger, rural consumers are also beginning to demand attention. At the same time, growing health and social image consciousness continue to shape consumers’ mindset. Demographic trends are dominated by two key factors: a large young population under the age of 30 and faster growth rates among older age groups.

- **DISPOSABLE INCOME HAS GONE UP:** With the change/expansion of the middle class, the expenditure and disposable income has also gone up by 3.2% (2010-14). This has also made people to watch movies. The foot fall is expected to reach 5.2 billion in 2015.

- **LARGEST NUMBER OF FILM PRODUCED IN INDIA:** India is the largest producer of films in the world. It has produced 1602 movies where as China produced 745, Japan 554 and USA 476. The Gross Box office Revenue was highest in USA ($10.8 Bn); China ($2.74 Bn); Japan ($2.45 Bn) and India ($1.59 Bn). The Tickets Sold were India (2641Mn); USA (1358 MI); China (470Million) and Japan (115 Million).The Value of Indian Film Industry is expected to grow to Rs. 138 Billion or $2.28 Billion by 2014.

- **DANCE AND SONGS ARE OUR HIGH POINTS:** Noted playwright Girish Karnad believes Indian cinema has successfully warded off a Hollywood invasion because of its song-and-dance tradition. “If we would have made films like Satyajit Ray, continued without song and dance, we would have been swallowed up by Hollywood by now. Italian cinema is gone, Japanese cinema is gone and even the French can’t compete with Hollywood. We don’t have to worry. Our songs and dances have protected us”.

WEAKNESSES

- **LOCALISED POPULATION:** Indian films are made keeping into the mind the localised population and its reach. That is why there are numerous movies which are produced in the regional languages like. Tamil, Telgu, Assamies, Punjabi etc. Slowly these languages have developed the local film industry on the pattern of Hollywood.Bollywood is the informal name given to the Mumbai-based Hindi language film industry in India, Pollywood may refer to the
Cinema of Punjab or Pashto cinema, It is based in the states of Punjab, Haryana, Chhological name given to the Chhattisgarhi language movie industry in Chhattisgarh, India. Tollywood may refer to the Bengali film industry in Tollygunge, West Bengal, India.

- MARKETING OF INDIAN CINEMA: The Marketing of Indian Cinema has always been in weak, but in the last 2 decades it has picked up. New innovative marketing strategies have been used in order to make Indian cinema popular around the globe. But still there is lot of scope.

- INDIA IS UNDER-SCREENED COUNTRY: with just 1 screen per 96300 residents, it is the world most under screened country. In US, there is 1 screen per 7800 residents. In China, which until recently was even less saturated has been building the cinemas binge that now it has 1 screen per 45000 residents. With this shortage of screens/movie theatres, Indian movie fans are unable to see the fantastic movies.\(^{20}\)

- INDIAN MOVIE THEATRES ARE SUB-PAR. More than 10000 screens out of 13000 total, are single screens. Only 1200 screens are multiplex screens. The economics of theses theatres are inferior to the modern multiplex cinemas, which can charge double rate of tickets, than the single screens cinemas. Since multiplex cinemas can operate efficiently and effectively, they can generate higher capacity yields and revenues per seat.\(^{21}\)

- INDIA’S FILM ECONOMY IS SPLINTERED INTO SEVERAL REGIONAL INDUSTRIES. Unlike North America, China, and most major territories, where the vast majority of films are distributed in a single language, India makes and distributes films in more than 20 different languages. The regionalization, and linguistic politicization, of the country’s movie business saps its overall strength. Average production and marketing costs are higher and profits are lower than they would be if India’s film industry were more integrated.

- TICKET PRICES IN INDIA ARE TOO LOW. It’s true that India’s population is mostly poor, but that doesn’t fully explain why its movie ticket prices are among the lowest in the world. It has a middle class of between 50 million to 100 million people who can comfortably afford to pay much more than the average ticket price of 150 to 250 rupees (US$2.25 to $3.80).\(^{22}\) Government regulations keep prices in some regions artificially low; in Tamil Nadu, prices have been fixed at a maximum of 120 rupees (about US$1.80) for years, making film production and exhibition there a risky proposition.

- TAXES ARE TOO HIGH. Unlike any other business in India, movies must pay both an Entertainment Tax, which would seem to classify them as a frivolous activity, outside the ambit of a necessary service, and they must also pay Service Tax, which implies they are necessary. Businesses in India are normally taxed as one or the other, entertainment or service. But according to the tax collectors, Cinema is somehow, inexplicably, both. India’s tax treatment puts the cinema business in a financial chokehold.

- PIRACY: Piracy is rampant, government-supported and. Every train in India teems with hawkers selling illegal DVDs. The Railway Police, who are supposed to apprehend these pirates, will happily ignore them for a modest bribe. The government owned internet service provider, Bharat Sanchar Nigam Limited (BSNL), which controls and sells all the bandwidth, receives sizable data revenues from illegal movie downloads.

OPPORTUNITIES

- HUGE POTENTIAL FOR MARKETING MOVIES: The Indian film industry is the largest in the world in terms of number of movies produced. The Indian film industry produces more than 1,000 films every year in 52 languages and over 3.7 billion tickets are sold annually. There are over 400 production houses in the country with 32 corporate the industry came in the year 2001. The film industry provides employment to over 60 lakh people and its current turnover is crossed Rs.12,000 crores for the year 2010. The turning point for charge exorbitant rates of interest and there were also concerns regarding money laundering with many of the anti social elements getting involved in film financing. Bollywood movies such as Dilwale Dulhaniya Le Jayenge and Kal Ho Naa Ho dealing with overseas culture have been a hit in India while movies produced by Indian film makers with the western audience in mind such as Bride and
Prejudice, Monsoon Wedding, and Fire, Earth and Water have been successful in the Indian and Western markets. With the growing interest in Indian culture, spirituality, family system, etc., movies showcasing Indian festivals, rituals and customs are increasingly finding acceptance in the global markets. According to PwC, the industry is projected to grow at a CAGR of 12.4 per cent, reaching US$ 3.65 billion in 2014 from US$ 2.03 billion in 2009.(23)

- DIVERSE CULTURE: The India Cinema consists of films produced across India, which includes the cinematic cultures of Andhra Pradesh and Telangana, Assam, Bihar, Gujarat, Haryana, Jammu and Kashmir, Jharkhand, Karnataka, Kerala, Maharashtra, Odisha, Punjab, Rajasthan, Tamil Nadu, West Bengal, and Bollywood among others. In 2014, The Censor Board of Film Certification issued certificates to the regional films as per details: Telugu (349); Tamil (326); Hindi (263); Malayalam (201); Marathi (160); Kannada (143); Bengali (135); Bhojpuri (93); Punjabi (69), Gujarati (53); Odia (37); Assamese (21); Rajasthani (14); Chattisgarhi (13); Tulu (7); Maithali (7); Konkani (6); Sindhi (6); English (5); Nepali (5); Haryanvi (2).(24)

- HUGE URBAN-RURAL POPULATION: About 72.2% of the population lives in some 638,000 villages and the rest 27.8% in about 5,480 towns and urban agglomerations. According to a survey, “India is a theatre deficient country”. It has been studied that there are just 10 screens per million people, where as in a country like United States, there are 120 screens per million. India has only 1200 multiplex screens, whereas the number of single screens is close to 12,000. In spite of this, the multiplexes account for two-thirds of the box office revenues. Clearly, there is a need for more multiplexes if Bollywood hopes to break the 500 crores ceiling”.(25)

- MOVIES FOR WIDER REACH: Indian Movies already have global market like USA, UK, Canada, Germany, France, New-Zealand, Australia, Malaysia, Indonesia, Singapore, China, Russia etc. But still there is lot of scope of improvement. Some in the film industry make the case that Indian cinematic styles don’t need to change to make the crossover to Western audiences, but their perceptions need to change. “Song-and-dance melodrama is a part of an Indian film; it will take a while before that is accepted mainstream globally. But cultures need to be understood within their own paradigms rather than through yardsticks imposed on the East by the West,” asserts noted Indian actress Shabana Azmi.(26)

THREATS

- HOLLYWOOD MOVIES: They are breaching the 100 crore mark: Looking at the box office numbers, specifically the opening day, Avengers: Age of Ultron collected Rs. 10.95 crores and Fast And Furious 7 managed Rs. 12.11 crores, which is surprisingly higher than other Bollywood releases like Roy - Rs. 10.4 cr, and Baby - Rs. 9.3 cr. “Sooner or later it was going to breach 100 cr mark as distribution strategy widens, films get dubbed into local languages, increase in ticket prices and 3D, Imax Screens helps the movie to cross big numbers.

- PENETRATION OF SMALL CANTERS: Hollywood production houses have begun penetrating the more regional markets with films being dubbed in multiple languages and non-DCI prints being made available. So is Avengers that opened to packed houses even in a small center of Bihar like Hajipur. Another key important issue is its well market driven promotions keeping the target audience in mind and focusing on dubbed version in local language”.

- QUALITY REALLY MATTERS: With multiple releases today, we the audience at times experience a sense of déjà vu while watching a Bollywood film, especially when a particular concept has been recreated before. Apart from this, with a rise in the number of remakes, has the era of original scripts and stories faded away, or is it just that filmmakers prefer to swim in tested waters using the same old formulae that have over the years delivered multiple hits.(27)
• FAVOURITISM BY EXHIBITORS: With Hollywood films finding a new found acceptance among the audience, the others who seem to be overjoyed (apart from the film producers) are the exhibitors. In fact, with an increase in footfalls at theatres, exhibitors are certainly on cloud nine with the sale of edibles going up drastically.

• GLOBALIZATION OF CINEMA: A fact that we all know of is that Bollywood is going global and western cinema is finding audiences in relatively new locations thanks to globalization. But does this really affect the overall business of the industry with the Indian audience exposed to world class cinema.

• HIGHER ENTERTAINMENT VALUE: Hollywood is delivering paisa vasool flicks while Bollywood is making movies for the weekend and to break records rather than create long tail footfalls, a trend we have begun to notice in the recent past. "Technology and budgets of Hollywood films gives the makers a chance to make their films larger than life. Add to this a novelty quotient with high octane action, Hollywood films have an added advantage for audience to enjoy. On the other hand, in Bollywood films, though they are getting better in action, they still have a long way to go."

IV-MARKETING STRATEGIES OF INDIAN CINEMA:

Gone are the days when marketing and publicity of cinema was limited to illustrious film posters, giant billboards and some gossip & rumours thrown in. Movie marketing now involves more than thoughtful merchandising, television advertisements, pre-release media hype, etc. So, all the marketing rules of STP (segmentation, targeting and positioning) and the inimitable 4Ps are being put to practice in Bollywood these days. Let’s examine them one by one, not necessarily, in that order. However, the film’s success in the first few shows doesn’t mean it will be a hit. Like, amount of marketing cannot save a bad product, similarly only hype cannot sustain a bad film. A film may slip at the box office after a successful opening. The marketing budget will have an impact in first few days but that doesn’t mean it can turn anything into a hit.

Marketing of Films is based on the Common Terminology:

• Blockbuster: The one are films with a high marketing budget and successful in the first three weeks. These are called blockbusters or super hits, typically such films have global releases & a wider screen share in the domestic market as well. The strategy is to roadblock other competing films and rakes in the money within a short span.

• Sleeper: The films with a low marketing budget, which fail to pull audiences to the theatre initially, yet run for 40-50 weeks, later, are called sleepers. These films opt for niche marketing and pick up gradually and generally do not have star power to initiate a big bang launch.

• Bombs: Thirdly, movies that fail in the first week itself are called bombs or flops. These are bad products with or without publicity.

The Marketing activities is divided into various activities as presented in Figure.1

<table>
<thead>
<tr>
<th>Figure 1: Marketing Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teaser</td>
</tr>
<tr>
<td>First Look</td>
</tr>
<tr>
<td>Theatrical Trailer Release</td>
</tr>
<tr>
<td>Music Launch</td>
</tr>
<tr>
<td>City Tours Begin</td>
</tr>
<tr>
<td>Producer/Director’s Interview</td>
</tr>
<tr>
<td>Movie Premiere</td>
</tr>
<tr>
<td>Movie Release</td>
</tr>
<tr>
<td>Post-Release Follow-up</td>
</tr>
</tbody>
</table>

Source: www.boxoffice.com retrieved on 10.9.15
**MARKETING STRATEGIES ADOPTED BY FILMS:**

<table>
<thead>
<tr>
<th>Movie</th>
<th>Marketing Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>PK</td>
<td><strong>The ‘Poster’ Campaign:</strong> The first poster came out on 31 July 2014. A motion poster was also released on the same day on YouTube. The second poster was launched on 20 August 2014 at an event in Mumbai. This poster was also released as a motion poster on YouTube. The new poster featured Aamir Khan wearing traditional Rajasthani attire, also sporting dark glasses and holding onto a brass tenor. The third motion poster introduced Sanjay Dutt as Bhairon Singh. The fourth motion poster featuring Anushka Sharma along with Aamir Khan released on YouTube 16 October 2014. Aamir Khan stated that PK will have a poster campaign in which a new poster would be introduced every two to three weeks. By the time of release, 8 to 10 posters would have been launched. The teaser released on 23 October.</td>
</tr>
<tr>
<td>PK</td>
<td><strong>‘Keep Guessing’ Plan:</strong> The film's final scene shows PK returning to earth with another alien (Ranbir Kapoor). Talking about the ending, Khan said, &quot;Maybe, Rajkumar Hirani is thinking of getting both Ranbir and me in the sequel.&quot; In an interview with Hindustan Times, the writer Abhijat Joshi expressed interest in working on a sequel to PK.</td>
</tr>
<tr>
<td>PK</td>
<td><strong>Remake in different languages:</strong> Kamal Haasan is reported to feature in PK remake in Tamil and Telugu. Bollywood's Mr Perfectionist has always shown perfection even in promoting his upcoming films. From 'Ghajini' to 'PK', the star has left no stone unturned to make his films the talk of the town before its release.</td>
</tr>
<tr>
<td>PK</td>
<td><strong>Creating ‘Buzz’:</strong> Aamir Khan's upcoming film, &quot;PK&quot;, is already creating buzz all over the industry since its poster release. From Khan's nude poster to his co-star Anushka Sharma's short hair-do, Rajkumar Hirani’s film has already created a lot of waves.</td>
</tr>
<tr>
<td>PK</td>
<td><strong>Feeding the buzz:</strong> “The idea was to create excitement without doing stuff that would take away from the film,” Rao explained. “We started in August with the first poster.” It showed a nude Khan concealing his manhood with a cassette player. “Aamir, Raju [Rajkumar] and Vinod decided that because of the character’s quirkiness, we would do a poster campaign that gave a glimpse into the various characters,” Rao added. “We never came out with a full-length trailer until recently, and we didn’t have too many brand associations unless they fit the film’s image. We haven't tied up with any television shows because we're not quite sure whether this fits the film.</td>
</tr>
<tr>
<td>PK</td>
<td><strong>The ‘Talking Standees’:</strong> The actor along with the director came up with an innovative idea to interact with the audience by introducing talking standees. The first-ever-used technique will have the star's photo and voice installed in them. Khan will talk back once people approach the standee. Aamir has suggested that instead of putting up a regular standee, they should mix things up a bit by having the cutout play recorded messages from Aamir himself.” This means that audiences can actually speak to Aamir’s standees that will be placed in leading cinema halls over this weekend.</td>
</tr>
<tr>
<td>PK</td>
<td><strong>Using ‘Social Media’ for day to day activities.</strong> He kept updating the audience of day to day flicks to make the audience more curious about the film.</td>
</tr>
<tr>
<td>PK</td>
<td><strong>Introducing ‘Social Satire’:</strong> PK has been the focus of eager discussion since last year, when news broke that Hirani, Khan and Hirani’s long-time producer Vidhu Vinod Chopra were teaming up to make yet another social satire. Yet, just days before its release on over 5,000 screens in India and abroad, journalists and audiences have been kept guessing about PK’s storyline. What is Khan’s character trying to say through his unblinking stare? Is he an alien, as has been speculated,</td>
</tr>
</tbody>
</table>
who has arrived in India to laugh at its ridiculous ways? Is he from the future, or the past? What is his relationship with co-star Anushka Sharma?

- **Creating Curiosity**: If there is one word to describe PK’s pre-release publicity, it is “intrigue”, said Sameer Rao, Chief Executive officer of Vinod Chopra Films Private Limited, which has produced the movie along with Rajkumar Hirani Films. Apart from a handful of movie stills that have been given to selected media outlets, the publicity campaign has very few arrows in its quiver – online teasers focusing on the dialogue, one video trailer, citywide tours, and zero appearances on television shows.

- **The ‘Competition Free’ Release**: There’s another, commerce-induced reason behind PK’s secretiveness. The movie is the solo release on December 19, and has the next two weeks to itself, the next major Hindi release is Tevar on January 9. Producers with aces up their sleeve – a competition-free release date or the stellar Hirani-Aamir Khan combination in the case of PK,

- **The ‘Long Window’**: “We have a long window, and in any case, Raju’s films are not one-week wonders,” Rao said. “Some people will watch the film in the first week, and we will also look for people who missed the first weekend and repeated audiences. We will continue to promote the music and the comedy after the release.”

- **Movie promotion is an art in itself**: Any movie with a halfway respectable budget is only as good as its pre-release publicity campaign. Release dates and first-look posters are announced months in advance, tunes from the soundtrack make their way to television, radio and video-sharing sites, interviews are lined up, paid media is galvanised into action, Twitter and Facebook accounts are created, promotional appearances planned across high-ranking television shows and tie-ups with consumer products are put into place.

- **Less being more**: The team started with its 'less is more' approach with the first poster, also published on major dailies' front-pages, that depicted Khan on a railway track, in the middle of a desert, with only an old transistor to strategically cover himself up. It led to a lot of engaged curiosity and chatter online. The poster itself generated enough earned media for the marketing team, with viewers sharing and commenting on it.

- **The Music Launch**: The launch of the film's music too harked back to the imagery from the first singular poster. A limited edition of audio cassettes with only the song Tharki Chokro were distributed among the media.

- **Small town looks**: For the release of the poster in print media, PK's marketers focussed not just on the metro-centric English newspapers, but equally on regional publications.

- **‘Online Poster Release’**: The various looks from the movie are being released online as posters every couple of weeks. “We also used motion posters, besides regular posters, every two-three weeks instead of just sharing the theatrical teaser on digital platforms such as YouTube, Facebook and Twitter. The consumption of these were immediate and resulted in a higher reach and engagement simultaneously. The motion posters that revealed Sharma's look was launched on instant messenger, WhatsApp. Using a designated number of the fictitious PK, participants had to for a group of 10 on WhatsApp to receive the poster before it went live on any other digital platform.

- **Television Marketing**: One of the highlights of the marketing strategy for PK has been the late entry of the television medium. At every stage of the promotions, digital has been at the forefront, be it the release of the posters or the launch of the trailer and songs/dialogue, fostering a sense of exclusivity among the audience.
For its audio creative’s, instead of relying only on radio to deploy them, UTV Motion Pictures made use of the Twitter Audio Card feature. The micro blogging site allows users to play music through this feature (the music is linked to through a tweet) while browsing the internet.

- **Use of Portal-BOOKMYSHOW.COM:** Apart from Twitter, Facebook, Youtube and Whatsapp, the film also made use of portals like Bookmyshow.com. For the first four since its launch, the PK trailer was the first thing every user would see if they visited Bookmyshow.com, giving the film visibility among a highly relevant audience.

- **In-Cinemas advertising:** Taking a similar route for in-cinemas advertising, the team has tied up with multiplex chain, PVR, to introduce another song from the film. The song was played exclusively in PVR properties across the country. At single screens and multiplexes, movie-goers could try out different looks of the lead character by posing with standees installed there. This is reminiscent of the three seats that were installed at many malls and movie halls during the 3 Idiots promotions.

- **Festival Marketing:** The theatrical trailer itself was launched on Diwali to cash in on the movie-going audiences trooping in to watch the blockbuster release, *Happy New Year.* "The country's movie-going pattern is highest during festivals and most preferred during Diwali where the whole family is out to consume cinema, and we wanted to ensure that the teaser reaches a wide audience of not only the youth but also families.

### Bajrangi Bhaijaan

- **The Family Film:** The marketing plan this time is to win over a larger audience, including women and children who are not usually viewers of what seems like a regular action film. “It’s not one (action film),” said Amar Butala, chief executive, Salman Khan Films. “It has a very strong emotional connection.”

- **The Festival Release:** Salman Khan and Eid together spell all things big. The actor’s company Salman Khan Films is leaving no stone unturned to make sure his forthcoming release *Bajrangi Bhaijaan* hits the right notes. Going beyond the usual tricks of appearances in dance and music reality shows, the marketing plan this time to win over a larger audience, including women and children, who are not usually viewers of what seems like a regular action film. “A Salman Khan film is anyway a festival. Plus, it’s Eid,” said Atul Mohan, editor of trade magazine *Complete Cinema.* Salman Khan's *Bajrangi Bhaijaan* had released on July 17, 2015. The film cashed in on the Eid weekend and managed to rule the box-office for a long time. According to a report on Boxofficeindia.com, *Bajrangi Bhaijaan* has registered total collections of approximately Rs 309 crore nett. The report further stated that considering the trends, *Bajrangi Bhaijaan* may score a lifetime total of Rs 313-315 crore nett.

- **The TV Marketing:** To woo women audiences, Khan will be appear on several television soaps, including Zee TV’s *Qubool Hai* and SAB TV’s *Tarak Mehta Ka Ooltah Chashma.* He has already been spotted on the Star Plus show, *Yeh Hai Mohabbatein.* Butala said their marketing strategy is aimed at women. The star also participated in a Facebook chat last week designed exclusively for women fans. For Khan’s younger fans, a one-hour show titled *Bajrangi Bhaijaan Kidnapped* was shot for Star Gold last week, where a bunch of kids buttonholed their favourite superstar.

- **Targeting Children Audience:** Building on the fact that Khan’s character travels across myriad picturesque locations in the country with a little mute girl, a geography book was launched in association with the film by Indus Source Publishing House. “These are the fans who make all the noise for us. It was
important to speak to them first,” said Butala, referring to their initiatives targeted at children.

- **The Artefacts Marketing**: Mumbai-based jewellery brand Silvostyle, by PN Gadgil Jewellers, has collaborated with the film company, launching the official *Bajrangi Bhaijaan* pendant, a replica of the one that Khan’s character sports throughout the movie. The unisex ornament will be available across all stores under Khan’s charitable organization, Being Human, and on Amazon India and the chain’s own outlets. Prasad Kapre, chief executive and director of Silvostyle, declined to share the number of pendants the company is manufacturing, but claimed that the response was unprecedented. “It’s the first time that a truly precious part of a film is being shared with the world.

- **The large Circuit**: Friday.”*Bajrangi Bhaijaan* will hit more than 4,000 screens in India and 1,000-1,250 screens abroad on 17 July.

- **The Poster Campaign**: **BB Teaser Poster** Already Made to The Front Page of Newspapers While the Teaser was telecast on Every Star Network Channels. It’s All About Hitting on The Right Thing and The Team is Exactly Doing That. The Response to The Teaser is Amazing. People, Fans Loved It. The Job is Done.\(^{(62)}\)

- **Song before the Trailer**: The Team is Now Releasing Something for The Real Movie Goers. It is The First Song of The Film Which is Making Its Way. The First Song before the Trailer. This is Something is Going to Happen for The First Time, Song Before Trailer.

- **Selective Song**: The First Song Called “Le Le Selfie” will be Attached to Eros’s Film, ‘Dil Dhadakne Do’ Which is All Set to Hit The Theatres on June 5.

- **Dubbed in Sign language**: New Dubsmash Video of Salman 'Bajrangi Bhaijaan' to be dubbed in sign language. Based on a request made by Geeta, the deaf-mute Indian girl stranded in Pakistan and set to return to India, Salman Khan-starrer *Bajrangi Bhaijaan* will be dubbed in the sign language so that special people like her can watch and appreciate the movie.

- **The Celebrity Promotion**: The marketing geniuses behind the film ensured that the film had made all the right noises before release. Salman Khan had even roped in the biggies, Aamir and Shah Rukh Khan to promote his film. All the efforts paid off on the first-day of the film’s release. The opening day collections of *Bajrangi Bhaijaan* had broken the record of Salman Khan's last year's Eid release, *Kick*, and Aamir Khan's Christmas release, *PK*.

- **The Mass Appeal**: *Bajrangi Bhaijaan's* character is one that the masses can relate to, very easily. The film succeeded in establishing an immediate connect with the audience and managed to bag great numbers across the country.

- **Single Screen thunder**: While most films alienate the single-screen audience, *Bajrangi Bhaijaan* had all the trappings of whistle-worthy single-screen fare. According to Boxofficeindia.com, the Salman Khan and Kareena Kapoor-starrer has grossed more than any other film has from single-screens. Seems like Salman Khan is on a record breaking spree.

- **All time blockbuster list**: To make it to the list of Bollywood's all time blockbusters, Salman Khan's *Bajrangi Bhaijaan* had to surpass a long list of films. *Bajrangi Bhaijaan* has made approximately Rs 309 crore nett in four weeks of its release, making it to the eighth position on the all time blockbuster list. According to Boxofficeindia.com, *Bajrangi Bhaijaan* is the most watched Bollywood movie since *Gadar: Ek Prem Katha* in 2001.

- **Silence is stronger than words**: *Bajrangi Bhaijaan* has a strong message which is conveyed through silence. To understand emotions, words are not important. The little girl Harshaali, who plays Munni in the film, through her expressions proves
that silence is stronger than words. The emotional connect between Salman and Harshaali’s characters sets an example for all. The ability to understand emotions with mere bonding and love has been tactfully depicted in the film.

**Multiple Marketing Channels**: From our side, there is no strategy. The film's team tells us to go and do the job and we do it. Earlier it was very simple with just All India Radio (AIR) and Doordarshan. It used to take just one hour to promote a film. But now there are so many channels and newspapers that if we miss one, they start doing negative stories.

**Teaser to Trailer**: Bajrangi Bhaijaan makers have both ready but are waiting for Salman's hit and run verdict to decide a marketing strategy. Two and half months left for Salman Khan's Bajrangi Bhaijaan to hit the theatres but the trailer or the teaser is not yet out! Forget teaser, the first poster too has been kept under wraps. While numerous reports of a delay has been doing the rounds, the situation is something different.

**Everything is 'ready' but the makers will unveil the surprises only 'when the time is right'**: BB, being this year's biggest release, is high on anticipation and euphoria and Eros is in no mood to take a risk with this film. "Eros was going through a dull phase but with Badlapur and NH10 working well, they are back on track. BB is their big ticket release this year and they cannot afford to go wrong." Everything is 'ready' but the makers will unveil the surprises only 'when the time is right'.

**Use of Different Languages**: A few days ago, Salman Khan had tweeted that apart from English, he would soon start writing his posts on the micro blogging site in Hindi and Urdu. Now, the actor’s love for these languages will apparently reflect in his upcoming film, Bajrangi Bhaijaan, which has been directed by Kabir Khan. Salman will launch the poster of the film in these three languages.

**Creating the Buzz in the market**: “To keep the buzz about the film going, we have been trying different things at every stage. We’d got Shah Rukh Khan and Aamir Khan on board for the launch of the teaser poster. This time around, we will unveil the trailer and the poster of the film together, and the poster will be printed in three languages — English, Hindi and Urdu. The aim is to reach out to audiences across markets,” says Amar Butala, CEO of Salman’s production house.

Source: Various websites 2015-16

V- CONCLUSION:

Bollywood has come a long way, especially with regards to its promotional strategies. Earlier, films relied on enticing viewers with free goodies. But producers have now shifted their focus to tactics that make more headlines than the movies themselves. Yash Raj Films (Bewakoofiyaan) came up with a contest called Get a Job @ YRF. This contest allowed candidates to get a job in the marketing department at the esteemed production house. But here’s the twist – the final round of the interview was conducted by the stars of Bewakoofiyaan – Sonam Kapoor and Ayushmann Khurrana. The contest gained over 1000 applicants and created a lot of buzz in the media, giving the film a head start.

Shahrukh Khan didn’t leave any stone unturned when it came to promoting 2011’s Ra.One. He spent a staggering Rs. 52 crore on the marketing budget, which was the highest Bollywood had ever spent on a film. The Telegraph also reported that the producers signed promotional deals with 25 consumer brands. However, Ra.One’s digital marketing strategy was its main strength. It became one of the first Bollywood films to incorporate gaming and merchandise in its promotion. In October 2011, “Ra.One – The Game” was released for the Sony PlayStation. SRK also teamed up with Seventymm to release merchandise like tee-shirts, watches and video cameras.

In the months leading up to the release of Ghajini, Aamir Khan was everywhere. It all began when over 100 employees at Big Cinemas shaved their heads, replicating his now iconic look. However,
they weren’t the only ones sporting the hairstyle. To promote his upcoming release, Khan decided to give some lucky fans the Ghajini haircut himself.

Alia Bhatt shocked everyone when she tweeted about her upcoming engagement on February 25. However, the shock was only momentary. The tweet was quickly revealed to be the announcement for the trailer launch of her upcoming film, 2 States. The young starlet tweeted a wedding card that invited viewers to watch the trailer, which would be launched the following day. The tweet certainly helped the buzz surrounding the film, with many of the actress’ 9,00,000+ followers viewing and sharing the tweet.

While he was everywhere promoting Ghajini, Aamir’s approach towards 3 Idiots was much different. The actor, who portrayed a character that had been missing for years, also went missing. Well, kind of. To promote 3 Idiots, Aamir Khan announced that he would “go missing” in a unique game of hide-and-seek. As a part of this game, the actor visited a variety of locations in the country for 2 weeks. Seven clues about his location were given to the public. Though it was a risky gamble, the strategy proved successful.

Moviegoers were in for a pleasant surprise when they visited the box office at Mumbai’s Fame Cinemas. As a part of the promotion of her upcoming film, Kahaani, Vidya Balan got behind the ticket window. Can you imagine walking up to buy a movie ticket and facing Vidya Balan? To add to this, the actress also promoted Kahaani at the Khar railway station. There, she dressed up as her character — complete with the prosthetic belly — and searched for her "missing husband". She distributed pamphlets with a sketch, along with details about her hubby. She also asked the commuters about him, piquing interest in the film. Vidya Balan also showed up at other promotional appearances dressed as her heavily-pregnant character.

For 2013’s Dhoom 3, Aamir Khan picked an entirely new promotional strategy. Instead of making the usual television appearances, the actor resorted to a "less-is-more" approach. Though films usually rely on these appearances to gain exposure, YRF and Aamir decided to let the trailers do the talking. They also took an unconventional approach to promotion of the soundtrack. Unlike other films, the music from Dhoom 3 wasn’t completely unveiled until the release of the movie. In fact, only 30-second teasers of the songs were aired on television. This strategy paid off, making Dhoom 3 the first Indian film to cross the five-billion rupee mark.

VI- REFERENCES:


