

**APPLYING AICDA MODEL FOR MARKETING  
PROMOTIONS OF FILMS ANALYSING BENGALI FILM  
INDUSTRY IN 2015-2016**

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**Abstract**

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***Keywords:***

Film industry; Revenue;

Marketing; Multiplex;

Film promotion; Single screen;

Marketing model; Social media.

Box office matters most for the producers of films like any other business, and the path to success are many. Among those, one is the film marketing or promotion. But to successfully promote regional films like Bengali, it is tough task as number of screens is drastically decreasing along with low quality of viewing experience. Social media might help producers to some extent to garner revenue; exploiting other promotional tools by fitting them into standard marketing models could be helpful to reach out larger market segments. Cutting budget through each phase of production, promotion and distribution is a common scenario in every regional film industry as well as in Hindi film industry at large. So, the decision on how to market a film is complex and needs a custom made design for every film.

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## 1. Introduction

Baahubali 2 will be a massive release in 2017—it is going to hit 6,500 screens across the nation, the highest ever for any movie in India and to remember the fact that it is actually a regional film is the true possibility to explore the other Indian regional movies.<sup>1</sup> Now, to look at the international growth in film industries, it was driven primarily by the Asia Pacific region (+13%). China's box office increased 49% in U.S. dollars to \$6.8 billion, accounting for nearly 50% of Asia Pacific box office. Due to continued double digit growth in the Asia Pacific region (+19%), cinema screens increased by 8% worldwide in 2015 to over 152,000. Though India is a vast market, still it is 4<sup>th</sup> largest (1.6 Billion US\$) among the top 20 international box office markets, compared to all films' business, whereas China is much ahead (6.8 Billion US\$).<sup>2</sup>

When *Belashese*<sup>3</sup> was the largest hit (around six crore revenue) in Bengali films in 2015 with mere 45 theatre releases in West Bengal, the same producers & directors released their next film *Praktan*<sup>4</sup> in West Bengal at around 88 screens in 2016, apart from releasing in other states in India & overseas the same day, becoming the best hit film (around 8.5 crore revenue) of that year again. The films crossed 100 days runtime; not only that, *Praktan* continued to run at almost all the theatres even after three weeks since its release in those halls- though, single screens had 40-60% occupancy in that period whereas multiplexes had more due to their less seats per screen. But the problem is that, it was a single case of such success story. None of the other released films in both the years even crossed the revenue of Rs. 05 crore mark. The same story happened with Bollywood when Aamir Khan's films *PK* (2014) & *Dangal* (2016) stormed the box office with revenue of around Rs. 800 crore in both cases. But, only about 20 films earned profit or broke even in Bollywood in 2016 (data compared from the websites- wikipedia & boxofficeindia).

**Table 1:** Difference of films released in India over last decade (apart from the below mentioned languages, Punjabi, Bhojpuri, Gujarati & Oriya had also substantial number of releases then):

<sup>1</sup> <http://www.indiatimes.com/entertainment/celebs/baahubali-2-sets-yet-another-record-gets-a-whooping-6500-screens-for-release-in-india-274060.html>

<sup>2</sup> Motion Picture Association of America. (2015). *Theatrical Market Statistics*.

<sup>3</sup> Ananda Bazar Patrika. (2016, June 21). *Ananda Bazar Patrika*.

<sup>4</sup> <https://en.wikipedia.org/wiki/Praktan>

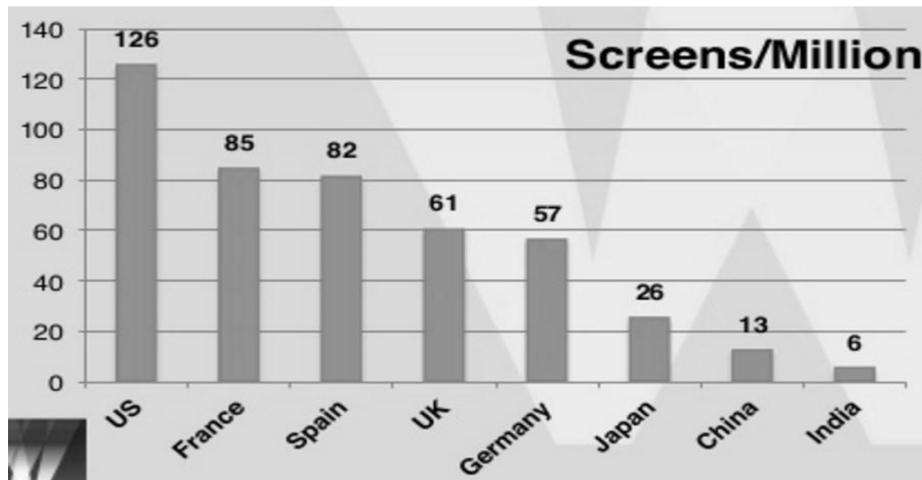
Language	2005*	2015-16**
Hindi	245	340
Marathi	57	180
Tamil	136	291
Telugu	268	275
Bengali	40	149
Kannada	81	204
Malayalam	67	168
<b>Total(all languages)</b>	<b>1041</b>	<b>1903</b>

Source:\* The Film & Television Producers Guild of India Ltd., 2005

\*\*CBFC statistics from 01<sup>st</sup> April 2015 to 31<sup>st</sup> March 2016

During 2016, India had 2100 multiplexes when 6000 single screens existed but plexes contributed 40% revenue due to their much higher ticket prices.<sup>5</sup>

**Table 2** below describes the screen density comparison globally:



Source: slideshare.net: The Indian Media & Entertainment Industry 2016

## 2. Review of Literature

In film marketing scenario, the literatures about films' promotions are not available due to arts aspect as well as technical issues are far more important to make a movie. So, the 'promotion' related terms & descriptions about it is discussed here for review. For instance, movies are intangible objects consumed for pleasure rather than for the maximization of an economic

<sup>5</sup> Deloitte. (2016). *Indywood : The Indian Film Industry*.

benefit (Eliashberg & Shugan, 1997). The promotion means: “Direct and indirect communications with individuals, groups and organizations in order of informing and motivation them toward buying the company’s products or services” (Lamb, Hair & McDaniel, 1998). Word-of-mouth (WOM) involves informal, non-commercial communication between consumers concerning positive or negative consumption experiences with regard to goods or services, including movies (Hennig Thureau & Walsh, 2001). WOM is usually perceived as more credible and trustworthy for consumers (LIU, 2006). So, Liu and Duan et al. (2008) analysed the direct correlation between online word-of-mouth and box-office revenue/movie sales, and Mabry & Porter (2010) have posed the question how social network site MySpace and official film websites affect the audiences’ need to see a particular film.

The website potentially serves as a source of information about the film (e.g., plot, stars, trailers, etc.); in addition, it may serve to induce awareness of a new film, to enhance the site visitors’ intentions to see a film, and consequently increases the likelihood of ticket purchase upon opening (Zufryden, 2000). Online news sources (online newspapers, online magazines and news websites) have evolved in content, agendas, features and lay-out (Cooke, 2005; De Waal & Schoenbach, 2008; Barnhurst, 2009). Advertising campaign for the film, in the print media, usually start two weeks before the movie release and the ads can be published on daily or weekly basis (Jafari Nejad, 2007). A large production budget could be taken as a signal of higher quality (Elliott & Simmons, 2008) and greater box office popularity (Basuroy, Chatterjee & Ravid, 2003)<sup>6</sup>. Digital technology approaches the art of cinema to a wider audience too as more people can explore into the filmmaking process; McKernan also affirms that “today’s digital technology has democratized this most powerful form of storytelling, making it affordable enough for practically anyone to use” (2005)<sup>7</sup>. Major film studios’ long-term aim is to support and sustain film’s extensive “afterlife” by controlling the digital distribution and exhibition of film titles online (Currah, 2007)<sup>8</sup>.

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<sup>6</sup> Mohammadian, M. & Habibi, E.S. (2012). The Impact of Marketing Mix on Attracting Audiences to the Cinema. *International Business and Management*, 5 (1), 99-106.

<sup>7</sup> Cebas, B. (2011). Cinema in the Digital Age: New Financing and Distribution Models. London College of Communicaton.

<sup>8</sup> London, I. (2012). Hollywood Online. University of London.

‘Viral Marketing’ term was coined by Jeffrey Rayport, Harvard Business School professor, in December 1996. In the buzz marketing practice, unlike word of mouth which is motivated internally by knowledge, people are gathered to spread the information - they can be cultural trendsetters or people with connections, such as experts, press or celebrities; it is also low cost since it is the consumers spreading the message. But, in order for buzz marketing to work there has to be something remarkable enough about the message or content to create a buzz (Mohr Iris, 2010). The technological developments have moved advertising from passive to more interactive where consumers are actively engaged in promoting products and services, whether they are aware of it or not (Marc, 2010)<sup>9</sup>. The viral marketers identify individuals with high social networking potential (an age, interest or peer group who are extremely active and very sociable online) and create viral messages which will appeal to these individuals and their peers and create a word-of-mouth buzz (National Media Museum, UK, 2011).

Various works of Dr. Finola Kerrigan, England (2010) are most common source of film marketing literature where as other authors are mostly from Europe or North America. These literatures describe the digital movie marketing in North America or globally but nothing about Indian regional movies, especially Bengali movies, which is the primary reason to study and prepare this paper.

### **3. Objective**

The objectives of this paper may be described as follows:

- To know whether the marketing strategies in recent years have provided expected results for Bengali films
- To find out the factors responsible for revenue loss of the industry
- To suggest a possible revenue model to improve business scenario

### **4. Research Method**

The present study is primarily qualitative approach based. Some film & entertainment based reports of different governing bodies like Deloitte, CBFC, and MPAA etc., are used as secondary data since they are based on their own surveys & primary data collection, to find out & frame

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<sup>9</sup> Tuohimaa, S. (2010). The Role of Internet in Marketing Premiering Movies. Oulu University of Applied Sciences.

some important outcomes about the Bengali film industry. Expert Opinion is taken through some secondary interview data sources from different media reports so that a steady idea of film business can be projected as proper industry data is still not available yet because most producers are not ready to provide business data in Bengali film industry. Newspaper based sources are used to form a set of data regarding the film release patterns in West Bengal so that one can get a certain idea of movie market distribution scenario, compared to the immediate competition from Hindi movies. Internet based data has been analysed to form the tables or model(s). Also, to increase the quality of the study, sources like books, journals or previous research works are being analysed to materialise the expected outcome of the paper.

### **5. Bengali film industry – pros & cons**

The Calcutta Times issue of 31<sup>st</sup> December 2016 depicted the first page with the headline- “IT WAS ONE BAD YEAR FOR TOLLYWOOD”, followed by the 10 reasons such as:

- a) South remakes go bust, b) Fewer single screens, c) No film Policy, d) Federation matters,
- e) No single-window clearance, f) No casting director in sight, g) No end to piracy,
- h) Absent: stable producers, i) Where are the scriptwriters?, j) Trade guide’s missing.

The model of earning the expenditures of film in Bengal is same that of with Bollywood, i.e., quick return by the second weekend (in 10 days) of the release. But, it is mostly not possible so far as most of the screens in Bengal are still single screen with very low ticket price, and even in multiplexes, for the Bengali films, the show times are lesser than Hindi films as well as ticket price is comparatively lower than that of Hindi or English movies, which is not advantageous as the number of footfalls at theatres have not been increased in years in West Bengal or India, in both cases. Again, either in digital pirated copy or in pirated dvd/cd, the films have been widespread all over. Most films are now been reviewed professionally by the newspapers, news channels, magazines, entertainment channels, web portals or even FM radio channels. Another problem is that of not reaching the mass market of less populated districts in both north & south Bengal. Content is large problem as some films are basically remakes of other South Indian films. People are now waiting to watch these movies in TV, after the world premiere happens.

The market for Bengali films can be expanded to a 340-million-strong Bengali audience in Bangladesh, West Bengal, Tripura, Assam and non-resident Bengalis globally in current digital platforms to survive in longer terms because as of now, the local footfall count has not been

increasing for years in film theatres. Discussing about online collection possibility, economist & director Suman Ghosh analysed about this prospect giving example of the youtube released short film *Ahalya*, from which the producers a earned profit around six crores. A theatrical release of a Bengali film normally involves a budget of around Rs. 40 lakhs, increasing up to one crore. But around 90-95% films do not recover that publicity expense. So, to release a film through online platform like *Netflix* or *Amazon Prime*, *Bongflix.com* is one recent such attempt (though some old released movies are already available in some portals like hotstar, iTunes etc.) to survive in low-cost model. Like all film industries, piracy is rampant in both online & physical DVD sales. So, if the new films are available at a very low viewing price, then many viewers who watch pirated contents may switch to legal purchase as the cost would be very less and the quality of the film would be much superior.<sup>10</sup>

Yet again, Goutam Ghose, a renowned director & actor (also involved with FICCI), conveyed the same message that India's Bengali film market is limited whereas Tamil, Telugu, Punjabi & Hindi film industry have reached further markets globally. The early cultural identity of Bengali films is lost along with the business proposition. Proper documentation & clarity of business model is missing also due to which new investments are not taken.<sup>11</sup> At par with Goutam Ghose was Sandip Ray when he shared his view in *Anandalok* magazine that remake from South India's films won't survive long as those films can already be seen in TV in dubbed versions. Rather, Bengali literature shall be adapted or original screenplay should be used. He also stressed upon opening or reopening more single screen theatres with moderate facilities.<sup>12</sup> Actor Chiranjeet also stated in another interview in *Anandalok* that the drop of single screens from 750 to 250 since early 90s is devastating as so called commercial films are the sole base of survival for the Bengali film industry.<sup>13</sup> After demonetisation, Bengali film industry was in much distress as the payment mechanism is mostly cash oriented there. Payment through cheques are very less and after the hiccups of having left around 250 screens (down from 350 in five years) along with no earning from satellite rights' sale & lesser number of hit films annually, rolling of tender money is important to continue business. Hence, after the chit fund investment doom, this was

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<sup>10</sup> t2. (2015, October 03). *The Telegraph*.

<sup>11</sup> Popcorn. (2014, September 12). *Sambad Pratidin*.

<sup>12</sup> Sandip Ray interview. (27/12/2015). *Anadalok*, pp 33.

<sup>13</sup> Actor Chiranjeet interview. (12/07/2016). *Anadalok*, pp 31.

another blow for the producers to run business. Even the distribution process was highly affected due to this mechanism. South Kolkata cinema hall Navina even had daily sale of tickets at 1/6<sup>th</sup> ratio compared to other times. But, the industry recovered from this issue as soon as the cash flow of new tender notes increased in the economy.<sup>14</sup>

Kaushik Ganguly, another award winning director, has the different view to not involve in high frequency promotion to release a film, rather to focus on the content or script of the film along with limited postering or campaigning before the release is fare enough to instigate the viewer so that a query about the film grows. Concern for money is the big factor for him to make a film commercially successful.<sup>15</sup> He even proposed for a uniform screening price for regional films' producers pan India, leaving Hindi & English films separately to be charged/taxed; but he is keen to fix the ticket price according to the facilities & comfort level the theatres offer.<sup>16</sup> Again, actor Prosenjit Chatterjee thinks commercial films have to sustain to back parallel films, all by the means of good content and proper choice of target audience. He believes good content, small budgets, new & flexible actors/directors would help the industry grow, along with properly handled Indo-Bangladesh projects; not only that, the condition of single screen theatres has to improve as well.<sup>17</sup> Now, to discuss the success stories, 'Chander Pahar', a Bengali adventure novel, was made into an important & successful film as it crossed the barrier of Rs. 20 crore gross income as the first Bengali movie ever; with Rs. 15 crore total budget, including Rs. 1.5 crore in promotion, highest so far for a Bengali film, yet a low scale film compared to other regional films and its sequel is also expected to release in 2017.

The joint venture route of Bengali films of both India & Bangladesh has recently garnered some proposition of long thought larger market base scenario. 2016 has seen some of these to take place through a same day release of films of one country to the other. Higher movement of actors to both sides is another dimension to this aspect. The scenario is changed after the discovery of SAARC rule of exchange of products among those countries, without hampering the export-import regulations of both countries, even if the films are not jointly produced.<sup>18</sup> The first quarter

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<sup>14</sup> AnandaPlus. (2016, November 18). *Ananda Bazar Patrika*.

<sup>15</sup> Popcorn. (2016, January 15). *Sambad Pratidin*.

<sup>16</sup> Calcutta Times. (2016, May 11). *The Times of India*.

<sup>17</sup> Calcutta Times. (2017, April 04). *The Times of India*.

<sup>18</sup> Popcorn. (2016, February 12). *Sambad Pratidin*.

of 2017 was not a good phase for Bengali film industry again, with only one hit film *Bibaho Diaries*, crossing 75 days through word-of-mouth, though it was not a so called commercial film and hence was released over less screens as it opened with *Raees & Kaabil*, two big Hindi releases<sup>19</sup>; but for Hindi film industry the quarter was quiet good as nine films were hit or broke even, according to their budget (data compared from the websites- wikipedia & boxofficeindia). To compare and analyse, films released throughout West Bengal in 2015 & 2016 are being listed here, with 50+ theatre releases only, both in Hindi & Bengali languages. Though some Bengali films were released in less than 50 theatres both years, still they were hit or semi-hit due to their semi-commercial nature & budget, some of which are - Sankhachil, Shororipu, Shaheb Bibi Golaam, Baastu Shaap, Benche Thakar Gaan, Ebar Shobor, Abby Sen, Open T Bioscope, Kadambari, Teenkahon etc.

**Table 3:** The 2015 film list is given here (estimated from newspaper advertisements):

Name of the film (language)	South Bengal		North Bengal	
	Multiplex	Single Screen	Multiplex	Single Screen
Lorai(Bengali)	20	45	02	10
Romeo vs Juliet(B)	08	113	X	20
Tevar(Hindi)	24	67	04	20
Baby(H)	24	54	05	07
Herogiri(B)	14	95	02	30
Amanush 2(B)	12	84	01	19
Belashese(B)	22	21	02	X
Jamai 420(B)	12	96	02	11
Aashiqui(B)	06	69	X	24
Bahubali 1(H)	27	52	03	08
Bes Korechi Prem Korechi(B)	18	100	02	02
Gabbar is Back(H)	27	110	04	13
Piku(H)	26	28	03	03
Nakshal(B)	14	30	02	06
Drishyam(H)	28	28	04	02
ABCD 2(H)	27	48	04	06
Prem Ratan Dhan Payo(H)	28	167	04	39

<sup>19</sup> AnandaPlus. (2017, April 06). *Ananda Bazar Patrika*.

Black(B)	14	85	X	17
Hate Story 3(H)	28	60	04	12
Phantom(H)	27	80	04	X
Kis Kis Ko Pyaar Karoon(H)	29	27	05	02
Jazbaa(H)	26	34	04	07
Talvar(H)	25	23	04	02
Parbo Naa Aami Charte Toke(B)	23	125	03	25
Bajrangi Bhaijaan(H)	29	119	04	27
Sudhu Tomari Jonno(B)	21	134	03	30
Byomkesh Bakshi(B)	24	24	04	X
Katmundu(B)	23	75	03	15
Rajkahini(B)	24	26	03	01
Tamasha(H)	29	45	04	10
Bajirao Mastani(H)	NA	NA	NA	NA
Dilwale(H)	29	138	04	07
Aarshi Nagar(B)	27	34	02	04
Har Har Byomkesh(B)	27	21	02	X

**Table 4:** The 2016 film list is given here (estimated from newspaper advertisements):

Name of the film (language)	South Bengal		North Bengal	
	Multiplex	Single Screen	Multiplex	Single Screen
Airlift(Hindi)	29	35	04	05
Angar(Bengali)	X	78	X	20
Beporoa(B)	13	90	X	19
Hero 420(B)	X	61	X	25
Kikore Toke Bolbo(B)	23	111	02	20
Housefull 3(H)	31	54	04	14
Power(B)	17	125	01	24
Kelor Kirti(B)	26	108	02	17
Fan(H)	28	93	04	17
Praktan(B)	23	56	03	06
M.S.Dhoni(H)	32	100	04	24
Happy Bhag Jayegi(H)	32	17	04	01
Dishoom(H)	31	35	04	12
Akira(H)	32	81	04	14
Badsha-The Don(B)	16	77	X	21
Sultan(H)	30	81	04	29

Udta Punjab(H)		30	20	04	05
Mohenjo Daro(H)		30	68	04	17
Eagoler Chokh(B)		27	28	X	X
Rustom(H)		30	19	04	06
Kiriti Kalobhramar(B)	O	26	26	04	X
Love Express(B)		26	123	03	30
Raaz Reboot(H)		31	47	04	13
Pink(H)		32	37	15	06
Abhimaan(B)		24	109	01	17
Prem Ki Bujhini(B)		X	54	X	23
Byomkesh Chiriakhana(B)	O	30	18	04	X
Gangster(B)		28	114	03	16
Zulfiqar(B)		33	40	03	02
Byomkesh Porbo(B)		36	32	01	X
Double Feluda(B)		32	15	03	X
Dangal(H)		34	74	04	20
Kiriti Roy(B)		23	20	X	06

Table 3 depicts that in 2015, whereas in Hindi releases ‘Prem Ratan Dhan Payo’ had highest single screen count in West Bengal – 206 (238 in total), in Bengali releases it was ‘Sudhu Tomari Jonno’ with 164 (186 in total) single screens; but as table 4 shows in 2016, it was the reverse case as Bengali film ‘Love Express’ was released across 153 (182 in total) single screens and Hindi film ‘M.S.Dhoni’ was released in 124 (160 in total) halls, highest in both languages respectively (multiplex releases are not considered as almost all films are released there thoroughly). Despite that, it is such a problem that in north Bengal, the screen count is so much less, i.e., no possibility to increase the market there. Yet again, the movies are also not well distributed as one can see from the above list as most releases are highly concentrated around Kolkata area, catering to urban or semi-urban platform, not the rural areas or less populated zones. As given earlier, in 2005 there were only 40 released films in West Bengal, along with 350-400 screens (though much less than 80s-90s), so the chances of profitability were higher as films got more screens with longer run after release and crossing the 50 day mark.

## 6. Results and Analysis

### AIDA model

Joseph Addison Richards (1859–1928), an advertising agent from New York City, wrote an advertisement for his business containing virtually all steps from the AIDA model in 1893, but without hierarchically ordering the individual elements. Thereafter, AIDA (term coined by Dr. E. St. Elmo Lewis in late 1890s) came into existence which is an acronym used in marketing and advertising that describes a common list of events that may occur when a consumer engages with an advertisement.

A – attention (awareness): attract the attention of the customer.

I – interest of the customer towards the offer.

D – desire: convince customers that they want and desire the product or service and that it will satisfy their needs.

A – action: lead customers towards taking action and/or purchasing.

Now, more specifically to cater the customer lifecycle, another similar **REAN model** was also developed in 2006 by Xavier Blanc. REAN stands for-

R(Reach) – the set of activities needed to raise prospects' attention for the film. Marketing activities needed to raise awareness about the film through off-line and online contents.

E(Engage) – the gradual, multi-channel, often recursive set of activities needed to engage the viewers who are already hooked.

A(Activate) – the activities needed for the viewers to take the actions the producers wanted them to take.

N(Nurture) – the activities needed to nurture the viewer relationship to create the buzz.

As AIDA is a historical model, rather than representing current thinking in the methods of advertising effectiveness, the current AICDA model was derived to enhance the sale, which is depicted below.

### AICDA model

The producers of goods or services must manage to attract Attention, provide the offer Interesting, have Credibility over the offer, create Desire and prompt an Action to purchase, hence becoming AICDA. Now, the model is described for Bengali film promotion as follows-

### Attention:

Digital marketing allows the producers to frame topics or names to be available over time with minimal effort. On a web page or direct mail, that is what the headline does. On the radio, its the load opening noise, sound or music that breaks the listeners thoughts to get attention. The sole motto here is to build a relationship primarily. Movie distributors buy paid advertising slots (commercials) at different channels as TV is effective because it is an audio-visual medium like film. FM radio also serves this purpose in cities. Teasers do the same here for the viewers.

### Interest:

Once there is viewers' attention, something related should be available accordingly that arouses interest. This could be different things like an offer of something free like a free preview as an age group specialist or critic, or a hint of an opportunity that will be revealed further on in the offer like free tickets for family, music CD at low cost, or even to meet the actors or director at any event. Everything like this will create the viral marketing effect. The demographic distribution of the promotional activities should be verified in this case.

### Credibility:

Creating credibility is very important as it not a necessary commodity anyone would like to purchase. Entertainment is totally dependent on someone's 'personal excess money'. As it is an experience package, the producer must be sure to provide testimonials in the form of some good trailers or music videos. Third party testimonials like professional critics' view on various media platforms will always be seen as carrying greater weight because of the perceived independent nature of it. Sometimes for local language films, any/many international awards may create the same buzz for the film.

### Desire:

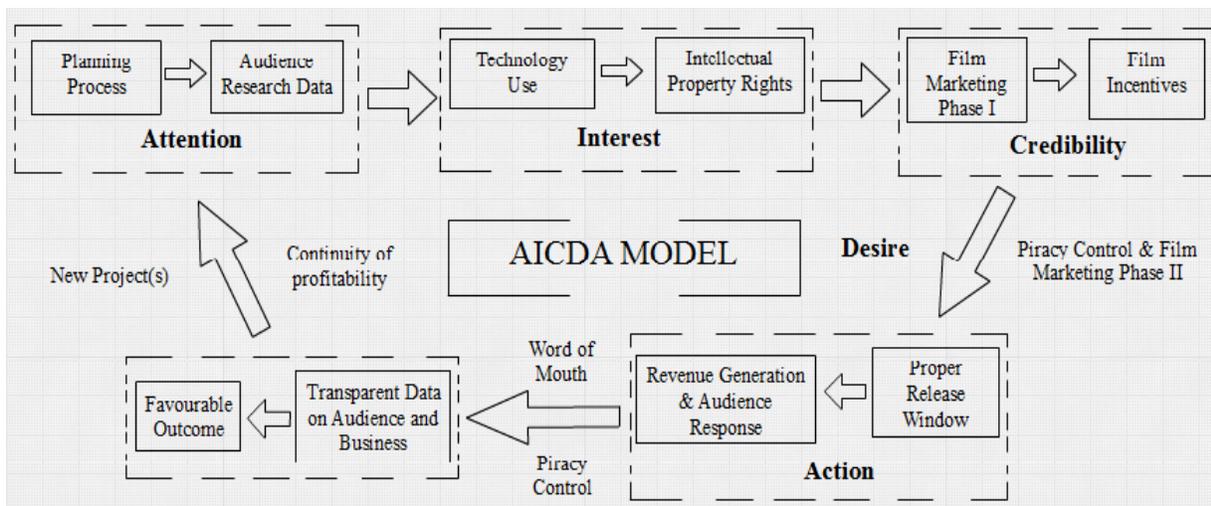
By appealing to emotions through the multi platform press conferences or interviews, the desire to watch the film may grow. Along with that, there must be continuous and invariable number of print, TV & internet based advertisements before the release of the movie as called the hammering or 'Top of the Mind' recognition for the film of choice among the many options of

films running in theatres. Posters on streets or large crossings do the same. Promotional tours, according to the demography are another dimension to create appeal.

Action:

The viewer must be prompted, urged, asked and convinced to take action, i.e., to watch the film. So, the important aspect here is that the film story or presentation itself should be commendable to impact the first weekend viewers so that the Word of Mouth helps the film to do good business. As in this case, the films normally now remain in the theatres for two to three weeks, hence time bound repeat watch of a film is necessary for a film to be successful.

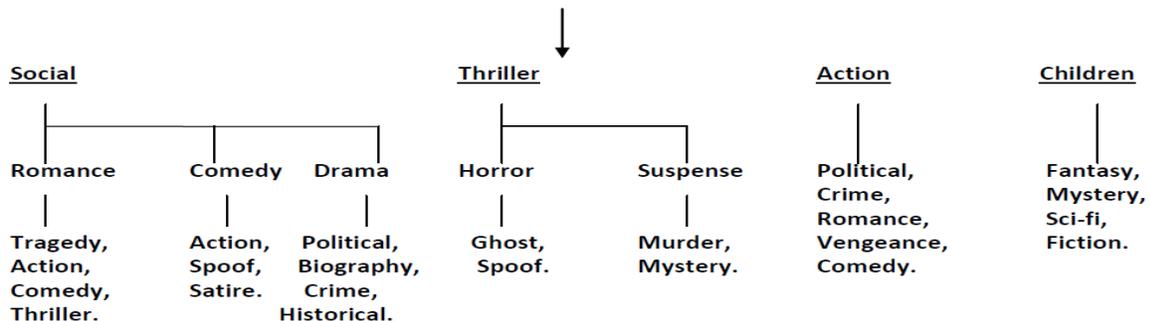
To fit the model(s) into a complex mechanism of film release and promotion, the authors have developed an interactive model by merging the important factors in growth of film business which is given below:



Film Marketing Interactive Model

**7. Conclusion**

Bengali Film Genre Assortment as Product Portfolio



Bengali films can be classified as above, for the sake of communicating with the viewers.

There are some agencies or firms, working on the promotional field of movies in Kolkata market viz., Thinkpot, PSS, SISE etc. who are more specialised in social networking promotions whereas Grinning Tree, Inner Circle, Karukrit, Communique etc. are more prone to publicity designs and traditional promotions. Budget should be allotted to these firms carefully to handle promotional strategies to make a film successful.

Restrict marketing spends, avoid outdoor media, pare down the full-page ads and TV promos and cut pre-release publicity from six weeks to four or five- those were some of the ideas thrown up at a meeting of senior managers of big ten Indian studios at the offices of Karan Johar's Dharma Productions in Mumbai in January 2017. They met in a desperate attempt to figure a way out as costs rise, revenues stagnate and margins are squeezed for the Rs 12,640-crore Indian film industry. Of the cost side triggers, the biggest is talent that can go up to 40 per cent of the budget of a film. "Nowhere else in the world do talent costs rise beyond 15-20 per cent," says Amrita Pandey, vice-president and head, marketing and distribution (studios), Disney India. Marketing costs have risen to 30-50 per cent of a film's budget depending on how big or small it is, from 15-25 per cent five years ago. In reverse, talent costs at Yashraj Films are 25 per cent lower than the industry average because it signs "new actors with three-film deals," says Aashish Singh, vice-president (production), Yashraj Films. This model seems ideal - it does not co-produce or look for outside financing and has a tight control over every possible revenue stream. On an average, Yashraj Films gets 15 per cent more revenues than any other production house because of this control, say insiders.<sup>20</sup> Thus the focus areas to make successful promotions as well as films can be identified in the above mentioned Interactive Model, combined with refined AICDA model.

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<sup>20</sup>[http://www.business-standard.com/article/companies/Film-industry-battles-high-costs-and-low-revenues-115040901189\\_1.html](http://www.business-standard.com/article/companies/Film-industry-battles-high-costs-and-low-revenues-115040901189_1.html)

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