

**MARKETING SUCCESS OF THE BENGALI FILMS IN RECENT
YEARS: A STUDY OF SELECTED BENGALI FILMS**

Dr. Dev Malya Dutta,

Professor of Marketing, Head of the Department of Business Administration, The University of Burdwan, Burdwan, West Bengal, India.

Mr. Jyotirmoy Mazumder,

Head of BBA(H), Tarakeswar Degree College, Tarakeswar, Hooghly, West Bengal, India.

ABSTRACT

Bengali film industry started applying marketing tools in various promotional needs in film business. Various genre films have been produced in recent times with shorter release window. Distribution has become digital, with the increase in multiplex, but unfortunately, decrease in single screens also happened throughout West Bengal. Bengali cinema raised its budget & marketing expenditure to boost the business, increasing the gross income, but to some extent or to some limited film. Hence, various film promotion techniques are used with increase in audience research, where viral marketing plays a major tool across major socio-economic levels, so that the size of the market becomes bigger and business can expand across larger regions with higher rate of gross income from a film, as the numbers of film releases have increased in recent years.

Keyword: marketing, strategy, film promotion, box office, film industry, single screen, multiplex, audience research, digitisation.

Introduction

Global box office for all films released in each country around the world reached \$35.9 billion in 2013, up 4% over 2012's total, due to increases in international (\$25.0 billion) and U.S./Canada (\$10.9 billion) box office. All international regions experienced growth in 2013. Chinese box office (\$3.6 billion) grew by 27% in 2013, becoming the first international market to exceed \$3 billion in box office. In 2013, the Asia Pacific region (\$11.1 billion), for the first time, became the top region in international box office. International box office is up

33% over five years ago, driven by continued growth in international markets including China, Russia, and Mexico. Over 80% of the world's nearly 135,000 cinema screens are now digitised¹.

Talking about Bengali films, The *Journal of the Bengal Motion Pictures Association* had coined the word, Tollywood - way back in the 1930s- to describe a certain kind of 'progressive' (read 'Westernised') cinema produced by Calcutta's Tollygunj Studios (Derek Bose 2005). Also, Tollywood was the very first Hollywood-inspired name, dating back to a 1932 article in the *American Cinematographer* by Wilford E. Deming, an American engineer who was involved in the production of the first Indian sound film. He gave the industry the name Tollywood because the Tollygunj district in which it was based rhymed with "Hollywood"(Wikipedia 2012).

The primary six large language film markets in India, described by National Film Development Corporation (NFDC), apart from Hindi, are – Telegu, Tamil, Bengali, Marathi, Kannada, Malayalam. In recent years, the box office collections for some commercial/semi-commercial Bengali films have reached income level as high as Rs 5-6 crores. Films such as 'Chander Pahar', 'Boss', 'Khoka 420', 'Baishe Shrabon', 'Bhuter Bhoiswat', 'Mishor Rohosso', 'Paglu', 'Alik Sukh' 'Shobdo', etc. have walked through between box office success and critical fame recently. Mainly a good story or script has become a main key for this success. Investment by various major producers, in a range up to 6-8 crores, has been seen with a focus to good glossy look to catch the market. Big corporate houses or Hindi movie production houses have entered to invest due to which FICCI & Filmfare have come along to help this industry now, by organising events at a larger scale, focusing Eastern India. A chain of both multiplexes and selective single theatre movie halls are now used for the promotion. But producers are not yet ready to spend some high expenses for the promotional activities of the films. The prime focus is only on South Bengal market, neglecting the North Bengal market as the population are low there and rest of the country where Bengali culture still exists and other people may also see the films with subtitle. In adverse, the numbers of single screen theatre halls have come down, piracy picked up, more tax has been charged and effect of digitised television is diminishing the importance of movie watching.

EIMPA (Eastern India Motion Pictures Association) plays a vital role about all aspects of film in this eastern part of the country to promote and support film industry. Further,

¹ *Theatrical Market Statistics*. (2013). Motion Picture Association of America.

investment in exhibition infrastructure, leading to the co-existence of multiplexes and single screens, along with the right price can offer consumers a compelling theatrical experience. Exploring newer content delivery platforms, focusing on digital rights management, effectively promoting films and continuing to focus on local content development are measures that could propel this industry to a luminous future ahead². Even, opening of new 'Prayag Film City' at Chandrakona, or a renovated 'Technicians Studio' at Tollygunj, is a new face of this industry's growth. From an average of 40-50 films in 2006, now it's producing more than 100 films a year³. The market for Bengali films can be expanded to a strong Bengali audience in Bangladesh, West Bengal, Tripura, Assam and other select foreign countries. The industry could truly flourish if films from this state have a proper distribution network⁴. Lastly, talking about the biggest blockbuster of Bengali movies so far, 'Chander Pahar', is an important film as it crossed the barrier of Rs. 20 crores' gross income as the first Bengali movie ever, and ran over 100 days since last week of December 2014, a vanished but recently seen event in last few years.

Objective

The objectives of the interest area may be described as given below:

- To identify the impact of media among film watchers
- To sort out the turnaround factors for further development of film production
- To know what/how the marketing strategies in recent years have been applied in films in general
- To judge the usage of various promotional factors in Bengali film business

In essence, the objectives are all related, yet differ from one another to form the findings in an all round way.

Methodology

The present study is based on the qualitative approach. The case study method is used to compare & understand the scenario of genre wise promotional activities. Some film & entertainment based reports of different governing bodies, based on their surveys & primary

² FICCI Frames-a symphony of art-media & entertainment in east india-bengal-2011

³ <http://in.news.yahoo.com/directors-ideas-power-bengali-cinemas-resurgence-073245236.html>;

http://ibef.org/entertainment&media_industry

⁴ http://en.wikipedia.org/wiki/Cinema_of_West_Bengal

data collection, are used as secondary data to find out & frame some important outcomes about the Bengali film industry. Promotional strategies, especially used in different genres according to the market, are being discussed for the purpose of analysing the case study as well as to form a compact set of promotional tools, applicable to various genres of films, with both high and low budget movies. Audience research plays a bigger role, which has also been discussed to identify the actual pattern of customer taste or preference of movies. Newspaper based sources are used to form a set of data regarding the film release patterns in West Bengal. Internet based data has been analysed to form the tables or model(s). Also, to increase the comprehensiveness of the study, sources like books, journals or previous research works are being taken to materialise the expected outcome the paper.

India's film markets

The figures below indicate the rise/fall in production of films in major Indian languages in 2011 as compared to the year 2010-

Table 1:

Language	Films certified in 2010	Films certified in 2011
Bengali	110	122
Telugu	181	192
Tamil	202	185
Malayalam	105	95
Kannada	143	138
Marathi	116	107
Hindi	215	206

Source: Central Board of Film Certification or CBFC, 2011 Report

Now, there is a certain thematic classification, or 'Genre', of Indian feature films, derived by CBFC which are - Social, Crime, Comedy, Drama, Action, Horror, Thriller, Devotional, Children's film, Fantasy, Fiction, Historical, Murder Mystery, Sci-fi, Biography, Mythological, Political, Spoof/Satire, Vengeance, Patriotic, Legendary, Suspense Thriller, Mystery. Out of these, most films are being certified as Social, in any language.

Here is the table given below which identifies the language wise size of the regional movies markets, with the level of media reach-

Table 2: Market size of six major local language film markets-

Language	Households(million in home state)	TV households (million)	Cable & Satellite households(million)	Advertisement market size(INR million)
Tamil	17.7	16.4	15.9	13500
Telugu	20.9	15.1	14.8	9000
Bengali	20.3	9.5	8.6	7000
Kannada	13.5	10	9.9	6200
Malayalam	8.1	7.6	7.1	6600
Marathi	24.9	16.8	14.9	4100

Source: IRS Q3 2012; Industry discussions conducted by KPMG in India

Over the past few years the film industry has steadily shifted from releasing films with physical prints to digital distribution. The share of the digital format has increased from roughly 50 percent in 2010 to around 80-90 percent in 2012. Digital distribution has enabled films to broaden their reach and do it far quicker than ever before. Distributors are now able to capture revenues in a shorter time frame by having same-day release across theatres and pre-selling cable & satellite rights.

India has one of the largest broadcasting industries in the world with approximately 800 satellite television channels, 245 FM channels and more than 100 operational community radio networks. With screen density of only 8 per million as compared to Indonesia (141), US (117), China (31) and Brazil (10), India continues to be heavily under screened. With lower real estate prices in smaller towns and the scope to launch a no frills cinema, the exhibitors are able to considerably bring down the cost per screen. Keeping in mind demographics of these cities, the prices of tickets are lower than those charged by multiplexes like Inox or PVR in the metros. The theatre-to-television window is reducing with movies being broadcast on television within 60 to 90 days of their theatrical release⁵. The revenue generates from domestic theatrical release, overseas theatrical release, home videos, cable & satellite rights and ancillary revenues⁶.

⁵ KPMG-FICCI. (2013). *The power of a billion: Realising the Indian dream*

⁶ <http://www.ibef.org/media> & entertainment industry

Marketing of Bengali films

Normally the movie theater pays an average of about 50-55% of its ticket sales to the movie studio, as film rental fees. However, today's highly marketed movies ensure that most movies are shown in first-run theaters for less than 8 weeks. There are a few movies every year that defy this rule, often limited-release movies that start in only a few theaters and actually grow their theater count through good word-of-mouth and reviews. In recent times, Bengali film 'Bhuter Bhabissot' got huge success with word of mouth(WOM), whereas, very recent Hindi film 'Queen' as also gained commercial success due to WOM.

Way back in 1990s, 'Lal Pan Bibi' was a movie which was made at a cost of Rs. one crore, setting a standard for first time in Bengali films. But that was exceptional as 70 Bengali movies were released every year on an average and were produced with a budget of Rs. 2 lakh to Rs. 1.5 crore per movie around 2008. Other regional movies like the ones in Tamil and Telugu would have a budget of Rs 40 crores as on 2008. There are at least three south Indian films which grossed more than 100 crores INR recently, being domestic film only, which is a landmark itself (not dubbed in Hindi). The primary Production Houses in West Bengal, in 2010 era, are Sri Venkatesh Films & Eskay Movies among other producers in Bengali films. Even a song now costs up to Rs. one crore for its making with video production. But these are few in numbers. Most movies don't cross the limit of one crore mark for production and marketing even now. Loose and unorganised production activities, dominated and dictated by providers of capital led to proliferation of sub-standard films, which were most often commercial failures.

The recent successes have come through some concerted effort by Parallel Cinema which has tapped the domestic market, even while scouting the overseas ones, hitting the festival circuit somewhere in between. As such, celluloid creations of award-winning directors like Kaushik Ganguly, Srijit Mukherjee, Gautam Ghosh, and Aparna Sen started bringing money for their producers. However, at around the same time, movies in the commercial circuit (directors like to call them mainstream cinema) also started doing well, supported strongly by the response from the semi-urban and rural areas. The big Bollywood banners such as Reliance Entertainment and UTV are now showing interest in funding Bengali films, sometimes joining hands with local players like Grassroot Entertainment of Actor Jeet, creating a new line of production & distribution of films. Hollywood houses like Columbia Tristar have made their debut in distributing Bengali movies.

Looking at digitisation, out of 169 screens of Qube digital platform in West Bengal (by end of 2013), only 30 are in North Bengal. UFO Moviez claims to have installed their technology in 228 Bengali screens across West Bengal. This shows the growth of digitisation in large scale, but only concentrating the focus area in South Bengal only. New technology introduction like qube digital, digital filming etc. may have earned a big change in Bengali films' movement, but piracy has done a marvelous loss so far. Either in digital pirated copy or in pirated dvd/cd, the films have been widespread all over and the theaters started losing business from late 1990s. Apart from television showing, this made people from going to theaters for watching the films. But still, people are now again moving to theaters due to new stories etc. and the industry has started reviving around 2005. Going through the recent magazines like Anadalok, Cinema Ebong(in Bengali language) or news supplementaries like Ananda Plus of Anandabazar Patrika, Popkorn of Sangbad Pratidin, t2 of The Telegraph, Calcutta Times of Times of India etc. give a clear outline that where the Bengali film industry is approaching. Apart from that, the interview with various actors, directors, musicians, producers, script writers etc. are now been published in regular intervals. Most films are now been reviewed professionally by the newspapers, news channels, magazines, entertainment channels, web portals or even FM radio channels. Developments of new films are often discussed in the media. Some reports indicate that pre-release marketing budget is found to be highly correlated with the opening weekend success of a movie. With this trend increasingly becoming prominent, advertising spends are on the rise. Film marketing activities have progressed beyond posters and promos with the aggressive use of new marketing tools on social media, portals, search engines etc.

In recent years, the film which was released with most screens in West Bengal was "Dui Prithibi", produced & distributed by Sri Venkatesh Films, with 292 screen releases across West Bengal, out of roughly 350 total screens (single screens & multiplexes) existing now (EIMPA records); "Game" was the last movie with around 250 screen releases in may'14, produced & distributed by Grassroot/Reliance Entertainment, with low presence in multiplexes; "Ami Shudhu Cheyechi Tomay" was another exceptional release in may'14, produced & distributed by Eskay Movies, with no multiplex release, but almost 150 single screen release, trusting the rural & semi-urban population completely; Compared to the others, "Apur Panchali" was a movie which was produced & distributed by Sri Venkatesh Films, but with more releases in multiplexes than that of single screens in april'14.

2013 saw high first weekend earning for the hardcore commercial Bengali films like 'Boss', 'Khoka 420' etc., grossing Rs. one crore within 3 to 5 days, making the grand total to 5-6 crores for the film till it runs. Tenure has fallen for the films like it used to happen before the year 2000 when films used to run 50-100 days, but altered to that, now the model of earning the expenditures of film is same with Bollywood, i.e., quick return by the second weekend of the release. But, it is not possible to gain the usefulness of the model throughout the market 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 ticket price is comparatively lower than that of Hindi or English movies, which is not an advantage as the number of footfalls at theatres have not been increased in years in West Bengal or India, in both cases. Another problem is that of not reaching the mass market of less populated districts in both north & south Bengal. People are now watching movies in TV, after the world premiere happens. Content is another problem as some films are basically remakes of other south Indian films. Hence, people are not getting interest to go for movie-watching as it is only glossy, but not contemporary or practical, especially in case of commercial films.

Recent Bengali Film Promotion Strategies

Film business is such a business where the product would be accepted or rejected very quickly (in most cases). Level of acceptance is comparatively low, which is why the promotion comes into frame to make the product successful or acceptable. Hence comes the marketing techniques, which are discussed below & used in Bengali films, whatever is the type of movie:

Music release

- Releasing the film music, or **music videos**, before the actual release of the film can also be considered a form of advertising. A popular tune is believed to help pull audiences into the theaters. Using personal channel of the producer in this regard is a much used phenomena in local language films. **Ringtone** download is another aspect.

Interviews

- **Press Conferences** are arranged at various media platforms like FM radio channels, news channels, entertainment channels, music channels, web portals, magazines,

newspapers etc.; the members of the film (anybody like director, actor, music director etc.) give interview before the movie release, especially for actors with the film's look of him/her. This could be paid or PR arranged, according the need of the film.

In theaters

- **Trailers** are a mainstay of film promotion, because they are delivered directly to movie-goers. They screen in theatres before movie showings. Generally they tell the story of the movie in a highly condensed fashion attracting maximum appeal into two and half minutes. Now also available in internet, it is making the most use of it.
- **Film posters**- a common tool to promote. Also used in public places for attraction.
- **Standees** (freestanding paperboard life-size images of figures from the film)- a theatrical or music store standee is a large self-standing display promoting a movie, or character from the film. They are typically made of cardboard, and may range from large self-standing posters to three-dimensional devices with moving parts, sounds and lights.

Television and Radio

- Movie distributors buy **paid advertising slots** (commercials) at different channels. TV is effective because it is an audio-visual medium like film. FM works in cities.
- **Extended placement**: full episodes of television talk shows, entertainment news programs, reality shows, daily soaps or network news programs, devoted to compensated exposure of the film, stars, clips, director, etc.
- Production and paid broadcast of **behind-the-scenes** documentary-style shows.
- **Advance** trailers, longer previews, or behind-the-scenes footage on rental videos and DVDs.

Internet

- Creation of standalone studio-sponsored **per-film websites**.
- **Viral marketing**: free distribution of trailers or contents on movie-oriented websites, and rapid broadcasting of links to this content by wiki, blogs, social networks or videosites, to attract youth customers.

Print

- **Paid advertisement** in newspapers, magazines, and inserts in books.
- **Cross-promotion** of original book, including special printings, or new cover jackets like "Now a major motion picture".

Merchandising

- **Paid co-branding**, or **co-advertising** of a product with the film.
- A **teaser campaign** is an advertising campaign which typically consists of a series of small, cryptic, challenging advertisements that anticipate a larger, full-blown campaign for a product launch or otherwise important event.

Promotional tour

- Film actors, directors, and producers appear for television, radio, and print media interviews, sometimes showing a clip from the film or an outtake. During film production, these can take place on set. After film release, key personnel make **appearances** in major market cities, or participate remotely via satellite or telephone.

Publicity

- The publicity of a movie takes place at two levels: At **producer level** & at **distributor level**. At producer level the publicity of movies is done at a large scale with a Bengali culture scenario in consideration. The star cast of the movie is associated with publicity at this level. At distributor level the publicity is mainly for making the target audience aware about the theatres where the movie is playing and the timings of the movies. Also, this publicity tries to reach the audience who may not have access to cable TV or radio. But the scope of this publicity is limited to the distributor's territory. The media used at this level are **posters**, **hoardings**, local newspapers etc.

Analysis

Various forms of promotion, viz., Print media, Electronic media, Internet, Publicity etc. have been used by different Bengali films, according to their budget affordability and type of movie. Way back, 'Viral Marketing' term was coined by a Harvard Business School

professor, Jeffrey Rayport, in December 1996. 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). Recent Bengali movies, considered here for case study, have all used this form of promotion as it is handy to use & control, low-cost and most reachable to the younger customers.

There are types of research conducted by film distributors in connection with domestic theatrical releases, according to "Marketing to Moviegoers"(2010 edition). When 'audience research' is conducted for domestic theatrical release, it involves areas like: Positioning studies; Test screenings of finished or nearly finished films; Title or climax testing in an early stage; Concept testing that would occur in development phase of a film before it is produced etc.

Let's look into the promotional strategies of the films in case study method. Firstly, the huge success story of 'Chander Pahar' to be discussed. It has been a successful book for many years, with its adventure-thriller content, with a very Bengali flavour, even plotted in Africa. As a film, it earned Rs. 15 crores, its budget(including the 1.5 crore of marketing expenses) expenditure, in 50 days run and then went on to cross the 100 days barrier for first time in recent years for Bengali films. It also earned Rs. 04 crores as its satellite rights and some more amounts through other areas and totally it grossed more than Rs. 20 crores. 'Dhoom 3', which released at the same time in West Bengal, grossed near Rs. 06 crores in total of West Bengal. This movie used many of the marketing tools of the film promotion strategies, viz., trailer & poster release, interviews by various members of the film, paid advertising & behind-the-scene broadcasts, viral marketing and publicity events by the producers.

The producer & distributor of the film, Sri Venkatesh Films, was a bit unhappy that the number of screens for the Bengali movies are very low compared to that of south Indian movies or Hindi movies, otherwise this movie would earn a lot more(Source: Anandabazar Patrika, 22 February 2014). Trade analysts and multiplex owners, at least most of them, seem to think that number of shows was always restricted for Hollywood compared to Hindi & Bengali films, now which seems to be a washout in West Bengal. Where a 45% occupancy is considered a good run, 'Dhoom 3', 'Yeh Jawaani Hai Deewani' or 'Chennai Express' had 85-95% occupancy on weekends, according to Inox official data and 'Chander Pahar' with 85%

on weekdays and 100% on weekends; in English, best performance was by ‘Gravity’ with 50-60% in recent times(Source: Times of India, 05 February 2014).

Other considerable movies with massive release of prints are ‘Game’-a remake of a south Indian film-but adapted to Bengali culture and ‘Ami Shudhu Cheyechi Tomay’. These movies also used various tools of promotion like music videos & ringtone releases, interviews with casts of the film in channels, viral marketing, trailer & poster releases, paid advertisement, publicity stunts etc. May be these movies could not earn as much as expected, but they reached their break-even in earning.

‘Apur Panchali’ used a comparatively niche marketing for the film’s rich value content, to frame the movie for the pure urban customers. With selective single screen and maximum multiplex release, this movie’s producer/distributor Sri Venkatesh Films attempted to intentionally promote the movie with select tools like teaser trailers, interview with cast in selective media & viral marketing forms along with newspaper advertisements. Hence, in recent times, it can be said that the viral marketing buzz has played a major role in any kind of Bengali movie promotion.

Now, to get an idea of the Bengali cinema’s digital screen presence compared to that of other languages, here is a list of Qube digital formatted number of theatres across India-

Table 3:

State	Total Number of theatres
Tamil Nadu & Puducherry	637
Andhra Pradesh & Telengana	726
Bihar	54
Gujarat	80
Karnataka	272
Kerala	146
Maharashtra	42
Rajasthan	47
Uttar Pradesh	88
West Bengal	169

Total in India	2405
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Source: <http://www.qcn.in/theatres>

Table 4: Total 20 districts exist in West Bengal in 2014 which are listed below-

South Bengal districts	North Bengal districts
North 24 Parganas, South 24 Parganas, Kolkata, Nadia, Burdwan, Murshidabad, East Midnapur, West Midnapur, Howrah, Hooghly- high population dense districts Bankura, Birbhum, Purulia- low population dense districts	North Dinajpur, South Dinajpur, Kochbihar, Jalpaiguri, Darjiling, Malda, Alipurduar- all low population dense districts
Total of 13 districts	Total of 07 districts

Source: pp629, **Poschim Bongo Porikroma, Manorama Yearbook 2014 Bengali version.**

The single screens/multiplexes are spread over West Bengal according to the population density in districts as shown over in the table. Almost 310 screens are in South Bengal whereas 40 screens are in North Bengal(EIMPA report). But, even in South Bengal, the screen count ratio is less than that of screens in Andhra Pradesh or Telengana or Tamil Nadu.

Table 5: List of films released in 2014 up to June in West Bengal (considerable big releases only)-

Film	Distributing House in West Bengal	South Bengal		North Bengal	
		Single Screen	Multiplex	Single Screen	Multiplex
Chander Pahar (Bengali) (after 50 days run)	Sri Venkatesh Films	34	09	--	--
Jai Ho (Hindi)	Sri Venkatesh Films	158	21	34	05
Ovishopto Nighty (Bengali-A rated)	Sri Venkatesh Films	39	20	07	03
Bangali Babu English Mem (Bengali)	Sri Venkatesh Films	105	12	25	02
The Royal Bengal Tiger (Bengali)	Eskay Movies	65	19	16	03
Queen (Hindi-A rated)	Sri Venkatesh Films	41	22	07	04
Taan (Bengali-A rated)	--	39	14	05	01
Main Tera Hero	Aum Movies	100	23	20	03

(Hindi)					
Chirodini Tumi Je Amar 2 (Bengali)	Sri Venkatesh Films	68	17	13	02
Take One (Bengali-A rated)	Friends Communication	34	20	08	02
Apur Panchali (Bengali)	Sri Venkatesh Films	19	20	--	01
Ami Shudhu Cheyechi Tomay (Bengali)	Eskay Movies	112	--	36	--
Arundhati (Bengali)	Sri Venkatesh Films	97	12	18	03
Game (Bengali)	Grassroot/ Reliance Entertainment	209	11	24	03

Source: Various newspaper advertisements throughout months

Findings

Once the target audience has been decided, content can be refined through focused group testing to ensure that the content turns out to be relevant and appealing. The final stage of any movie lifecycle is to convince prospective audiences to buy movie tickets. Shorter box office windows, low attention span, high cost of watching movies in theatre and availability of alternate entertainment options such as web, mobile, TV etc. have added to movie marketers' obligation of creating extensive interest to attract the audience to theatres.

Checklist of Film Marketing Activities (Adapted from Blume 2006):

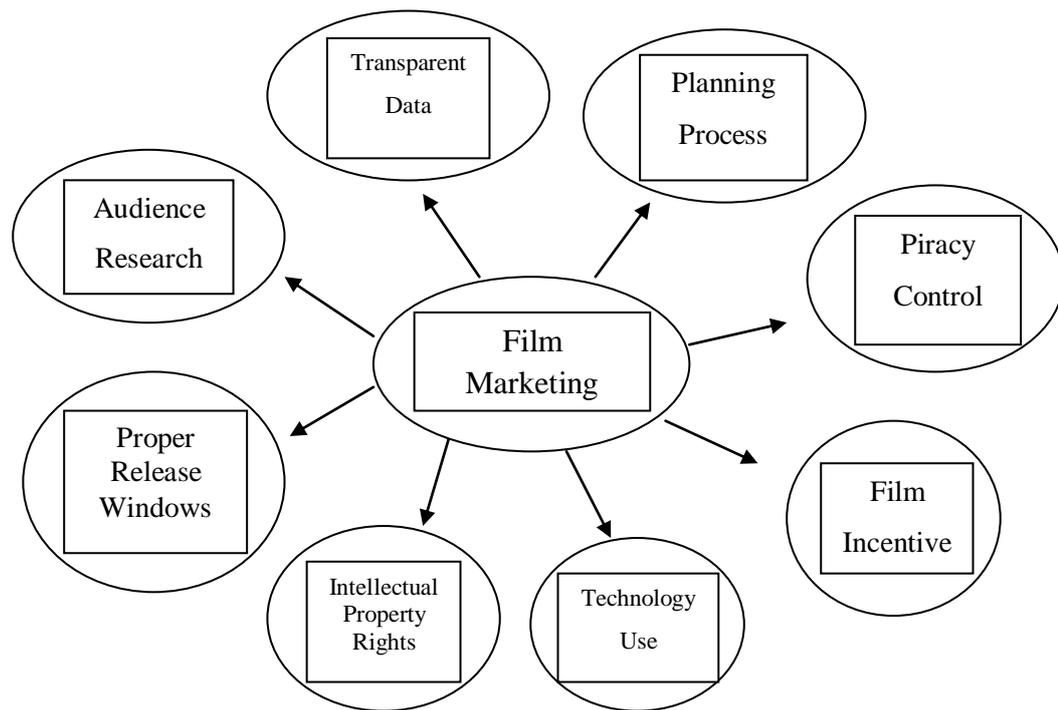
- Creation of advertising materials (posters, trailers, television, radio, on-line)
- Planning publicity activities (interviews with newspapers, magazines, television, radio, on-line)
- Planning of advertising and publicity campaign to coincide with release
- Organisation of press junket
- Booking theatres and agreeing terms
- Test screening of film to determine playability and influence marketing materials and positioning
- Delivery of prints/digital film to theatres
- Ongoing monitoring of film performance on each screen and negotiations regarding extending exhibition time

- Extension/reduction of advertising and promotional activities in line with performance of the film
- Negotiation and coordination of commercial deals with consumer goods companies to provide cross-promotion for their products and the film

Now, another space of income generation from movies can be seen widely in America which can be used here also. The box office sales had traditionally been an important source of revenue for the movie studios but the home movie sales and rentals have now become a dominant revenue source for them in America. In 2012, box office sales in North America totalled \$10.8 billion (Germain 2013) but the home movie sales were \$18 billion that included movie purchases and rentals (Orden 2013). Since a larger chunk of revenue is from home entertainment market, it would be crucial for the movie studios to understand how their movies are sold and rented in the market. Specifically, they need to understand the similarities and differences of consumer's home movie purchase and rental behaviours.

Conclusion

Hence, it can be said that the promotional activities or marketing strategies need to be addressed properly in West Bengal, as there is no certain model available to apply. Big production houses in West Bengal, i.e., Sri Venkatesh Films and Eskay Movies are now in various attempts to make themselves profitable- they are producing-distributing-marketing Bengali films, distributing & marketing Hindi & English films in West Bengal, producing Bengali daily soaps(serial), digitising the processes, etc. West Bengal is in top among all states for the percentage of literate population, not reading any newspaper-60%(KPMG-FICCI report of 2013), making a low chance for a poster to be successful in newspaper. Also, acceptance of social media is not yet a mass buzz to all. Protection from piracy must be taken care of by both the producers and govt. Above all, regular audience research may boost a good idea development for the production houses to satisfy the needs of various customers, and opening new screens at different regions will attract more income as West Bengal became the state with highest numbers of towns since 2001 in India(Indian Census Report 2011). The focus areas can thereby be identified as the following model to be applicable in this regard-



Film Marketing Interactive Model

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