

## AGGRESSIVE PROMOTIONAL CAMPAIGN: NEW AVENUE OF FILM

By

**Santwan Chattopadhyay**

Assistant Professor & coordinator P G Diploma in Mass Communication

Department of Adult, Continuing Education & Extension, Jadavpur University, Kolkata, West Bengal, India

E mail: [santwanchattopadhyay@yahoo.com](mailto:santwanchattopadhyay@yahoo.com)

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**Anambar Aditya Chaudhury**

Lecturer, Post Graduate Section, Basanti Devi College, Kolkata, West Bengal, India

E mail: [anambar.aditya@gmail.com](mailto:anambar.aditya@gmail.com)

**Abstract:** *The insurmountable alluring effects of films are not at all new. People generally prefer to watch movies more than reading books. To explore, the history of evolution of film making, style of narration is not at all the intention of this paper. The paper reflects rather the evolution of marketing strategies of film making. It tries divulge answers of questions like when and why the promotions of films have become more important for ensuring success of any films than style of narration or the script, reasons behind advent of numerous Multinational Corporations in film industry and effect of it in the overall process of film-making.*

**Key words:** *Films, Cinema, promotions, Box-office, trailers, marketing-strategy, Bollywood, Tollywood.*

### Introduction

*Watching a film is like seeing a dream in daylight.* – cited by Hugo in the film *Hugo* (2011) by Martin Scorsese

Perhaps no one can ever explain the purpose of making and watching a film better than Hugo, central character in the film of the same name. In fact, film is not just mere motion of pictures; it is ray of hope, aspiration and sometimes meaning and reason of our dream and goals. It is an inseparable part of our life despite knowing the stark difference between reel and real. But still we would love to watch films not only for our entertainment but to foresee our luminous future and could make our present in accordance with that hope.

The history of film promotion runs in fascinating parallel to the history of film, not just reflecting the evolution of the new medium but urging it on and expanding its reach, especially by focusing on stars, something the earliest advertisements did not do.

However, before delving into further discussion on promotions of films in India, it is imperative task to know the meaning of promotion and various forms of film promotions.

Promotion is indubitably a marketing tool devised to publicize or advertise a product. The Wikipedia defines promotions as an amalgamation of five promotional plans. These five promotional plans or elements are *personal selling, advertising, sales promotion, direct marketing and publicity*. A *promotional mix specifies how much attention to pay to each of the five categories and how much*

money to budget for each. A promotional plan can have a wide range of objectives, including: sales increases, new product acceptance, creation of brand equity, positioning, competitive retaliations or creation of a corporate image.<sup>1</sup>

Chris Hackley rightly identified promotions as one sub-category of the marketing management mix of price, product (design) and distribution.<sup>2</sup>

Therefore, there are three basic objectives of promotion. These are: i) to present information to consumers as well as others, ii) to increase demand, iii) to differentiate a product.<sup>3</sup>

The above definitions of promotion evinced that the promotion has a very simple goal i.e. to communicate with the masses or with the targeted group of people. Since, the communication process is also ensured to render some information; the promotion has become one of the most talked about issue of management studies.

### **How much aggressive promotional campaign helps the business of the film?**

The question has indeed become very pertinent now, when perhaps every big budget films try to invent some innovative ways of promotions of their films. Whether its UTV's *No One Killed Jessica*, for which one of the lead actor Rani Mukherjee, not only appeared in various daily soaps of numerous channel as feisty journalist Meera Gaity, (the role she played in the film) introduced a new way of promoting a film on television, or be it Vishesh Film's *Blood Money* which released some erotic scenes from the film even before the release of the trailer of the film. However, in here, am not including another recent trend of film promotions, to spread some *link-up* rumours between the lead pair of the film or leading pairs of the film decided to get married just before the release of their film ( for instance, Abhishek Bachchan married Aishwarya Rai just before the release of their film *Guru* or very recently, Ritesh Deshmukh married his long time girlfriend just few days before release of their film *Tere naal love ho gaya*) only because this form of promotions yet do not get the recognition as part of the film promotions and neither the lead pairs have not (perhaps never will) yet admitted this as the part of their film promotions.

But the real question which inevitably comes to our mind after taking a brief glimpse on various techniques of film promotions, how much people get motivated to watch a film taking all such techniques of film promotions? It is true that the search for Arnab Bagchi of Vidya Bagchi (read Vidya Balan) in the Khar Station or Tollygange Metro Station paid off. The *Kahaani* became one of the biggest hits of 2012, but simultaneously it is also a fact that even after launch of *Ra.One* and *G.One* dolls, the film *Ra.One* did not fulfil the expectation of Box-Office. The *Bhoot er Bhobhisot* which did not even get least publicity in comparison with *Aparajita Tumi* or for that matter hardcore Bengali commercial masala flicks like *Romeo*, became one of the biggest critical and commercial success of 2012 and both *Aparajita Tumi* and *Romeo* failed at Box Office. So it is indeed very difficult to predict the future of any film at the box-office. Script cannot become the only reason for success of any film even after the success of *Queen*, *Gangs of Wassepur*, *Kahaani*, *Pan Singh Tomar*, *Rock On* But simultaneously, it is also true that films like *Bang Bang* or *Singh is King*, *Bodyguard*, *Ready*, *Rowdy Rathore* became some of the major hits of Bollywood without having so called script in it. Hence, one field survey was conducted to fathom whether there is indeed any kind of formula exists to make any film work.

The questions were as follows:-

1. Do you have any idea about promotions of films? If yes what do you mean by promotions of films?
2. Do you think without promotions, none of any film would do well in Box-Office?
3. Describe in one line about the importance of film posters in the process of promotions of films?
4. Do you really attracted towards any film if the lead pairs in the real life got engaged?
5. Do you believe the link up stories of lead pairs of the film came up just before the release of the film?
6. Which is the most enticing factor to watch a film according to you? Its star cast or intriguing theatrical trailers or something else?

Among 80 respondent all of these answers total 85% has said yes that they know the meaning of film promotion and more or less all of them zeroed on the same definition of film promotion. While, on the other hand 15% of answerers opined that they do not know much about the film promotion.

A total 90% of the answerers believed that without film promotions, none of any films would do well in the box office as some of the answerers cited the film promotion as the most important tool to aware people about an upcoming film.

Quite surprisingly, 70% of the answerers asserted that pre-release public gimmicks like romantic link ups between lead pairs of the film do not allure them to watch the film if the trailer of the film do not promise of a good story. While 30% of them admitted that such rumours create an impulse to watch the film at least once. In here, it is also imperative to note that during my conversation with many interviewees, all of they emphasized upon good script.

The interviewees got sharply tore into three parts when the interviewer have asked the question about film promotional techniques, which allured you most, the star cast, theatrical trailers? While 45% emphasized upon trailers of films on internet and various satellite channels helped them to choose a film to watch. For instance one of the interviewees asserted that the first trailer of *No One Killed Jessica* or *Queen* was intriguing enough to make his decision to watch the movie. While, 40% still believed on the star power and admitted they would definitely watch the film starring star-actors like Amir Khan, Sharukh Khan or Hrithick Roshan or Salman Khan despite its bad reviews or bad story line. They just wanted to see their favourite actors on screen. Only few of them (5%) believed that if the script is good, the film can do well without any stunning film promotion or star power. Most of them cited recent hits in Bengali *Bhoot er Bhobisyot*.

In fact, after the survey, there is no doubt that now urban movie goers are far more aware about various covert and overt techniques of film promotions as well as have become better judge of a film. Now, with the success of *No One Killed Jessica*, *Pan Singh Tomar* and more recent *Gangs of Wasseipur*, can we conclude no matter how much the film has promoted, if the product is good, it will in any way makes profit?

For Film Maker Atanu Ghosh (*Angsuman er Chobi* and *Rupkotha Noy*, *Ek Phali Rod* fame), the answer is no, film promotion is most integral part for the business of any film. I went to his home on 25<sup>th</sup> of august 2012 and the conversation has completely changed my assumption about importance of film promotion. He firmly believed that even the product is very good, without any promotion or less promotional campaigns cannot help that film. For him, *Bhut er Bhobisyot*, *Icche* are just exceptions. Drawing inferences from such rare instances would ultimately lead us to an oversimplified, distorted

overview about film promotion. This was not case only for Bangla Film Industry, he gave couple of examples of from Bollywood where movies like *Sabri*, *The Girl in Yellow Boot* did not do well because of lack of promotion.

In fact, he made it very clear that the whole promotional campaigns indeed depend upon the genre of the film. And with this promotional campaign, it is also imperative to know the release date of the film. This is because, it is indeed very much important to look whether two films of same genre are not releasing in the same day. Citing his personal experience, he believes that is the most important step to make any film work which did not happen with his last film.

His second film was *Takahn Teish*, a story of a young man who once addicted to porn and fell in love with his school teacher. An unconventional film mainly made for a niche audience. The film made with a budget of 65 lakhs only got 22 lakh from its theatrical release but recovered money from various film festivals and selling of satellite rights and dvd rights. Mr. Ghosh firmly believed it would have done much better if it did not release with *Kagojer Bou*, *Bye Bye Bangkok* and *Egaro*. All of these films made for urban viewership. However, it is true that later two films are different from *Kagojer Bou* and *Takahn Teish* but the same release date of all of these good movies ultimately hampered the business of all of these four films. Same incident happened in Bollywood too. On 17<sup>th</sup> June 2011, six films released from Bollywood, namely, *Always Kabhi Kabhi*, *Bheja Fry2*, *Bhindi Bazaar*, *Bin Bulaye Baarati*, *My Husband's Wife* and *Cycle Kick* and consequently, none of any films became successful.

Hence, the release date of a film is another important factor to look after. However, that does not at all in any way undermine the significance of film promotions. For Atanu Ghosh film promotion is second most important part of in the making of a film nowadays. It is like *establishment of visibility* of a product. In fact he went further and asserted that *the more producers spend money on promotions, the more they will get return from the film*.

## **Film promotions after 1991**

*It's not just about dancing around trees, mushy dialogues or candy floss cinema.* - Kabir Sadanand

India launched its market-oriented economic reforms in 1991. The economic reforms of 1991 have been evolutionary and incremental in nature. Since, my paper is not intended to discuss about the effect of liberalization on economy of India over all, instead my paper aims to divulge the significant changes in promotional campaigns in films and how in terms of watching films audience got divided. While *Dev D* did moderate business in the multiplexes but declared flop in single screen theatres, on the other hand *Ready* the Salman Khan starrer movie did not do well in compare with single screen theatres.

The division of films in terms of Parallel or art house and commercial is not at all new. But two things are new now, one is so called art house movies like *Dhobi Ghat* did good business in the Box Office and another kind of genre of film making synthesising the two poles apart film genres, has started with the films like *Dil Chahta Hai*, *Page3*, *Corporate*, *Lage Raho Munnabhai*, *Rang De Basanti* and more recently *Delhi Belly*, *Zindagi Milegi Na Dobara*, *Kahaani* etc. In fact, differences between all of these films can also discernible. While during the promotions of films like *Ready* or *Rowdy Rathore*, any kind of innovative technique in promotions is not very noticeable. Films like these have generally taken more traditional way of promotions like large scale hoardings at the edge of the main

roads, large advertisements on newspaper and frequent trailers on television. While on the other hand, films of synthesizing *genre* and hardcore parallel films are always eager to find some new ways to promote their films.

Inevitably questions will arise why these films needed better promotional campaign than ordinary massala flicks like *Agneepath* or *Rowdy Rathore* which are even panned by critics but turned out as super-hits? What does that mean? The large differences between audience and critics in terms of appreciation of a film? Or the differences between multiplex and single screen viewers or can we put it in a different way that it ultimately evinced the difference between India vs Bharat?

Indubitably, since its beginning with the film *Raja Harish Chandra* (1913), the cinema has remained the most powerful media for mass communication in India. Cinema in fact, presents an image of the society in which it is born and the hopes, aspirations, frustration and contradictions present in any given social order. In a single word, cinema is the mirror of the society. Hence, the effect of it is enormous.

*Of all arts, for us cinema is the most important became a cliché and where cinema attendances were until recently still among the highest in the world<sup>4</sup>. – Lenin*

A cinema may become a topic of debate and sometimes even riots as had happened in the case of 1995 film *Bombay* by noted filmmaker Mani Rathnam (caused considerable controversy upon release in India and abroad for its depiction of inter-religious relations and religious riots. The film was banned in Singapore and Malaysia upon release). After the release of the film Shiv-sena not only vehemently protested against the screening of it but also vandalised few theatres for screening of it, or how can we forget about the ban of the 1975 film *Aandhi* by Indira Gandhi and it only released after the fall of Congress Govt during 1977 elections.

Cinema is not just mere showcase of coeval society; it also depicts hope, aspirations of human life. But now a question frequently emerges, whose hope and aspirations films like *Zindagi Milegi Na Dobara* or *Dil Chahta Hai* showcasing? How much a man, working in clerical post in some governmental office, earning a fixed salary, would relate with Akash one of the lead character in *Dil Chahta Hai*? Or why or how does a woman, a software developer in some MNC's could easily relate with the character played by Bipasha Basu in *Corporate* or would like to watch *Omkara* (Visal Bharadwaj's take on Othello) despite its rustic look? When and how this bifurcation among audience did take place and how it has become so much prominent? And this bifurcation is not at all constrained within Bollywood, in Bangla Film Industry too, a kind of bifurcation have become very salient. It is true while on the one hand Bangla films are trying to mere the gap between hardcore art house movies of Aparna Sen, Rituparno Ghosh and commercial flicks of Swapan Saha or Anjan Chaudhury and result is the advent of new age directors like Anjan Dutt, Srijit Mukherjee, Raj Chakravorty, and now Anik Dutta.

In this chapter the intention is to divulge how this whole bifurcation between urban viewership and movie goers of township and villages had happened.

**New Marketing Strategy:** there is no specific definition of New Marketing Strategy. However, generally, the concept often identified with the recognition of concepts like *total quality management*, *just-in-time*, *process re-engineering* etc. The birth of new marketing strategies often betoken the emergence of new tiger nations from the Pacific Rim in the 1970s, scholars of buyer-seller behaviour started to identify alternative marketing models based on achievement of performance goals by

confrontational competition and instead adopting a philosophy of building collaborative relationships within industrial sector.

*Alfred Solan, who rescued General Motors during the 1920s recession, held the view that the secret of successful management is grounded in the concept of applying rational planning to achieve the single-minded goal of maximizing profits.*<sup>5</sup>

Movies now do not want to leave any way to promote their films in order to maximize profits. In fact now movies are selling for a week collections. Films now days hardly pass any golden jubilee or silver jubilee or even fifty days run. Now, filmmakers want to gain maximum profits within the very first week of its release. But measuring success rate of any films interms of running at theatres for long time has become quite obsolete. A film now days declared as bumper hit if it touches the mark of 100 crore. And hence, now Bollywood production houses, hero, heroines, all are ready to take up new marketing strategies to make their movie a successful one within a week. If they feel that they can get four more tickets, they will come directly to a house and will conduct marketing campaign. There is another version also. If they doubt that they might get few less number of tickets, they will create some rumours by themselves. These rumours might create some hype for the movie and help in promoting the film. Few people might create rumours like differences between the actors and actresses during the shooting time, or that the hero and heroine feel in love with each other during shooting. These rumours will get much exposure for the movie. Bollywood people are telling that such kinds of acts are not common in Indian cinema field and hence this news might be rumours created by the makers.

In fact, the very advent of Sunny Leone has itself become a new marketing strategy to sell a film. Jism 2, a complete trash movie, perhaps one of the worst movies Bollywood has ever produced, has not only collected 30 crore within its two week run but opened with collections above 90%. The film ultimately turned out as sleeper hit only because of *Sunny Leone factor*, a noted porn star of United States of America. The film was not only tarnished the barrier between porn films and mainstream films by launching a porn star but also played the marketing game very shrewdly. Even after the release of the film, the Vishesh Films of Bhatt(Mahesh Bhatt and Mukesh Bhatt) spread the rumours that Sunny Leone agreed to do the film with few conditions before commence of the movie and one of them was her demand to see medial certificates of the lead actors Randeep Hooda and Arunodoy Singha.

*Bollywood is now using the latest marketing techniques to attract more eyeballs. Previously they used to think they knew everything about marketing films and assumed that just putting up billboards and media advertisements were enough to promote their films.*<sup>6</sup> - Advertising Guru Alyque Padamsee

While Padamsee enthusiastically welcomes the recent bonding of bollywood with advertising industry, on the other hand lyricist and adfilm-maker Prasoon Joshi, warned bollywood not to take advertisement and promotions as the single tool to make a film successful. According to him *If the product is bad then a good advertisement will kill it even before its time.*

The failure of *Ra.One* exemplifies Joshi's assertion. But simultaneously, it has also become quite difficult to regard any movies as 'bad'. Movies like *Rowdy Rathore* or *Ready* or *Bodyguard* had become bumper hits despite rejected by critics and multiplex movie goers.

In fact, the film marketing and promotions have also starkly divided in the line with films. Film makers since the very beginning nowadays have become quite clear about their target audience. For instance Sanjay Leela Banshali, he was the producer of films like *Hum Dil De Chuke Sanam*, *Black*

and *Sawaria* but he was curiously also producer of recent massala flick *Rowdy Rathore*. He was very clear about his target audience when he made films like *Black* and he was equally blatant during his decision to produce *Rowdy Rathore*. In fact SLB pictures (the production house of Sanjay Leela Banshali) is not sole example. YRF (Yash Raj Films), the biggest and most prestigious production house of India, is another example. While YRF still continues to make film romantic films or romantic comedies (the legacy of Yash Chopra), simultaneously it is also making films like *Roadside Romeo*, an animated film, *Chack De India* or *Rocket Singh: Sales man of the year*. Every films came out from YRF has different targeted audience. Although, it is true if we closely look at the films that YRF produced since 2002, it is evinced that YRF indeed tried to bring a film with a good story line which have long been the top priority list of Yash Chopra. But somehow, the division between audiences did not abate.

Multiplex movie goers still mock on the audience who had *dared* to watch *Ready* or *Bodyguard* for that matter *Poran Jai Joliya Re*. The whole new marketing strategy of confrontational competition instead of cooperative or collaborative relationships, is sustaining only because of this division among viewers. If we review the release dates of films released on 2011, we can see that it true that there were numerous films released on the same date but every film had different targeted viewers. On first of april 2011, two films released Excel Entertainment's *Game* starring Abhishek Bacchan and Kangana Ranaut and *Faltu* produced by Vashu Bhagnani. While Farhan Akhtar and Ritesh Sidhwani's Excel Entertainment has so far gained a reputation of making *haitke* or *multiplex movies* like *Rock On*, *Karthik Calling Karthik* or *Luck By Chance* or *Zindagi Milegi Na Dohara* on the other hand, Vashu Vagnani, widely known for his collaboration with David Dhawan and popularly known *No.1-Movies* of 1990s like *Coolie No.1*, *Hero No.1* etc. Thirteenth May, 2011 also exemplifies such instance. Three films released on that day. *Love U Mr. Kalakar* by Rajshri Productions, *Stanley Ka Dabba* directed by Amol Gupte (*Tare Zameen Par* fame) and *Shagird* by Tigmanshu Dhulia of maverick *Saheb*, *Bibi aur Gangstar* fame. These films are not different from each other in terms of their genre but also targeted viewership wise.

It is true that every genre of films have a different targeted audience. Those who want to see romantic films may not like to watch action films but there are people nowadays who may prefer *Isquazzade* over *Love U Mr Kalakar* or *Hemlock Society* over *100% Love*. All of these films are romantic movies.

Therefore, despite its theoretical notion, the new marketing strategy of films of India nowadays indeed based upon cooperative relationship and the division between urban and other viewership. If anything new in this marketing strategy is the acknowledgement of this division among people and makes films and promote films in accordance with that division. As I have mentioned earlier, the promotion of *Hemlock Society* may be come with a poster saying *morbe moro chorio na* (If you really want to die, die, but don't mess it up) without divulging any lead actors name or pictures on it but the posters of *Bikram Singh* or *100%Love* have to come with the photographs of lead actors and less adages.

### **Caters to mainly urban viewership:**

Like any product in the market, a film is also a product which makers of it generally want to sell and make profit from it. Now, a very pertinent question will come, whether and how much does it make sense economically to make films for urban viewership which constitute only 28% of the population

of India. Now, it has become necessary to find out answer of the question, what are the reasons behind growth of films, made for urban viewership?

Before moving onto any further discussion, let's discuss about this urban viewership that made this stark division among viewership of films. Generally, by urban audience we mean people,:

1. Are not very good at disassociating farm animals from pets.
2. Idealize animal agricultural practices of the past and the rural lifestyle
3. 3-4 generations removed from the farm
4. Less motivated by scientific reasoning than ethical/ moral reasoning

In India, films made for urban viewership is not at all new. If anything is new, it is the inclusion of viewership of others. Films that have been made during *golden era of Indian Cinema* i.e. 1950s, 1960s and 1970s primarily made in accordance with urban taste. The villages of India, on that time neither had any theatre or any chance to see every film released on Friday. Once in a while or perhaps on every month, they did have a chance to see a film through movie projector, which perhaps released months ago in cities. Viewership of films on that time, primarily constrained within urban and township people and films made during this period had a strong script mostly adapted from literature, like, *Bandini*, *Amar Prem*, Bimol Roy's *Parineeta*, or *Kabuliwala*, *Charulota*, *Jotugriho* etc.

In fact, people in villages of that time, did not have any choice regarding films. They had to see the film which came to their village whether they liked it or not. Indeed musical theatres based primarily on epics like Mahabharata and Ramayana or other folklores about God and Goddesses were far more popular than films in villages of the then India. But with the arrival of video parlour, in India, they gradually got the choice and the whole scenario of films of both Hindi and regional films has started to change rapidly since mid 1980s.

*The 1970s and 1980s witnessed a decline in the fortunes of the industry. In 1982, colour television was launched in India, giving millions of Indians the choice of popular entertainment at home. TV was soon followed by video, and over a 100,000 video libraries mushroomed across the country. Not only did these libraries circulated pirated video copies but they also spawned illegal video parlours-small holes at a nominal fee, one could watch the latest release on TV hooked to a video recorder. Rampant video piracy led to a fall in cinema-hall attendance without a corresponding rise in income from video rentals.<sup>7</sup>*

There was no longer a set formula that would guarantee success. Stories of social interest, love, family life and fantasies- all tumbled out of the film-making machine. Social evils like rape- the trauma and the humiliation, the callousness- were the subject of many films notably. In fact, the whole transition of films in India could have been easily the subject of a whole separate research paper because the first division among viewership of films was created on that time. While on the one hand, film makers like Govind Nihalini, Mahesh Bhatt, Ketan Mehta were making films like *Ardh Satya*, *Arth*, *Saransh*, *Mirch Masala*, on the other hand, film makers like Subhash Ghai, N.Chandra were making what we often term as *out and out commercial flicks* like *Karz*, *Tezaab* etc. Although, it is true that the journey of modern Indian cinema had began even four decades ago with none other than Satyajit Ray and thereafter, with Ritwik Ghatak, Mrinal Sen, Shyam Benegal, Adoor Gopalakrishnan but the division between realistic parallel movies or later termed as art films and commercial films had never been reached its acme before 1980s.

The set rules of 1950s and 60s, the strong story with good music accompanying with Star cast completely transformed in 1980s. Most of the stories during this period came up from stories with



doze of emotions; execution of films songs had become more important than music. Words like Star Power or Star Aura had become obsolete. Instead the formula to make a film hit had become a rainy songs featuring the main heroine or leading lady of the film with skimpy raiment, the hero of the film had to have a sister who would be raped by the villain and hero later sought for villain in order to finish him.

As a result, urban middle class people gradually stopped to go to movie theatre and instead would prefer to watch television. Occasionally, they would borrow the VCR from nearby video parlour only to watch some Hollywood movies or some good movies made by Yash Chopra or art films of noted film makers. National Award in this time almost became only source of middle class people to know about good movies. In fact National Award winning films only released theatrically after winning the award.

*The discerning audience virtually stopped going to cinema halls. These cinema houses were ill kept and had outdated technology.*<sup>8</sup>

But scenario gradually began to change since the 1990s with the advent of another bunch of maverick film makers like Mani Rathnam who successfully brought back urban middle class to the theatres. *Roja*, a Tamil film released in 1992 again re-opened the market of urban viewership. The Hindi dubbed version of the film became one of the highest grossing films of 1992. It was a perfect blend of political drama and romance with soulful music of A.R.Raheman. The movie got rave reviews, fetched three national awards, made instantly the lead actors star and most importantly, re-discovered the old blend making successful films. But the transformation was not at all smooth. *Roja* soon became an exception, a Mani Rathnam film which would come just like other noted directors (Yash Chopra or Gulzar) once in a year or biennially.

*Roja* was indubitably a milestone movie in the history of Indian cinema not only because of its content, execution which vehemently attacked the division of art house and commercial cinema but also because it convinced producers to finance on good films again. *Machis*, 1996 film on sikh insurgency by poet, lyricist Gulzar also became a phenomenal hit and also received rave reviews with two National Awards.

The situation began to change since mid 1990s with films like *Dilwale Dulhania Le Jainge* or popularly known as DDLJ, *Border*, *Rangeela*, *Virasaat*, *Satya* and *Hum Dil De Chuke Sanam*. In fact, since DDLG and *Rangeela*, directors became the significant brand to promote a film. Films began to promote as director's picture or film like *Satya* A Ram Gopal Verma Picture or *Viraasat* filmed by Priyadarshan.

But if from the above discussion, anybody would begin to believe that films like *Roja* or *Machis* suddenly came to market and started to make profit more than films like *Beta* or *Raja Hindustani*, I must that was not at all the scenario. In fact these films were successful but if we would see the figures of Box-office collection, we would see that films like *Raja Hindustani* or *Khiladiyon Ka Khiladi* or *Jeet* or *Saajan Chale Sasural* did greater business than those films. Then, what was the reason behind gradual augmentation of making such films?

If *Roja* reinstated predominance of the urban viewership, DDLJ clearly showed the way of making phenomenal profit from such films by acknowledging the urban Indian viewership of the world not just within India. Earning over 2.72 million US dollar in the overseas the film became an epitome of expression of British South Asian culture on celluloid.

In 1998, *Dil Se* another film of Mani Rathnam flopped at box office of India but became a major success overseas, made it first Indian Film to enter the top 10 in the United Kingdom box office charts. In fact after two months of its release, the film was still screened on five screens, five times per day with an average of 3000 spectators a day for each screen alone in the 14-screen Cineworld complex in Feltham, West London

Within a year in 1999, Subhash Ghai's *Taal* repeats the same history of *Dil Se*. Despite its below average performance at the box-office of India (because it distributed on three crores per territory and it recovered only 4.5 crores per territory.), it became the first Indian Film to reach the top 20 on Variety's box office list. It also made the list of top ten grossing films in the United Kingdom that year.

Film makers have found a new market which is profitable and would easily fetch recognition too. For instance the 2002 movie *Devdas*, by Sanjay Leela Banshali which screened at the Cannes Film Festival marked for several reasons not only because it was the most Bollywood movie ever produced but, because it released in six alternative languages like English, French, German, Mandarin, Thai and Punjabi. It was the perfect Bollywood musical which made Aishwariya Rai an international star and fetched several awards including ten Filmfare awards, five National Awards and an esteemed BAFTA nomination in the category of best foreign language film.

*With Generation Next taking over the reins in showbiz, a new professional approach is visible. To cater to a largely young, urban audience across the world, winds change are blowing fast and furious through musty studios of Mumbai. Bollywood is discovering a new mantra of success: multiplexes, merchandising, marketing, multinational audiences, insurance, institutional finance, corporatization and listed companies.*<sup>9</sup>

In fact, not only Bollywood, other regional film industries too soon found the greater market for their films which is even more profitable than domestic market. The only requirement is to change the 80s and early 90s film making style. Moreover, with the rising number of multiplexes in cities, the domestic market would also have become more profitable than previously because of the higher rates of tickets.

Now, Bollywood movies not watched in south Asian regions but also in Africa, other parts of Asia, Europe especially in Germany and United Kingdom, Northern America, Australia and in parts of Latin America.

Similarly, now for instance Bengali movies are distributed in Northern America and United Kingdom but when we talking of regional films in overseas market, it is imperative to talk about Tamil films. Tamil films are not only very much popular in Sri Lanka and Malaysia but immensely popular in Japan and North America.

*Move over Bollywood, India's regional films are making big bucks in the overseas markets Once a territory dominated by Bollywood movies, regional films are increasingly establishing themselves as alternatives in the ever-expanding international market. Recently, Telugu Eega and the Tamil Billa 2 had a bigger opening in the UK, the US, Malaysia and Australia, than the big-ticket Hindi film Bol Bachchan, which released at the same time. While Eega earned nearly Rs 6 crore in four weeks in the US market alone, Billa 2 has made over Rs 2 crore in the US and the UK. Other Telugu films Gabbar Singh and Business Man and the Tamil Vettai and Dhoni have also witnessed success both in the West as well as in South East Asian countries. Even Punjabi films are not too far behind — films like Carry on Jatta and Jatt and Juliet have done good business, earning nearly Rs 1 crore each in Australia,*

*Malaysia and New Zealand in three weeks. "The trend has changed. Movies with good content find takers across the world," explains George Pius, producer of Billa 2.*<sup>10</sup>

Therefore, the whole reason to cater to urban viewership got the meaning and reason.

### **Change of film viewing culture:**

*Today, all that has changed. Govinda, Anil, Mahesh and a host of other actors and directors of the nineties have almost faded out.*<sup>11</sup>Brand Bollywood

In 1990, the pace of globalization in India suddenly accelerated as the Indian economy opened. Within a decade, satellite television and Hollywood movies became widely available. The notion of designer cinema became very much clear to the urban viewers of India. They gradually wanted to see something more than a good story telling and actors. What they could not say was that they indeed wanted to have something like Hollywood production and sometimes better than that.

Most importantly, the whole notion of *sudh* culture of Bharat changed instantly into *Asudh* culture of India. The new urban gen x culture has become a potpourri of western and eastern culture. In a global village the uniqueness of culture soon vanished with a trend of embracing everything whichever and whatever is being liked and loved.

*The advent of globalization has introduced new cultural celebrations of autonomy and individual choice. The idea that young people's love for each other should be the basis for marriage is reasserted by cable television's American serials e.g. Santa Barbara that show young people in pursuit of the "right one".*<sup>12</sup>

As a result hindi rom coms also dared to depict the hero had slept with several women but stills searching for his true love (*Hum Tum*), or live in relationship (*Salam Namaste*), or a married heroine slept with a married man and broke his *home* or Heroine too slept with several men before understood her true feeling for any particular one (*Cocktail*) or in *Dev D*, the modern adaptation of Sarot Chandra Chattopadyay's *Devdas* where modern adaptation of Paro did not feel ashamed to satiate her sexual urge by her butler or what about *Cheeni Kum*, Amitabh Bacchan fell in love with a woman thirty years younger to him and in shop he was buying condoms? The examples are interminable. And I do not think we should be surprised to find out that all these films became super hit.

The whole concept of holding your chastity before marriage (1950s and 1960s) or even before finding the true love (1970s) has completely changed. Now, such depiction on film has become quite *normal* and media also did not find the urge to make any hue and cry on it because people are accepting it. In fact, the word *accepting* might be little bit of underrated; rather I should say did not even notice such trivial issues.

In fact, in here, it is imperative to mention about *Dil Chahta Hai*, a 2001 film directed by Farhan Akhter. The urban audience for the very first time got the taste of true *designer film* in this remarkably fresh, marvellously vivacious film. *It is about a set of rich, young, urban characters, but the film does not succumb to escapist temptations. The three love stories that the narrative revolves around involve real people and tangible emotions. It is the "global" Indian- he dons imported clothing, flies to foreign lands at will, drives higher-end foreign cars and sports designer haircuts-who holds centrestage in Dil Chahta Hai...while a section of Hindi film wachers, especially in the big metropolitan cities, related instinctively to the worldview propounded by DCH, audiences in the smaller towns remained cold to its style and panache.*<sup>13</sup>

### **Conclusion**

Now, it is true that there is no fixed date or year to indicate the change in the urban viewership or the division between urban and village or small town viewership. Bollywood since last decade was indeed in an experimental mode in order to understand the business of Bollywood. While on the one hand UTV produced films like *No One Killed Jessica*, on the other hand it also produced films like *Rowdy Rathore*. And with such kind of experimentation, the Hindi film industry indeed wants to abate the difference between urban and small town-village viewership. In fact, the Yash Raj's *Dhoom* series was indeed the first step to tone down this gap. The stunning location, with smart camera movements of street racing, bike borne theft, Hollywood style action sequences and little bit of sexual titillation- the two films of *Dhoom* series had it all. Therefore, it did phenomenal business in small towns as well as big metropolitan cities. With the stupendous success of *Dhoom*, film-makers of Bollywood begin to make films like *Race*, *Don*, *Partner*, *Wanted* which enticed viewers of small as well as big cities.

However, closer inspection would reveal that all of these films *Race*, *Dhoom*, *Don* are heavily influenced by Hollywood action packed movies and very subtly although quite rapidly, the film viewing culture among youths of small towns of India is also changing. Consequently, the whole marketing processes of films have changed enormously.

## Appendix

<sup>1</sup> Wikipedia [http://en.wikipedia.org/wiki/Trailer\\_\(promotion\)](http://en.wikipedia.org/wiki/Trailer_(promotion))

<sup>2</sup> Chris Hackley, Advertisement and Promotion : Communicating Brands, Chapter 1,

<sup>3</sup> Wikipedia [http://en.wikipedia.org/wiki/Trailer\\_\(promotion\)](http://en.wikipedia.org/wiki/Trailer_(promotion))

<sup>4</sup> Kenez Peter, Cinema and Soviet Society: From the Revolution to the Death of Stalin, pg-vii

<sup>5</sup> Chaston Ian, New Marketing Strategies: Evolving Flexible Processes to Fit Market Circumstance, Sage Publication,

<sup>6</sup> Deccan Herald, Bollywood actors resort to marketing gimmicks to promote films, Wednesday 29<sup>th</sup> August, 2012

<sup>7</sup> Chatterjee Saibal, Nihalini Govind, Gulzar *Encyclopaedia of Hindi Cinema* , Encyclopaedia Britannica (India) Pvt. Ltd.,pg139

<sup>8</sup> Chatterjee Saibal, Nihalini Govind, Gulzar *Encyclopaedia of Hindi Cinema* , Encyclopaedia Britannica (India) Pvt. Ltd.,pg139

<sup>9</sup> Chatterjee Saibal, Nihalini Govind, Gulzar *Encyclopaedia of Hindi Cinema* , Encyclopaedia Britannica (India) Pvt. Ltd., pg139

<sup>10</sup> Business Standard , Made in Bollywood, but sub-titles for the world, 25<sup>th</sup> April, 2011

<sup>11</sup> Bose Derek, Brand Bollywood, Sage Publication,pg 4

<sup>12</sup> Steve Derne, The (limited) effect of cultural globalization in India: implications for culture theory

<sup>13</sup> Chatterjee Saibal, Nihalini Govind, Gulzar *Encyclopaedia of Hindi Cinema* , Encyclopaedia Britannica (India) Pvt. Ltd., pg140