CHAPTER I
INTRODUCTION

1.1 Prologue

Film is regarded as one of the most effective and influential mediums of communication in modern society. The effect of this powerful medium is all-pervasive. It has the capacity to reach out to the audiences regardless of education, profession, class, region, religion or socio-economic status. As the first form of industrialized mass-entertainment, films have come a long way. The technological innovations have transformed the film business, impacting both film-making and the economics of production across the globe. India has established itself as the largest producer of films in the world—with production of more than 1000 films annually. India’s film economy is fragmented into several regional industries. The Hindi film industry, popularly known as Bollywood, is the largest contributor to the Indian film industry’s revenue. The south Indian cinema, encompassing Kannada, Telugu, Tamil and Malayalam film industries, dominates the regional language film market in the country.

The Kannada film industry, in recent times, has been witnessing a surge in investments. Aggressive commercialization and stiff competition from various quarters have changed the face of the industry today. As the market has become increasingly crowded and competitive, and rise in the cost of advertising adding to the problems, marketing decisions have become extremely important for the filmmakers and producers. With film marketing practices becoming more innovative and arguably more creative moving further into the digital age, it is interesting to note how these developments change both the practice and perceptions of film marketing. Thus marketing has assumed great significance from research, management and development points of view. The salient features of film medium, film production and film marketing, social significance of the study, statement of the problem and objectives of the study are amplified in this chapter.
1.2 Salient Features of Film Medium

Concept of Film

Motion picture, the photography of movement, is indeed a very important cultural phenomenon. Film or movie, which is the basis of all motion picture forms, has emerged as the most prominent audio-visual means of communication in the contemporary world.

Lumiere brothers of France invented the medium of film in 1890s. In 1895, Lumiere brothers captured a one and a half minute film which encompassed the visuals of a train arriving at a station, waves on the shore; workers leaving a factory, etc. The medium for recording such moving and live pictures were observed as nothing other than an invention of a scientist. The invention of film was termed as ‘the marvel of the 20th century’ by the communicators across the globe. Film also was subjected to several changes and modifications due to technological advancements. By that time in America and Europe a major shift happened to film-making—its transformation into an industry. That was a period when professional theatre groups, operas, orchestra companies and newspapers also were burgeoning. Film at its earlier stage itself adapted industrialization.

Film medium has been a force to reckon with, breaking down barriers among races, religions, and nationalities. Its impact on the society has been far too great. The medium is also used as a developmental impulse by some of the less developed countries on the one hand while generating different forms of entertainment on the other. With the development of new technologies, films have become more accessible and ubiquitous.

Features and Importance of Film

Film combines the art of time and space and makes use of other art forms such as drama, music, and literature. Films are based on creative expressions and offer a patterned experience that engages the minds and emotions of the audience. Films communicate information and ideas, taking the audience through experiences which are often driven by stories and characters.
Brazin (1940:46) explains the creativity of film medium thus: “Film is basically a medium of expression of creativity of the director and artists. It is also a creation of an artistic work which is influenced by the cultural ethos and aesthetic values. Film is known for its capacity to reach out to a large number of people and influencing their thoughts and deeds. These factors have facilitated the growth of film as an extensive business over a period of time”.

Film medium captures the attention of the audience through story, conversation, song, dance, drama, music and other elements. Pudovkin (1954:307) states: “Film is known for speaking, seeing, interacting and thinking capabilities. The universal issues and events can be captured efficiently in a film and presented effectively before the audience. It has surpassed all other channels of communication hitherto invented. It has the unique capacity of conveying anything under the sun in a very creative manner”.

The economics of film is dependent on its capacity, foundation and aesthetic values. The sociological, political and economic aspects of film industry play a major role in the evolution of the medium. It has the capacity to provide the benefits of information, education, entertainment, advertisement and so on to the mankind. It has also become an expensive medium of communication. Film has the social responsibility of sensitizing the masses about the factors and forces which affect their lives. Film also has the capacity to bring about social and political awareness among the masses in modern society (Oommen and Varkey 1991:286).

Eisenstein (1969:99) has pointed out that an integrated film is a combination of materialistic and artistic elements and efforts. It has the capacity to unfold the world which is not fully understood by the audience. The film communicates the real life situations on the screen very effectively and makes the audience react. A man is bound to receive a lot of knowledge through eyes and ears which play a decisive role in the process of understanding of men and matters. The lens of a camera and sound of microphone assume the role of eyes and ears in a film theatre and facilitate better understanding of the subjects concerned. Hence, film is a prominent medium of communication in today’s world.
Ghatak (1978:122) notes: “Film is an effective medium of expression of feelings and experiences in the world. It also has the capacity to communicate the real life experiences across the world in a creative manner. All film personalities have their own social and political ideological foundations. Film making is primarily dependent upon the conviction of the director who is the heart and soul of film making”.

Eminent film maker Bergman notes: “The very purpose of making a film is to elicit reaction from the audience on the subjects covered by the films concerned. Otherwise, the purpose of making a film stands defeated”. Film is a medium of communication which has attracted the attention of the world. The intellectuals have to take film medium seriously and impact of cinema on society should be evaluated scientifically, notes Shrinivasan (1978:363).

Film basically involves narrative techniques and presentation formalities which have enriched its status as a medium of communication. Plekhonov (1981:300) comments: “Every society basically emerges on the basis of certain biological consequences. The aesthetic values of society also emerge due to certain historical consequences of a society or class. The aesthetic values presented by a film are greatly influenced by biological, historical, social, political and economic consequences”.

Malhan (1985:232) a veteran media scholar notes: “Through characterization, demonstration and depiction of scenes and situations, it can even directly help to sell the concepts and norms of national or emotional integration, dignity of labour, the bare-foot doctor or engineer, an understanding spouse and the pulls of extra-marital relations”. Film has the capacity to depict ground realities of life to the best of the understanding of the audience.

Thimmappa (1986:384) a well known psychologist and educationist has noted that film, like literature, is a reflection of society. The human feelings and experiences are effectively communicated to the audience through film. The impact of cinema on society has been discussed all over the world since several decades. Empirical studies have revealed the positive and negative impact of cinema on society. The film makers
are required to make use of the medium of film with responsibility in order to produce
good effect on people relating to important events which matter most.

In modern society, most of the commercial films produced are based on the
principle of box office economics. Most of the film-makers have produced the cinema
on the basis of certain tested formulae. The contemporary film-makers are forced to
make films according to the demands and tastes of the audience. The emergence of
television as a medium of communication has affected the status of film industry.

According to Kumar (2008:213), “Obviously there is still something unique
and inherently appealing about going to the movies and this is clearly different from
other mass media experiences”. Scholars have observed that all film-makers from
Lumiere Brothers to Steven Spielberg or Dadasaheb Phalke to B.R.Chopra have
produced films in accordance with the taste, interest and knowledge of the audience
and captured their attention for a couple of hours in cinema theatres.

Film basically enables the audience to establish emotional rapport with the
actors of a film. It has a definite bearing on the audience because of its power of
communication. Gopalakrishnan and Banerjee (1991:135) observe: “Film watching is
a unique experience. It provides entertainment and information to the audience. It
educates the audience about new subjects and motivates them to think practically.
Films also make people react to different life situations and there is a vast difference
between the audience before and after watching the films. The audiences are bound to
change their mindset after watching a film. Such is the magic power of film as a
medium of communication”.

Theatre activist Nag (1992:269) opines: “Film is always a medium of
entertainment practically. It is also a prominent art form. It should entertain the
masses besides providing the food for thought. It should reach out to the people in
large number and generate income to the producers in the modern industrial
environment. Films also react to the social situations of our times”. Mac Luhan opines
that film is a combination of picture, sound and mobility. It has the capacity to make
poor people imagine the role of rich people and dream of several things at least for
few hours. Film medium has enriched our ability to react to the real life situations.
The social scientists have rightly noted that film is an instrument of day dreaming. It has the ability to present even the small details of the world in a creative manner and enable the people to build realities of life, comments Shankar (1994:356). Film has certain inherent characteristics as a medium of communication. It is an embodiment of art, design, script, acting, photography, sound recording, music, dance, drama and other aesthetic elements. Scholars have rightly identified film as a medium of mass communication since it has the capacity to reach out to the people and communicate life oriented issues, trends and developments.

Eminent film director Ramachandrappa (2010:317) observes: “Film is an important component of mass culture and it has become a major industry over a period of time. It is also a popular medium of communication which depicts realities of life. The intellectuals and film makers have a responsibility of promoting film as an important medium of culture. It is a conglomeration of different artistic elements and aspects. It enables the audiences to grasp the realities of life and respond to the challenges of life. It depends upon the team work of many stakeholders. The director is the most important person who provides a people oriented cinema on the basis of team work. A film is a combination of art and industry in modern society. Hence, film can be termed as a product of team work based on artistic values and dimensions”.

**Film-Making or Film Production**

Fundamentally, film is a synthesis of several art forms and a product of team work involving producers, directors, artistes, screenwriters, musicians, stagehands, and various other technicians. Film-making is all about visual storytelling. A filmmaker should have a clear picture of the idea or concept to be conveyed to the target audience. Whether the maker wants to produce a film that provides entertainment or documents real life, planning is the key.

Film-making progresses through three distinct stages: pre-production, production and post-production, all of which are crucial to the success of the finished product. The pre-production stage involves chalking out plans and making necessary decisions to start shooting or principal photography. Writing, planning, scheduling, storyboarding, casting and making camera arrangements are some of the important elements of this stage.
The production stage encompasses the principal shoot or filming of the project, set design, lighting, and recording production sound. Involving the actors and reviewing the footage for usable shots form some of the key aspects of this phase.

Post-production is the final phase of production where the film is edited and scenes are arranged in a logical sequence. Advanced editing techniques, sound design and re-recording, special effects and title cards are added at this stage, before the delivery of the finished product.

Film has also grown over a period of time as a prominent profit-oriented industry. It has survived the testing times in the age of communication revolution. The medium has also gained the capacity to communicate real life situations to the audience and establish emotional rapport with them. The elements of language, script, sound, acting, music and dance have facilitated uniqueness to the medium. Film has the capacity to educate the audience on a variety of subjects. The communicative power and influence of film have made this medium more influential than other channels of communication. Films are known for diversity—the list of different genres includes art, new wave or parallel films, historical films, educational films, science-fiction films, adventure films, children’s films and so on. The artistes assume various roles on the film screen and provide the benefit of understanding to the audience. Most of the films can only entertain the masses under normal circumstances. Those who expect social and political transformation and protection of public interest should be aware of the limitations of film as a medium of communication and entertainment.

Different cinematic technologies and experiments have added new dimensions to the film medium over a period of time. The film-makers are required to mobilize adequate financial resources in order to undertake production, distribution, exhibition, publicity and allied activities.

Film Distribution and Exhibition

Film distribution and exhibition are the other two prime activities in the film industry, apart from film production. A film traverses through the hands of a production company, a distributor and an exhibitor to reach the market place and the audience. Generally, there are a number of distributors involved—each with control
of different revenue divisions or distribution areas. Correspondingly, a large number of exhibitors, whether single screen theatres or multiplexes, are also involved in the supply chain.

From part-financing to localised marketing of a film, and from selection of theatres/cinema halls to managing the logistics of physical prints, distributors form a vital link in the value or supply chain of films. The film business and revenue sharing are based on pre-defined and time-tested “box-office” models.

According to the industry analysts, the business or the box-office models are primarily classified into cost model (between producer and distributor) and revenue sharing model (between distributor and exhibitor). The cost model between producer-distributor is further divided into Minimum Guarantee plus Royalty Model, Commission Model and Outright Sale Model. As per the Minimum Guarantee plus Royalty Model, a distributor procures the rights to distribute the film in a given revenue division or a territory by paying a minimum guarantee to the producer. The surplus revenues over the minimum guarantee are shared with the producer in a pre-agreed ratio. In the Commission Model, the distributor keeps a certain amount as commission on the total collection from the exhibitor and remits the rest to the producer, as per the agreement made between them. The Outright Sale Model is all about the purchase of the complete rights for a given area or territory from the producer. The producer bears the risk in a minimum guarantee model while the distributor takes the loss in case of outright sale mode.

In the Revenue Sharing Model (between distributor and exhibitor), the box office collections are shared between them as per a pre-agreed ratio (which means both distributor and exhibitor share equal risk). There are other two models under this category: Theatre Rental Model, where the exhibitor takes all the box office collections, exclusive of taxes, with the distributor bearing all the risk; and Fixed Hire Model in which the distributor receives a fixed amount per week from the exhibitor, irrespective of the film’s performance or collection at the box office (here, the exhibitor bears the risk).
1.3 Film Marketing

Concept of Marketing

Marketing is the activity, set of institutions, and processes for creating, communicating, delivering and exchanging offerings that have value for customers, clients, partners, and society at large, according to American Marketing Association (2007:09). This definition covers the major dimensions of marketing. Peter Drucker, Kotler and other management experts have emphasized the need for placing customer satisfaction at the centre of marketing concept. They have continued the call for customer to be the centre of marketing activities. Modern service providers have also realized that customers matter most from marketing management point of view.

Philip Kotler defines: “Marketing is the science and art of exploring, creating and delivering value to satisfy the needs of a target market at a profit”. Marketing identifies the needs and demands of customers and adopts certain strategies for the fulfillment of the requirements of the customers. Generally, marketing includes research, targeting, communications (advertising and direct mail) and often public relations. It is an ongoing communications exchange with customers in a way that educates, informs and builds a relationship over time. The over time part is important because only over time can trust be created. Modern organizations cannot achieve the goal of business management in the absence of effective marketing tools and techniques.

Concept of Film Marketing

Marketing is an important component of film business. The film-makers are required to understand the marketability of film before making it. The film marketing practices are embedded within the practice of film professionals to such an extent that they are not explicit, while others are explicitly undertaken. Consumer satisfaction cannot be attained through asking consumers what they want to watch in a film and producing them, but can be achieved by making films which are of high technical and/or artistic value and positioning them appropriately in order to appeal to the target market. The films are made to satisfy the audiences who are mainly responsible for the success of film industry.
Durie et. al. (2000:93) define film marketing as “any activity that assists a film in reaching its target audience at any time through its life”. The scholars have noted that it was necessary to continue the film marketing journey into the realm of film consumption and out the other side. This broad definition implies that film marketing encompasses a range of activities.

Kerrigan (2010:196) noted that film marketing as a research area should not stop at the exhibition stage, but must consider value creation and recreation activities that take place for and between consumers before, during and after film consumption.

“Film consumption is a dynamic and cyclical activity which is inspired by other cultural products such as books, music, television, print media articles and so on. This necessitates any study of film marketing to consider both the producer and consumer perspectives and to look at where these intersect. The value creation begins at the point where consumers become aware of a film, try to make sense of the messages they are receiving from the film makers, marketers and mediated by the press and other film consumers. The process ends somewhere after consumption when the consumer makes sense of their experience and draws on this experience to consume the film again, to recommend to others or move on to a related film. The process of value creation cannot be seen as being a contract between the film-maker, marketer and the consumer, but takes place in the circuit of cultural consumption,” observes du Gay (2000:91).

**Need for Film Marketing**

The film marketing landscape has changed significantly in the age of globalization. Academic research on film marketing has followed these changes. Film marketing, like other marketing activities adopted in other industries, involves various processes from traditional new product development to new forms of engagement with consumers. Film marketing is indeed an expensive exercise. It has to be planned and executed on the basis of proper assessment of ground realities and requirements of the audience.

Kerrigan (2010:197) notes: “In recent years, there have been significant shifts in arts marketing, both as a practice and an academic discipline. The relationship between art and the market is increasingly complex and dynamic, requiring a
transformation in the way the arts are marketed. An art marketing is not about the simple application of mainstream managerial marketing to the arts. The role of the arts marketer has been converted into market maker. The artist has also become a brand or entrepreneur”.

The film marketing objective is not only to get visibility and to create awareness but also to engage interest so that the consumer will switch from awareness to the decision of going to watch the movie. The film marketing is undertaken on the basis of identification of genre, initial impressions about the film, narratives of the film, trailers, combination of sound and moving images, prominence of the film director, popularity of the artists, appropriate film marketing tools and advanced techniques of film marketing.

Kerrigan (2010:196) observes: “The film marketers are required to gain perfect knowledge of customers who matter most from film marketing point of view. They should also undertake segmentation and targeting of film audience who can be categorized as core audience and wider audience. The marketability of the film with regards to the consumer’s lifestyle, social networks, media consumption, behavioral pattern, etc. has to be considered while positioning the movie to target audience”.

**Ideas and Guidelines for Film Marketing**

Grove (2015:137) explored the movie marketing techniques across the globe and offered meaningful ideas for the film makers and marketers. They include: Internet savvy, short titles and hash tags, competitions/contests/sweepstakes, vine, personal contacts, festival screenings, trailers, blogs, giveaways and investor benefits, Wikipedia, Internet Movie Database listing, street marketing, personal appearances, the power of theme and getting the team engaged. These measures are based on practical realities and enable the film makers and marketers to achieve success in their film marketing endeavors.

Hope and Jackson (2015:160) have provided the tools of film marketing which suit the contemporary film environment: “Mission/Objectives – what’s the point of making this film; You – tell your audience about the driving force behind this film, warts and all; Them – people are, fundamentally, interested in themselves. They want to learn about themselves and their world through the medium of your film. Make
your marketing personal, organic and authentic; *Ask for Help* – marketing is a second marathon alongside the making of them film – start by inviting people to help; *Timeline* – I rarely see this, but I always want it, a timeline of the film from inception thru now; *Budget* – be open and transparent about money issues, it’s interesting and compelling and people love it; *Tagline* – a short, pithy one-liner that instantly grabs attention; *Storyboards* – great if you have them, share them online; *Genres* – choose one primary genre and (maybe) one sub-genre, and stick to it; *Sales Pitch* – 50-100 words on why this film is a smart commercial bet; *Script* – put the script (or at least bits of it) online as it’s great Search Engine Optimization (SEO); *Keywords* – come up with a half-dozen keywords for your film and make sure they are on every web page you have control over (e.g. Facebook, YouTube, etc.); *SEO* – Search Engine Optimization. Learn a little about it and views all online marketing through this lens, it’s critically important.”

“*Trivia* – everyone loves this, it’s always compelling, so give your audience some; *Video* – you can never have too many video clips out there, the more the merrier; *Trailer* – cutting a trailer is hard, don’t wait for this, get other clips released; *First 8 mins* – studios often do something like this, easy to cut, great way to get viewers hooked; *Clips* – studios do this constantly, releasing literally dozens of 30-60 sec clips as part of the marketing campaign. You should also; *Outtakes* – don’t save these for the DVD, get them out there if they’re truly funny or compelling; *Behind the Scenes* – mini interviews with cast & crew, location scouting video, whatever you have; *Media Relations* – journalists want things to write about, especially if their magazine or blog is on the same subject as your film, or if your film was shot in their town. Don’t be scared, call them!”

Other vital tips include: “*Hand-Crafted Pitches* – emails & calls to film mags and blogs, tell them why your film is worth featuring; *Social Media* – think about what this really means. It’s not just having a Facebook page or a Twitter account — it’s about creating a compelling arc for the story of your struggle to write, finance, cast, shoot, edit, and screen and market film; *Website* – or at least a single film detail page; *YouTube* – all your video clips should be here, plus Vimeo also.”
Hope and Jackson also emphasise the use of time-honoured tools and strategies: “Images – still images can show aspects of your film that video won’t…take lots and lots and show them off; Posters – don’t make a great movie with a lame poster. This deserves enormous effort to get right, make a dozen and test, test, test; Behind the Scenes – the stories behind the camera are only worthwhile if you capture them somehow; Cast – create profiles of your cast members, the who/what/where/why when of them and the characters they play; Crew – the crew have friends and families too, so find ways to leverage them for marketing; Locations – leverage your locations, make sure the good folk of the small desert town you filmed in are kept informed via their local paper, blogs, etc; Score Music – release bits of your music online, give your (hopefully) growing audience some sounds; Funny Stuff – there’s always funny stuff on film sets, documentary shoots, etc. Don’t just tell your pals, tell everyone; Festivals – tier A, tier B, tier C — all useful, but you must plan; Test Screenings – do what the studios do, show and tell and feedback loops”.

**Film Marketing Plan**

The film marketing plan encompasses objectives, timeline, budgets and promotional activities. Various promotional activities are undertaken during the pre-launch, launch and post-launch phases. Theatrical exposure is done four to eight weeks ahead of the film release to generate positive interest in terms of genre and topic. Marketing budget depends on the market and the potential reach of a film. Identification of media touch points of the target consumers is also an important factor.

Theatrical promotions are the key to any film marketing plan as they actually target the audience or the movie-goers directly. Wallia (2002:409) writes: “It is observed as theatrical promotions create most conversions towards the decision of watching the films. The print media publicity and advertisements are also effective tools of film marketing. The creative banners, posters, wall writings and other channels are useful tools of film marketing”.

The direct marketing and personal level promotions also facilitate effective film marketing. On-ground activations in malls and theatres are conducted to generate buzz among the audience. The promoters also hold games, quizzes or other
competitions in the stores and create aspirations to meet the stars and actors involved in the film. Digital media are the fastest, innovative and viable means of film marketing. The Facebook, YouTube and other social media also have created an effective platform to have interactive sessions between audience and the promoters. Social media are an exponential way of communication where messages spread faster and facilitate effective film marketing. The mobile games and apps are also created targeting the movie going audience who are mobile consumers. The marketers are required to adopt creative, competitive and effective film marketing tools and techniques in modern times.

Taylor (2015:379) has offered various tips for marketing films and TV shows online since there are quite a few things unique about marketing films and TV shows. They include:

- Remarkable publicity stunt since the word of mouth is the most powerful form of film marketing.
- Pre-roll video advertising since they are an incredibly effective tool for drumming up interest and seeding the trailer online.
- Effective use of press junkets which are the movie industry's most powerful publicity tactics.
- Allowing the viewers experience the story through virtual game.
- Listing of Internet Movie Database since they also have an excellent range of advertising packages.
- Involving the audience in the making of the film since it is effective film promotion strategy.
- Visiting the towns with video marketing since it produces better results.
- Creating a visually compelling and functional sub-site since it gives the opportunity to make film marketing visually exciting.
- Making the Facebook page interactive since it presents a huge variety of games, contests, and fun apps to use.
- Using niche social networks since they are effective tools of film marketing.
• Using auction props in the film or TV show since they facilitate huge amount of film publicity.

• Using social competitions and quizzes since they offer a large incentive for people who invite more of their friends.

• Using celebrity and brand partnerships since they command public goodwill and respect.

• Using persona marketing since it connects the audience with the film show.

• Using memes and other forms of user generated contents that subtly promotes the movie.

• Using Google ad words since they are creative and cost effective means of film marketing.

• Using Facebook advertising since it is effective means of reaching out to the audience.

“Film marketing strategies have undergone revolutionary changes. Earlier, producers and distributors employed marketing teams to create press kits which would carry information about the cast and the production crew, plot synopses, stories about the making of the film, background information, still photographs from the film and from behind the camera, and details of the availability of posters or other promotional aids such as lobby cards or ‘standees’. The marketing strategies changed later with the evolution of media, mainly radio and TV, and the launch of film festivals and award ceremonies in India”.

Khandelwal (2009:199) observes: “Movie marketing has become more scientific and innovative, finds Campaign India. Ubiquitous is how one can describe brand ‘Ghajini’. One can find its presence across all mediums, be it TV, print, outdoor, Internet, mall activation, cinema activation and even in the advertisements of other brands! Movie marketing in India has evolved and is becoming more innovative and scientific in its approach. Film marketing has become important for a film to recover money with a good beginning. But one has to remember that marketing ensures trial. This is similar to product advertising which ensures that the consumer tries the product. If the product is good, there will be repeat trials and if the product is not good, marketing and advertising can’t do much for the brand”.

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Mathur (2015:242) comments: “It is no longer just TV, print and outdoor. Most available mediums are now being used by the movie marketers. Movie marketing has changed because people are now looking at the consumers. It is not just B2B marketing (for the distributors) anymore. B2C marketing has gained prominence because of specialized agencies like us. The campaigns that are being run to promote a film are 360 degree in nature. Various innovative initiatives like channel show integration and cricket tie-ups are happening”.

**Film Marketing in India**

India leads the world in terms of the production of feature films and viewship. It is also known as the world’s largest ‘ticket market’ as it accounts for almost half of the films tickets sold in the world. The Hindi film industry, popularly known as the Bollywood, has been an important entity of India’s resignification in the global arena. In the present times, many movies, Bollywood films in particular, are grossing Rs. 100 plus crore at the box office in the first week of release itself, mainly owing to the creative film marketing techniques and strategies adopted by the film-makers and distributors. According to the FICCI-KPMG Frames 2013 report, “the film marketing costs ranged between Rs. 8 crore and Rs. 12 crore. For high budget films, this goes up to Rs 15 crore and for low budget films, it can exceed the production cost, at Rs 3.5-5 crore”.

With recent success stories at the box office—especially in Bollywood and other South Indian film industries—proving that promoting a film is as important as making the film itself, producers have now started spending more on marketing than before. The film marketing budget is also increasing along with the rise in the number of multiplexes and income level of the people. The strategies are getting as experimental and innovative as the films’ subjects. The regional film sectors also have improved their economic status and film marketing techniques over a period of time.

The Indian film marketing strategies are based on systematic segmentation of the audience based on their demographic features. The positioning of a film to target audience is also based on proper assessment of the target audience. The market plan includes objectives, time-line, budgets and promotional activities, which are undertaken well in advance. The media touch points of target customers are also
considered for the promotional mix which includes theatrical promotions, print media, electronic media, outdoor media, digital media and social media in the present times.

Guru et. al. (2015:144) note: “In the post-independence era, Indian film industry entered its golden age and produced many award winning films which mainly relied on hand painted posters for home publicity. The advent of radio paved the way for commercial advertisements to market Indian films during 1970s. The film festivals, premieres and awards were covered by the media in order to give wide publicity and enhance film marketing across the country. The emergence of television also led to increase in the number of movie watchers who could see movies at home rather than theatres. The cable and satellite television in India also enhanced film marketing by creating necessary hype pre-release. The alternative channels also appeared in the decade of 1990s and strengthened the process of film marketing in India”.

Apart from the direct marketing techniques, street and guerilla marketing strategies are also adopted to enhance the marketability of films. The on-ground activations in malls and theatres and film merchandising techniques are some of the new strategies that the distributors are now focusing on. The film promoters also partner with food chains and offer discount coupons to film-goers. Various special events are also organized to enhance film marketing on the basis of active media coverage and people’s participation.

Product placement plays an important role in the process of film marketing. In the new millennium, the social media revolution also changed the film marketing scenario across the globe. The Facebook, YouTube and other social media platforms are being used as prominent tools of film marketing in India.

The social media have enabled better film marketing on the basis of advanced tools and interactive communication opportunities. The studies have reported that social media is an exponential way of communication where messages spread faster and facilitated quick actions from the film marketing agencies. Modern website has taken the place of old press release book where all the information about the movie is available to the audience anywhere and at any time. Producing tailor-made versions for various social media platforms is one of the many off-the-hook strategies that the
industry is focusing on currently. With cyberspace offering a wide reach, online marketing is becoming indispensable.

The increasing mobile penetration in consumers has also multiplied the number of the movie going audience who are mobile consumers. The movie marketers are required to adopt best marketing plans to showcase their qualities to the right audience.

The emergence of multiplex culture has changed the dynamics of box-office collections. Multiplexes have provided an excellent opportunity for small film-makers to reach out to their target audience. The present generation of film-makers and distributors has developed new revenue earning models such as theatrical rights, satellite rights and music rights. The Indian films have a global appeal and enjoy the benefit of larger audience across the world.

Film marketing has become a challenging task in the age of globalization since the audience enjoys the benefit of access to different sources of entertainment. The industry analysts have predicted the rise of global film entertainment market from USD 88.6 billion in 2012 to USD 100.6 billion in 2017. Several factors have contributed to the steady increase in revenues in the Indian film entertainment market. The film-makers are vying for the same screen space and audiences are now targeting a specific occasion to watch films. The stakeholders of film marketing cannot ignore the marketing tools and strategies which fetch rich dividends. They are called upon to make herculean efforts to enhance the status of film marketing on the basis of quality centered films and advanced film marketing tools and strategies.

1.4 Growth and Development of Kannada Cinema

Kannada cinema, colloquially referred to as Sandalwood or Chandanavana, has evolved as one of the major streams of Indian Cinema. From its humble beginning in the late 1920s to a fully-fledged industry producing about 150 films a year today, Kannada cinema has grown remarkably during different stages. Most of the Kannada films made today is commercial-oriented, based on market considerations. The ‘new wave’ genre films produced are less in number but they have helped enrich the Kannada film industry through qualitative and creative contributions.
Kannada Cinema before Independence

The history of Kannada films can be traced back to the silent era. One of the pioneers of Kannada theatre Gubbi Veeranna established ‘Karnataka Film Studio’ in 1928, which produced ‘Hari Maya’ in the same year under the direction of Y.V.Rao. Haribhai Desai, later in 1929, established ‘Surya Film Company’ and produced about 35 films till 1933. Gubbi Veeranna went on to produce films such as ‘Song of Life’ (1930) and ‘His Love Affair’ (1931) under the banner of his company. During 1930s, Bangalore had emerged as a prominent film-making centre in the state.

About 40 silent films were produced by ‘Surya Film Company’ in 1931. Noted literary personality Shivarama Karanth directed ‘Bhoota Rajya’ and ‘Domingo’. Gubbi Veeranna, Y.V. Rao, Himamshu Shastri, J.D. Pawar, M.V.Subbaiah Naidu, H.L.N. Simha, Rajamma, Parvatamma, G.Sundaramma, Lalita Pawar and other theatre personalities laid strong foundation for the development of Kannada cinema.

In the beginning, other south Indian language films dominated the entertainment industry. Madras, with studios and all the basic infrastructural facilities, was the hub of film-making. Kannada film-makers and actors had to relocate to Madras for making films without adequate capital resources and other facilities in the state (Seetaramaiah, 1984:353).

The active involvement of Kannada theatre personalities, efforts of film-makers, involvement of Kannada writers and encouragement by local audience were primarily responsible for the growth of Kannada film industry during the period 1929-1934. Gubbi Veeranna played a vital role in promoting Kannada theatre and cinema. He was instrumental in building cinema halls in Bangalore, Tumkur and Tiptur for exhibition of Kannada films. He also encouraged and groomed many talented actors including the likes of Rajkumar, Balakrishna, Narasimharaju, and G.V. Iyer. By the end of 1934, about 175 Kannada silent films were produced (Modaliyar, 1998:251).
Talkie Films

The first talkie film in Kannada, ‘Sati Sulochana’, produced by Chamanlal Dungaji, was released in 1934. As the first Kannada talkie film, it had generated enormous interest among the public. The film, directed by Y.V. Rao, was a great success and ran houseful for six weeks in Bangalore and other major parts of the then Mysore State. Gripping conversations, songs, dance, war situations and other interesting elements formed the major highlights of the film. The phase was mostly dominated by theatre personalities like M.V.Subbaiah Naidu, Nagendra Rao, R.Lakshmi Bai, and Tripuramba. They were successful in drawing the audiences to the cinema halls through their talent and capacity. Parshwanath Altaker directed ‘Bhakta Druva’ by engaging theatre personalities such as G. Nagesh Rao, M.G. Mari Rao, T. Dwarakanath, Devudu Narasimha Shastri, Lakshmamma, P. Kanaka Lakshmamma and V. Sunandamma among others.

In the early years, Kannada film industry did not have a strong business foundation. All the South Indian films were made in Madras then. Only 28 talkie films were made during 1934-1950 due to lack of capital, manpower and other basic facilities (Rao, 1996:320). The film theatres or cinema halls were not well equipped to exhibit silent and talkie films to the audiences and hence film-makers had to struggle in the beginning to screen their films. In 1935, Gubbi Veeranna produced ‘Sadarema’ based on the popular play in Kannada and played the lead role in the film.

In 1936, ‘Samsara Nouke’ directed by H.L.N.Simha and produced by Chettiyar brothers of Salem was released. The film, with cinematic excellence of B.R. Panthulu, Dikki Madhava Rao, M.V. Rajamma, and V. Sarojamma was a huge hit. In 1936, ‘Mysore Sound Studio’ was started by Thimmaiah, a prominent businessman in the transportation sector. ‘Rajasuyayaga’, made in this studio, became the first Kannada film to be shot in Karnataka. The film was produced by T. Dwarakanath with K.R. Seetaram, B. Jayamma, and others in the lead roles.

Three films ‘Chiranjeevi’, ‘Rajasuyayaga’, and ‘Purandaradasa’ were made in Kannada in the year 1937. A vacuum had developed in the Kannada film-making activity due to the impact of World War II. However, the Kannada film industry managed to recover from various setbacks after 1941. Gubbi Veeranna produced
‘Subadhra’, which was directed by Pullayya. The film was a success, and brought name and fame to the lead actors Honnappa Bhagavatar, B. Jayamma, Vasudeva, and other talented personalities involved in it. In 1941, ‘Vasanta Sena’, starring Lakshmi Bai, Subbayya Naidu and Nagendra Rao R., was produced by Meyappa Chettiyar. The film directed by Ramayyar Shirur gained prominence through the blend of literature, music, and dance elements.

Gubbi Veeranna’s ‘Jeevana Nataka’ (1942) and ‘Mahabhakte Hemareddy Mallamma’ (1945), K. Subramanya’s ‘Bhakta Prahlada’ (1942) and ‘Krishna Sudhama’ (1943), K. Hirannaiah’s ‘Radharamana’, A.D. Krishnaswamy’s ‘Harishchandra’ (1942), B. Vittalacharya’s ‘Krishnaleela’ (1946) and R. Nagendra Rao’s ‘Mahatma Kabir’ (1947) were some of the notable films of the 1940s. During this period, prominent film personalities G.V. Iyer, R. Nagendra Rao, T.N. Balakrishna, K. Hirannaiah, Vaidyanath Bhagavatar, M.G. Mari Rao, B. Jayamma, Kemparaj Urs, Shanta Heblikar, K.V. Achyutha Rao, A.N. Sheshachar, M.V.Rajamma, Chandramma, M.V.Subbaiah Naidu, Lakshmi Bai, and Hunsur Krishnamurthy dominated the entertainment world. About 16 talkie films were produced by the Kannada film industry during the period.

**Kannada Films after Independence**

Post-independence, Mahathma Pictures, Pampa Pictures, R.N.R Pictures, and other production companies were established in the state. C.V. Raju’s Krishnaleela, ‘Geetanjali’ and Bhakta Ramadasa’ by Kemparaj Urs and R.M. Veerabhadraiah, D. Irani’s ‘Bhaktakumbara’ and M.A.N. Iyengar’s ‘Sati Tulasī’ were some of the popular films made during this period. Limited number of Kannada films was made and most of them were not commercially successful. Kemparaja Urs, Mari Rao, Lalita, Usha, Rathnamala, Honnappa Bhagavatar, B.Raghavendra Rao, Lakshmi Bai, Pandari Bai, Jayanti, Mahabala Rao, M.S.Subbanna, B.Jayashree and others were some of the well-known film personalities of the period.

Two production companies Brindavan Film Ltd. and B.M.S. Film Ltd were established in the early 50s. The Kannada film industry witnessed the production of 75 Kannada films during this period. ‘Shani Mahathme’ (1951), ‘Srinivasa Kalyana’ (1952), ‘Soubhagya Lakshmi’ (1953), ‘Gunasagari’ (1953), ‘Devakannika’ (1954),
‘Kanyadana’ (1954), ‘Adarsha Sati’ (1955), ‘Kalidasa’ (1955), ‘Bhagyodaya’, ‘Bhakta Vijaya’ and ‘Haridas’ (1956), ‘School Master’, ‘Bhookailasa’ and ‘Premada Putri’ (1958), ‘Jagajyoti Basaveswara’, ‘Dharma Vijaya’ and ‘Mahisasura Mardhini’ (1959), ‘Ranadheera Kanteerava’, ‘Bhakta Kanakadasa’ and ‘Makkala Rajya’ (1960) were the prominent Kannada films of this decade. Rajkumar, Kalyan Kumar, Uday Kumar, Pandari Bai, Leelavati, B.S. Ranga and others emerged as the popular film personalities during this time. Most of the films made were based on mythology and folklore. Socially relevant stories were never a part of the film world, at least till the late fifties. The advent of Rajkumar was a major turning point in the history of Kannada filmdom and along with him a plethora of actors took the Kannada films to new heights during the 50s.

The decade also witnessed the growth of Hunsur Krishnamurthy, R.Nagendra Rao, H.L.N. Simha, N. Lakshminarayana, Aroor Pattabhi, K. Shankar Singh and Y.R. Swamy as successful directors. About 75 Kannada films were made in the 1950s. A large number of moviegoers also cropped up over a period of time. This was the crucial stage of consolidation of Kannada film industry (Rao, 1996:320).


In the 1960s, the Kannada film industry was supported by prominent writers and activists like A.N. Krishna Rao and Vatal Nagaraj. Progressive writers, Kannada activists and cultural personalities prevailed upon the government for the betterment of Kannada film industry through infrastructural development, film subsidy, and other progressive measures. The 60s also turned out to be the golden era of Kannada film industry, as offbeat movies gained popularity and film-makers gradually drifted away from folklore and mythology to socially relevant issues. The prominent films of 1960s include – ‘Kittur Chennamma’ (1961), ‘Vijayanagarada Veeraputra’ (1961), ‘Gali

‘New Wave’ Films

In 1970s, about 138 Kannada films were produced. It was then that film as the ‘medium of a director’ gained prominence. Puttanna Kanagal, Pattabhirama Reddi, M.V. Krishna Swamy, M.S. Satyu and N. Lakshminarayan were the most widely recognized auteurs, who directed national award winning films. Rajkumar, Vishnuvardhan, Lokesh, Shankar Nag, Anant Nag, Kalpana, Jayanti, Bharati, Arati, Manjula and others were the most popular actors. The era of new wave cinema had added new dimension to Kannada film industry. The films were also exhibited in national and international film festivals. There was a highly visible qualitative improvement in Kannada film industry (Modaliyar, 2009:252).


Gokak movement had paved the way for the remarkable expansion of Kannada film industry. The entry of Rajkumar and other film personalities into the Kannada movement had strengthened the roots of Kannada language and culture. Rajkumar emerged as an unparalleled force of Kannada culture during the agitation in 1983, a position he held till his death. Kannada film industry also attracted huge
investments because of the new consciousness of the people (Prakash and Puttaswamy, 1995:304).

Kannada Cinema in 1990s

The Kannada film industry witnessed several changes during the period 1991-2000. The process of globalization had impacted all walks of human life including the film and other media. The policy of economic liberalization also paved the way for Foreign Direct Investment in the various sectors of economy including the media. The new media had also emerged as powerful participatory communication and development media.

Consolidation of Kannada film industry in terms of business and technology was also witnessed. Number of productions increased and Karnataka emerged as a film production centre with its own infrastructure of studios, labs, etc.


A good number of films also received national and regional awards for cinematic excellence in the 90s. The Kannada film industry shined during the age of globalization. Many talented and young personalities like Shivarajkumar, Ravichandran, Upendra, Shashikumar, Jaggesh, Devaraj, Ramesh Aravind, Kashinath, Kumar Bangarappa, Ramkumar, Kumar Govind, Raghavendra Rajkumar, Sridhar, Vinod Raj, Saikumar, Malasree, Sudha Rani, Shruti, and others established identity for Kannada film industry through their talent and capacity. The film literature, music, photography, acting and other inputs also provided a creative touch to film-making in Kannada. About 700 films were produced during this period. Kannada film industry gained national and international recognition during this period (Modaliyar, 2009:252).
A large number of commercial films were made in Kannada in consonance with the box-office economics in the 1990s. Most of the producers became indifferent to the need for original and relevant themes and took to remaking films. As a consequence the quality of the films diminished and the development was stalled. The Government of Karnataka constituted an expert committee under the Chairmanship of V.N. Subba Rao to look into the problems of Kannada film industry and suggest appropriate measures for the rejuvenation of Kannada films. The committee submitted the report in 1994 and suggested a series of progressive measures for the development of Kannada film industry. The Karnataka Chamber of Film Commerce also fought against the culture of re-make. The Government of Karnataka also announced a 100% entertainment tax free incentive for Kannada films. Vishnuvardhan, Ambareesh, Ravichandran, Shivarajkumar, Sridhar, Lokesh, Devaraj, Prabhakar, Sunil, Anant Nag, Jaggesh, Ramesh, Saikumar, Kumar Bangarappa, Raghavendra Rajkumar, Upendra, Shashikumar, Malasri, Khushboo, Vinaya Prasad, Bhavya, Sudha Rani, Tara, and Shruti were some of the prominent personalities of that decade.

**Kannada Cinema in the New Millennium**

The 21st century saw emergence of new breed of film-makers who are business and technology savvy and who could feel the pulse of the new generation of audiences in the changing cultural scenario of Karnataka. The contemporary Kannada film industry has grown quantitatively and qualitatively with the advent of young, talented and energetic film personalities. They include – Puneeth Rajkumar, Upendra, Sudeep, Darshan, Yash, Ganesh, Rakshit Shetty, Vijay, Prem, Vijaya Raghavendra, Ramya, Pooja Gandhi, Haripriya, Aindrita Ray, Amulya, Radhika Pandith, Nidhi Subbaiah, and others. A new generation of talented directors like Yogaraj Bhat, Soori, Prakash, Pawan Kumar, A.M.R. Ramesh, Nagendra Prasad, Rathnaja, Dinakar, M.D. Sridhar, Chaitanya, Maadesh, Mahesh, Kiran Govi, R. Chandru, Anup Bhandari and others has contributed innovative ideas and efforts for the development of Kannada cinema in the new millennium.

In the year 2009, Kannada film industry celebrated platinum jubilee on a grand scale. About 75 books were brought out by Karnataka Film Chamber of Commerce on the cinematic contributions of eminent personalities under the editorship of Barguru Ramachandrappa. The Kannada language also received the
classical language status on the eve of platinum jubilee celebrations thus enhancing the prestige of Kannada people (Yeddyurappa, 2009:413).

The status of Kannada film industry was analyzed by Kannada Prabha (2009:186) a leading Kannada daily. It reads: “Kannada film industry has crossed 75 years confidently despite certain drawbacks and constraints. It has limited film marketing opportunities. All the healthy and progressive experiments that have taken place in the Indian film industry have also occurred in the Kannada film industry. Kannada film industry has carved a niche for itself in the national and international film avenues. The future of Kannada film industry is bright”.

The celebration of platinum jubilee of Kannada film industry is a matter of great pride. The Kannada films are watched by the audiences across the globe. Kannada film industry is marching towards progress despite competition from other films, video piracy, inadequate film theatres and other drawbacks. Kannada film industry is recognized at various levels for the rare accomplishments (Modaliyar, 2009:252).

Films being much more than entertainment are a powerful medium of communication. It has the capacity to reach out to plenty of people with multi-faceted messages. The film should transform the lives of the people who are at the crossroads in the age of commercialization. The value based new wave films command respect from the people rather than commercial films which are made for making money by the market forces (Siddaramaiah, 2014:364). The Chief Minister had called upon the Kannada film-makers to produce good number of quality centered films by adopting healthy norms and guidelines.

About 130 Kannada films were produced in the year 2015. The year 2016 alone saw a release of about 180 films. But, there is always a mismatch between the releases and success of Kannada films at the box office. Presently, the success rate ranges from 6 to 10 percent which is nothing unusual. Karnataka is probably the only state in the country which hosts the screening of so many other language films. There are about 650 theatres in the state, and only 60 per cent of them screen Kannada films owing to stiff competition from other language films, according to industry analysts.

There is a significant rise in the number of films produced in Kannada. This is expected at a time when digital cinema is expanding. The development is welcome in view of employment generation in this Rs.400-crore industry. But making films without strong content and quality will not help (Manju, 2016). Quality films have suffered owing to the glut and limited space to host this volume. It is a fact that investment has crossed Rs. 400 crore during 2016, but revenue is not even half of the investment. Only 5 per cent of the films could recover the cost and another 5 per cent make profit (Jayanna, 2016:19). However, it is important to note that U-Turn, Godi Banna Sadharana Maikattu, Thithi, Karva and Rama Rama Re by talented young directors succeeded well in the recent times (Khajane, 2016:198).

Kannada film industry has come a long way since its humble beginnings. Many talented and dedicated personalities have enriched the industry. There are several success stories and role models who can inspire the next generation of film makers, directors and creative work force. Kannada film industry has adopted various film production technologies and strategies in terms of music, recording, film editing, special effects, digital development, the use of advanced cameras and so on. The latest Kannada films have also excelled in technological applications.
Kannada film industry has also attracted huge investments. New avenues are available to monetize a film’s revenues at the box office. Generation of revenue from ancillary streams and cable and satellite rights has also gained momentum. It has grown confidently both in terms of number and quality. It has the capacity for the attainment of greater progress in future. The stakeholders of Kannada film industry are required to work together for the realization of the goal of integrated development of Kannada film industry.

1.5 Significance of the Study

India has registered the fastest growth among the democracies in the world. It has now emerged as the fourth largest economy in terms of ‘purchasing power parity’, according to economic analysts. The country has all the potential to exhibit the fastest growth in the next couple of decades. The Indian economy is on the fast track and its 120 crore population gives it an economic potential which is hard to ignore. The entertainment industry is one of the fastest growing entities of the Indian economy. It is riding high on the economic growth and rising income levels that the country has been witnessing in the past few years. The entertainment industry is growing fast owing to the rising incomes of middle class sections of the society, representing huge spending on mobile gadgets, television, music systems and similar goods. The growth of mall culture and multiplexes has created significant positioning in the Indian consumers, mostly urban in relation to spending patterns.

The Indian entertainment industry is a major component of the services sector of the Indian economy. It has various segments within itself such as:

- The film industry
- The television industry
- The music industry
- The radio industry
- Entertainment and amusement parks
- Visual effects and animation
- Live entertainment and event management, etc.
The Indian film industry is an integral part of the Indian economy. It has an influence on various facets of Indian society including social mores and norms, sartorial styles, personality traits and even political governance. The film personalities are loved and respected by the masses. Film and film-based entertainment have a significant impact on the Indian consumer’s mindshare.

The south Indian cinema — Kannada, Tamil, Telugu and Malayalam—constitutes a large chunk of films produced in India. According to a research report by Deloitte for the Federation of Indian Chamber of Commerce and Industry (FICCI), the total revenues in South Indian film industry were estimated at Rs.2340 crore in fiscal year 2012. Growth at CAGR of 11 percent, revenues touching approximately Rs. 3550 crore, by fiscal year 2016 was also predicted.

In 2012, of the total revenues in South India, Tamil Nadu and Andhra Pradesh had share of 44 percent and 43 percent respectively. Kerala and Karnataka followed with a share of 7 percent and 6 percent respectively. The revenue share more or less remained the same in 2016.

Karnataka is a cosmopolitan state with a number of languages coexisting. Kannada cinema is the only industry in the country that has to compete with various other south Indian language films, apart from Bollywood and Hollywood cinemas. It is creditable that it has maintained its cultural, intellectual and economic values intact to some extent

Kannada film industry has grown considerably over a period of time. Kannada film industry has limited market when compared to the neighbouring Telugu and Tamil film industries, and has not harnessed the potential market beyond the state.

Non-visibility of Kannada films at the national and international forums continues to plague the industry. In this context, prominent film-makers of the industry have stressed the need for effective marketing and having film market as a promotional arm. The film personalities have also favored an alternative forum for making Kannada films visible at various levels. They have also suggested that frequent film festivals across the country would facilitate better film marketing. The film marketing techniques need reformation in order to enhance the marketability of
Kannada films in modern times on the basis of proper research and evaluation. Marketing also plays a critical role in expanding the market and exploring the untapped opportunities for Kannada films.

The subject of film marketing has attracted the attention of researchers all over the globe. Adequate studies are carried out on international film marketing by the researchers. In India, the status, problems and opportunities of film marketing are also investigated by the researchers to a limited extent. Surprisingly, not even a single scientific investigation is carried out by any researcher on the film marketing scenario with respect to Kannada film marketing. Hence, the present study ‘Marketing in Kannada Film Industry: An Analytical Study’ is absolutely justified.

1.6 Statement of the Problem

The present study was carried out because:

- Kannada film industry has grown considerably in the country and received national recognition for cinematic experiments and contributions.
- Film marketing has emerged over a period of time as a prominent branch of film production business in Karnataka.
- The Government of Karnataka has formulated new policies to strengthen the foundations of Kannada film industry.
- Adequate scientific investigations are not carried out in Karnataka on film marketing in the new millennium.
- The Kannada films need to be marketed on the basis of innovative and advanced strategies and techniques.
- Identification of the drawbacks of Kannada film marketing would enable the various stakeholders to adopt fruitful strategies for better film marketing in future.
- Constant and continued research on the application of tried and tested principles and techniques of film marketing in Kannada is highly essential in the age of highly competitive film business.
1.7 Objectives of the Study

- To assess the development of Kannada film marketing practices.
- To analyze the salient features of Kannada film marketing.
- To examine the various tools of Kannada film marketing.
- To evaluate the different strategies of Kannada film marketing.
- To identify the drawbacks of Kannada film marketing; and
- To suggest marketing framework with innovative strategies and practical solutions for better Kannada film marketing practices.

1.8 Presentation of the Study

The thesis contains six chapters. The first chapter namely – introduction amplifies the salient features of film medium, social significance of the study, statement of the problem and objectives of the study. The second chapter namely – review of literature delineates the brief introduction to the past studies under different headings such as international film studies, Indian film studies, Kannada film studies, international film marketing studies and Indian film marketing studies.

The third chapter namely – research methodology presents the focus of the study, hypotheses of the study, variables of the study, research design, selection of study areas, selection of study sample, primary data collection, secondary data collection, statistical analysis and definitions of the terms used in the study. The fourth chapter namely – data analysis contains demographic features of the sample, perception of producers, distributors, exhibitors, and film-goers or audience about film marketing, and perception of respondents about constraints and opportunities of film marketing.

The last chapter namely – conclusion presents the findings of the study, testing of hypotheses, limitations of the study, implications of the study and suggestions for future research. The last part of the thesis contains bibliographical references and questionnaire.
1.9 Summary

The latest technological innovations and production techniques have enriched the capacity of the film as medium of mass communication. The film business too has seen dramatic changes with new screens and platforms being added. With recent success stories at the box office—especially in Hindi (Bollywood) and other South Indian film industries—proving that promoting a film is as important as making the film itself, producers have now started spending more on marketing than before. The strategies are getting as experimental and innovative as the films’ subjects. Thus, the subject of film marketing assumes great significance from research, management and development points of view. Film-making is indeed a united task which involves several stakeholders. The processes of film production and distribution become malnourished in the absence of effective film marketing tools, techniques and strategies. The present investigation was carried out in Karnataka to understand the evolution of film marketing, its present status, problems and future prospects. The film marketing techniques need to be reformed in order to enhance the marketability of Kannada films in modern times on the basis of proper research and evaluation.