

RAONE MOVIE - SUCCESS STORY OF INTERGRATED MARKETING

Case Background

- Brand: Ra-One
- Budget: INR 150 crore (US\$23 million)
- Box office: INR 246 crore (US\$38 million)
- Investors: Redchillis and Eros International

- **Release date**
 - 24 October 2011 (Dubai)
 - 25 October 2011 (London)
 - 26 October 2011 (Toronto and worldwide)

The Indian Film industry is a much bigger industry than Hollywood, as over 800 films are made every year, with approximately 15 million people in India going to theatres every single day to catch a glimpse of their favorite stars. Ever since its inception, movie making business has changed in leaps and bounces, and now it is a full-fledged business which requires management, advertising, promotion, operational processes etc. Over a period of decades, the Indian movie industry has churned out movies, some of them generating revenues of over Rs100 crore. The Indian Hindi film industry or Bollywood, as it is popularly known, is one of the biggest and highest revenue generating industries in India. However, in 2011 Indian super star Shah Rukh Khan's magnum opus has redefined the ways movies are being marketed in India. His movie Ra.One had generated buzz even before the movie was to be released. With a marketing budget of around Rs 52 crore, a staggering Rs 15 crore was spent simply on online advertising.

Shah Rukh Khan's Magnum opus, Ra.One, has achieved a feat, herculean for many bigwigs to attain. An archetype of integrated marketing and promotion, Ra.One was one such movie that has been marketed into every sphere of common man's life.

Timeline of Integrated marketing and promotion - 10 months

The integrated marketing and promotion of Ra.One has been done in an absolute Hollywood way. In a one of its kind campaign, Shah Rukh very cleverly publicized each aspect of his sci-fi film. Considering the fact that the genre of superhero was lukewarm in Indian market, Shah Rukh adopted a unique strategy to grab eye balls and all the necessary attention. To generate buzz and create curiosity was SRK's outmost aim.

Case Objectives:

- To understand marketing strategies to enhance the brand (the movie) reach, its commercial success.
- To analyze innovative approach adopted in marketing the brand (the movie).
- To discuss and debate on the importance of coordinated marketing (communication) efforts in reaching out to a larger audience.

Case Positioning

- To understand how movie's team deployed a slew of marketing communication strategies to garner highly-acclaimed commercial success
- To understand the communication process and the components of promotion
- To highlight the importance of designing a marketing communication program based on the need and marketing mix analysis

Case discussion

Marketing Mix of Ra-One (5P's)

Product - Launched movie in 2D and 3D versions in multiple languages, which increase clusters of various types of customers

Price – Ra-One was released in affordable price by reducing distribution cost. (Ra.One was noted for the extensive use of digital prints, reportedly making up 50–60% of the total release. The wide digital release was implemented to lower distribution costs, make the film accessible to a wider audience and reduce piracy.)

Place - A week before the release, multiplex owners throughout India decided to allot 95% of the total available screen space to the film. Overseas, Ra.One was released in 904 prints. This including 600 prints in Germany, 344 prints in the USA, 200–300 prints in South Korea, 202 prints in the UK, 79 prints in the Middle East, 75 prints in Russia, 51 prints in Australia, 49 prints in Canada and 25 prints in New Zealand and Taiwan. In early October 2011, a partnership deal was being finalised by the distributors to allow the film to be released in China across 1,000 prints. In addition, the film was released in Pakistan and non-traditional territories like Brazil, Spain, Italy, Greece and Hong Kong. The 3D version was released in 550 screens across the world.

Promotion – Integrated marketing promotion was applied with 360 degree. The extensive marketing campaign greatly increased audience expectations of the film. Ra.One set records for the level of pre-release buzz for a Bollywood film.

- The official site was the first Bollywood movie site ranks at 3558 in Alexa rankings (amongst the 5000 most visited sites in India).
- Facebook: 187,288 Fans. This movie adopted innovative strategy for Facebook not just boring videos and photos from the movie's promos and trailers, the Facebook campaign has gotten users creating their own pages, based on the first name of their alphabets, in the Name Alphabet(dot) one pages. The Facebook strategy also uses the concept of creating privileged users, with their G.One Squad, a select community of *.G.ONE.* The official Ra.One page also contains an embedded playlist and a link to the merchandise store. Apart from the Ra one ps2 game, there's also a social game to be released for Facebook, iPad, iPhone, and other platforms.
- Twitter: 30,000 Followers.
- Youtube: +2,45,000 views. Ra.One didn't only post trailers on youtube- It bought space on the world's biggest video sharing site (youtube.com/raonemovie), loaded with videos created exclusively for social sharing, SRK's podcasts and trailers. The Ra.One video page features SRK in a VFX-enhanced Youtube video.
- Google Plus: 62 friends. Engaging audiences on Google Plus was another first for Bollywood, even as Shah Rukh Khan has become the first verified Indian celebrity on Google+. Launch a 40-page digital comic book based on the film, available on Google+.
- MySpace: 54 friends
- Orkut: 253 friends

These were some of the key social media strategies implemented by SRK to make full use of the power of Internet. Broadcasting medium tie up through reality shows

- Colors India's Got Talent,
- Star Plus' Just Dance and
- Zee TV's Saregamapa 'Little Champs'

Which had 108 million cable & satellite TV households and Hindi GEC's leading the race in viewership with 30 per cent. Majority viewership received.

People - Use various mix source of people as a part of communication strategy to cover major geographical coverage and emotional connect.

- Robo fame Rajini was in film as a guest role in Ra-one which help Shahruk to cover entire south Indian audience, just by smartly playing around Rajini Fame.

- An important voice-over was provided by Amitabh Bachchan in the film.
- Ra-one team made world fame American singer Akon and Prague Philharmonic Orchestra to sing two songs for Ra-one which is also a part of their strategy. This boost up the sales of their audio.
- Tom Wu, Chinese-American actor as special part.

Brand Tie up with concepts - Ra.one has tied-up over 25 brand, few examples were Sony PlayStation, YouTube, Nerolac, McDonald's, Western Union Money Transfer, UTV Indiagames, Videocon, Nokia, Coke, ESPN Star Sports, Gitanjali Group, Horlicks, etc.

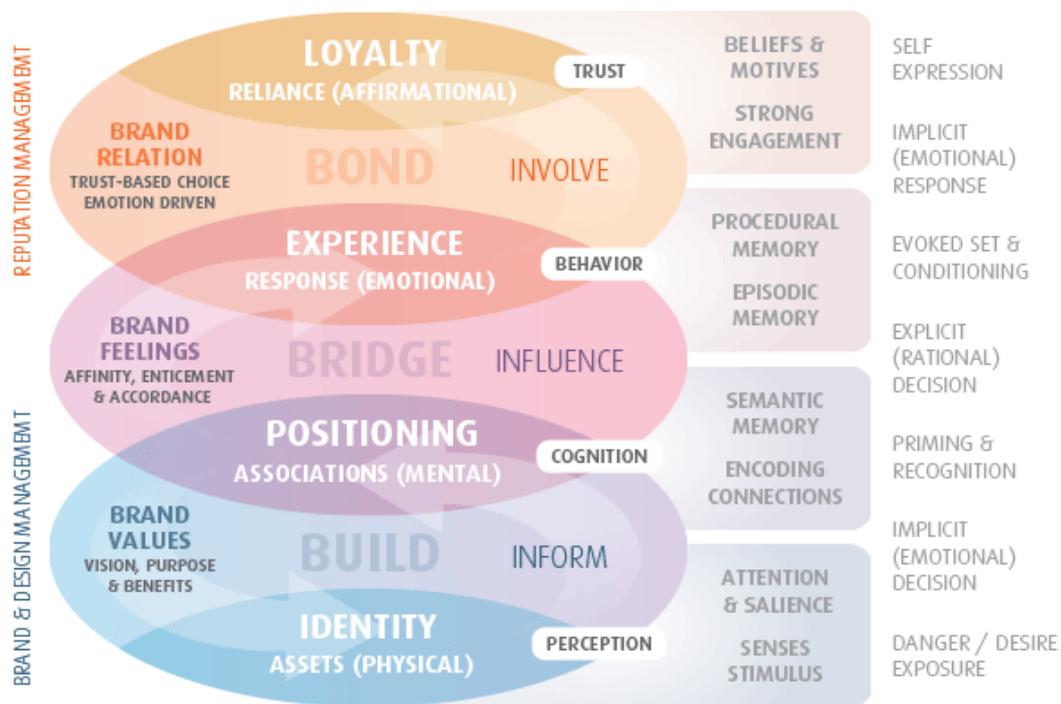
- **Godrej Appliance**: - On the base of punch line 'G.One Mein ek Bar Offer' (One time offer in G.one game). So, Godrej executed promotional scheme and was benefited Diwali festive sales.
- **Godrej Cinthol Deo** :- Godrej made special pack of Ra.one Cinthol Deo
- **GSK Horlicks**:- Horlicks brand U.S.P "Taller, Sharper & Stronger" promotion through Ra.One.
- **Volks wagen**:- Ra.one and Volks wagen was tied up for press release of Volks wagen.
- **Sony Play station**:-Sony play station tieup for Ra.one game free (G.One).
- **HCL HD Laptop**:- HCL HD laptop tieup with Ra.one.
- **Coca cola**:- Coca cola launched Diwali campaign on "Diya" (2 Lamp) ,As part of the consumer promotion, consumers were invited to call at (0) 80009 80009 and respond to the question - Who will you light 2 Diyas (2 Lamp) for, Diwali? 25 respondents chosen through a computer generated luck draw, who had chance to meet the star of 'Ra.One', Shah Rukh Khan.
- **Western Union**, joined hands with Red Chillies for international promotions. Shah Rukh targeted Indian families settled abroad through this tieup. The makers were collaborated with Formula One races, as a part of the inaugural Indian Grand Prix.
- SRK launched the digital avatar of G.One, a character that he played in his film Ra.One. He roped in **UTV Indiagames** to design a social game based on the film, which serves the dual purpose of marketing and entertaining in digital space.
- **UTV Indiagames** also developed digital comics based on the film's characters. Written by Shah Rukh, the comic and serves as prequel to events in the movie.

Movie and related merchandise - kind of new source of business

The movie merchandise included Ra.One action figure, G Balls, Ra.One Frisbee, pencil box, lunch box, stationary set, notebooks, sipper set, exam board, coin bank, toy laptops, fridge magnets, wristbands, key chains and car danglers.

Analysis of Brand Communication

Since Shahrukh wants to promote RaOne as Indian Super Hero like Hollywood Superman. To achieve this RaOne needs sustainable brand relationships with audience. Build Bridge Bond Model by H.S. (Erik) Schoppen applied here in communication.



The Build Bridge Bond methodology for sustainable brand leadership is a scientifically substantiated management method for building strong mission-driven brands, brand trust and sustainable brand relationships.

The method sees a brand as the (trust) relationship between the brand (organization) and its users, stakeholders and public. It is the total (holistic) brand experience (thoughts, feelings and behaviors) that a user (collectively or personally) associates with the brand, derived from consistent beliefs and congruent values. Essentially, the methodology is about connecting people and brands based on sustainable trust.

The methodology approaches brand management from a macro-economic, brand strategic and neuroscientific perspective, and is applicable for strategic brand and design management issues in which brand perception, brand experience and brand interaction also play a role.

In addition to knowledge about sustainable leadership, stakeholder trust and consumer behavior, the method also provides psychological and sociological insight into the human decision making process, our emotions, motivations and motives. Human centered innovation, and an aligned brand policy, can lead to a greater awareness and engagement, stronger brand relationships and a more robust brand trust. Resulting in a stronger and pro-social brand, and a sustainable higher brand equity.

The methodology shows from a neuroscientific perspective the bridging stages to come from vision and purposeful core values (that form the basis of brand identity) to trust-based brand relations by meaningful brand interaction (brand dialogue), and positive user experiences (customer brand experience) that build long-lasting brand loyalty (brand reputation). The aim is to form an emotional bond with the user, by rewarding loyal engagement and trust-based choices. This approach provides insight in the human perception, memory systems and decision-making processes.

The method essentially consists of three transition phases; the Build, Bridge and Bond phases. These phases partly overlap each other on the four brand pillars that give a brand physical, social and mental shape, namely Identity (brand appearance and perception), Positioning (brand meaning and cognition), Experience (brand response and behavior) and Loyalty (brand reliance and trust). The BBB-methodology views brand policy not only as a critical success factor (key driver of the business), but also as a guiding and behavioral change tool, focused on the end user both internal and external to the organization. In the BBB-structure, both perspectives (brand organization and user) are clearly visible.

Here in RaOne brand communication every phase brand try to connect audience as mentioned above through following phases.

| Phases | |
|--|------------------|
| Perception (Perception of Indian Audience about Super Hero Concept developed successfully) | Inform |
| Cognition (Drive audience through various promotion connect points, which helps to refer concept of RaOne) | Influence |
| Behaviour (Stimuli was successfully created and implanted in audience memory, which function as driving factor for purchase decision) | Involve |

| | |
|--|--|
| Trust (Children was involved in decision process through accessories and merchandise series which function as motivation factors) | |
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Strong brand communication needed three C's.

RaOne implemented 3 C's of brand communication very successfully and innovatively diversified various communication reach to audience, through which they had access to message of RaOne brand.

- **“Clarity”** makes sure that a brand message is clear and authentic and it is about "what it is" and "what it is not".
- **“Consistency”**, the content of the brand communication developed once, then tailored slightly for each medium every time.
- **“Constancy”** constantly reiterating the same brand messages so as to ensure that these messages are not only heard, but more importantly, remembered which increase recall percentage.

Without 3C's implementation, it was nearly impossible for RaOne brand communications strategy to succeed.

Investors Risk Analysis and ROI

In many cases of movie business, there has been an increasing concern for de-risking investment.

Today, the number of de-risking plans are open to movie industry than ever before. These new source of income had relied on to manage and mitigate risks and associated losses. New approaches to risk assessment have led to the identification of innovative ways to reduce and manage risks. Which helps investors to recover their invested money before movie release date.

- Satellite rights
- Music rights
- Media rights
- Brand tie-ups

Co-producers and distributors, Eros International recovered money through in-film branding, media endorsements, music and satellite rights.

- Recovered up to Rs 102 crore through the sale of cable & satellite rights (Rs 35 crore to Star India),
- Music rights (Rs 15 crore T-Series)

- The film subsidized through brand ties-up with over 25 brands worth over Rs52 crore.

It was an intelligent recovery move. Since investment was huge, there was nothing wrong in recovering the money through effective marketing and distribution.

Conclusion

Conventional forms of advertising have become basic, hygiene factors. Now it's all about disruption, which is why getting embedded in entertainment content has become critical for brands. The benefits of in-film branding go beyond just the on-screen presence of the brand. It also extends to film promotions. In-film branding works well for brands that already have a link with popular culture.

Brand placements help subsidise the promotion of films. The biggest advantage for producers is that these contracts are made such that it's not directly about the brand endorsement money itself; it's about the movie promotion. For example, if brand X is being placed in a given film, the agreement is not just about the integration money; the producer would want the film to be promoted through the brand around release-time. For this, producers allow brands to use film clippings in their promotional material/tactical campaigns. This invariably popularises the film.

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