Enjoy Your Favourite Book as a Movie: Using an Experiential Learning Exercise to Improve Student Understanding of Brand Extensions and Marketing Plan Preparation

Abstract

Marketers frequently use brand extensions to introduce new products and services. However, educators have limited resources to simulate the challenges of this strategy in classrooms. Using the scenario of a book being turned into a movie, we describe an experiential learning activity that guides students through the many stages of developing a brand extension. In this project, they also have the opportunity to put themselves in the shoes of a marketing manager in the preparation of a thorough plan for expanding an established brand to a new target market. The outcomes of its implementation in a marketing course are reviewed, as well as the implications for marketing educators.

Keywords

Introduction

Brand extension is a popular branding technique that involves launching a new product under an existing brand name (Aaker & Keller, 1990; Wang & Liu, 2020). Around 82 percent of all new product launches employ this method (Henseler et al., 2010). Justifiably, academic research also has studied the topic extensively (e.g.: Loken et al., 2010; Miniard et al., 2018; Morein, 1975). However, instructional resources on the topic remain to be insufficient. One reason could be the challenges faced in developing classroom projects that model the real-world (Bal et al., 2016; Reddy et al., 2014). The landscape remains the same, despite graduates' strong ratings for instructional methods that integrate knowledge and skills in solving marketing problems (Cheong, 2013; Craciun & Bober Corrigan, 2010). Practitioners also expect such skills during their recruitment endeavours (Kemp et al., 2019). Hence, innovative approaches to teaching, including experiential methods, should be employed to achieve three major objectives; encourage participation in class, develop theoretical and applied frameworks, and use skills to solve marketing problems.

To address the aforesaid concerns, we present an experiential classroom project that can be used in brand management and marketing modules. Using the entertainment industry as a backdrop, this semester-long project aims to improve knowledge of various ideas covered in these units. The practice of adapting best-selling books into movies and extending successful films into sequels is prevalent in the entertainment industry (Joshi & Mao, 2012) making it an ideal context for our exercise. Market statistics show that the top 10 commercially successful movies of 2019 were all sequels or spin-offs, with revenues of around $4.3 billion domestically (*Box Office Mojo*, 2020) (Box Office Mojo, 2020). Insights from entertainment industry can be used to better appreciate other industries that share similar characteristics . Extending a book to a movie is also a suitable scenario to explore how technology and experiential goods interact in the digital age. The impact of online review sites on movie consumption, for example, can help us understand general consumer behaviour and brand management (e.g.: Chakraborty & Bhat, 2018). According to previous studies, managers in other areas encounter many of the same issues as managers in the creative industries. They are increasingly being asked to boost efficiency while also encouraging creativity (Perretti & Negro, 2007).

The pre- and post-exercise quizzes, as well as student feedback, demonstrated that this exercise is an effective tool for attaining our goals. Our study contributes to marketing education and the literature on experiential learning. By providing a detailed description and structure of the exercise, we answer the call for more experiential programs within the business curriculum (McCarthy & McCarthy, 2006). This study also adds to the current body of knowledge on pedagogical techniques in the classroom by analysing student perceptions on the benefits of experiential learning.

The article unfolds as follows: we start with a brief discussion of brand extensions and experiential learning, then present an overview of the classroom exercise (the detailed description and templates are available in the Appendices section). Following this, we highlight findings from quizzes conducted before and after running the exercise, and consider student

feedback about the learning experiences from the exercise. Finally, we discuss the implications for educators and conclude with the limitations of the study.

Theoretical background

Brand Extensions

Extant research in marketing considers the company's motivation to leverage the equity of established brands as one of the primary rationales for the popularity of brand extension strategy (Miniard et al., 2018; Vukasovič, 2012). For example, Maggi capitalises on the success of its popular noodles by selling soups, ketchup, and seasonings under the same brand name. Prestige image, high quality, and wide brand breadth of parent brands help in launching successful extensions (Boush & Loken, 1991; Monga & John, 2010). The reverse effect is also evident, which implies, a successful extension can influence the image of the parent brand and its sales in other categories. According to Loken et al. (2010), this strategy can be used to revitalise brands, boost usage occasions and innovation avenues, achieve first-mover advantages in new categories, and enhance consumer perceptions When high advertising costs and increasing competition for shelf space make it more difficult for new products to succeed, the equity of a well-known brand can be exploited, capitalising on recognition, goodwill, and any positive associations. Thus, managers use brand extensions as a risk-reduction strategy (de Chernatony & McDonald, 1998).

Scholars have also explored several consumer-level factors behind successful brand extensions. The extension's perceived similarity to its parent brand is a significant driver of favourable consumer evaluations (Aaker & Keller, 1990; Wang & Liu, 2020). This similarity can arise from product categories and attributes such as product features, user imagery, and usage situations. When consumers perceive similarity or 'fit' between the brand and its extended product category, they transfer the positive affect associated with the brand to the new extension (Aaker & Keller, 1990). In the case of high-fit brand extensions, the strong links formed between the more established brand and the new extension reduce the uncertainty in the minds of consumers (Kim & Yoon, 2013; Völckner & Sattler, 2006). Along similar lines, a brand extension is found to be more acceptable when consumers sense trust, commitment, and liking from its parent brand; and when it is in confirmation with the core image and associations of the parent brand (Loken et al., 2010).

Aaker (1990) reported that 61 out of the 93 supermarket products that amassed over $15 million were extensions of already existing brands. However, despite the strategy's popularity and the research attention it has received, brand extensions are still not fail-proof as evidenced even by several big brands. For instance, extensions in the fast-moving consumer goods category failed 80% of the time (Xie, 2012). This reality points to the need for proper appreciation of the various challenges when extending a brand, which is one of the objectives of the classroom exercise presented in this article.

Experiential learning

Around the world, marketing courses currently steer away from traditional pedagogies such as lectures and case analyses to a more active, hands-on approach to learning (Kemp et al., 2019).

The Association to Advance Collegiate Schools of Business (AACSB) vouches for "learning through practice rather than through traditional classroom-based pedagogies."

Experiential learning is identified as an effective pedagogy that can connect concepts in business education with experiences gained from active involvement in a realistic setting (Alam, 2014; Kemp et al., 2019). Based on the experiential learning theory (Kolb, 1984), this approach presents a more direct and personal experience to students compared to conventional learning methods. The learner goes through an idealised learning cycle of doing, feeling, watching, and thinking. Cronin (2011) observes the use of management games, role-playing, simulations, group projects, and classroom exercises as popular tools of experiential learning for marketing educators.

Several researchers have observed that experiential methods bring real-world relevancy into classroom settings, and enhance motivation, involvement, and learning for students (Barr & Mcneilly, 2002; Rajasulochana & Ganesh, 2019). Other benefits documented in marketing literature include improving communication, critical thinking, and decision-making skills (Bridges, 1999; Craciun & Corrigan, 2010; Razzouk et al., 2003). Many of these approaches involve group work, which in itself is considered to be a learning enhancement tool (Razzouk et al., 2003). Working in groups helps students in gaining learning experience and team skills. Students also get an opportunity to compare their views with those expressed by other members of the group (Kolb, 1998; Lavy, 2017). Besides, experiential learning pedagogy can combine process-oriented exercises with outcome-oriented information, and this is a major benefit for assessment purposes (Kemp et al., 2019).

Against this backdrop of the benefits of experiential learning, we present a classroom group exercise that can be used to impart conceptual knowledge and experience on brand extensions and the preparation of marketing plans. Although experiential teaching methods have been employed in teaching marketing and brand management (e.g.: Belei et al., 2011), this study is one of the first attempts to discuss the teaching of brand extensions and marketing plans specifically by experiential learning approach.

Books to Movies Extension: Class Exercise and Marketing Plan

In this section, we illustrate the exercise's implementation in a foundational marketing course for M.B.A (Master of Business Administration) students. In order to generate some generalisations from the results, the study was conducted in two universities in India – one in the northern state of Punjab and the other in the southern state of Kerala.

	University 1	University 2
Mean age	24.5	25.6
Gender	Male = 63%	Male = 59%
Mean industry experience	2.3	1.5

Table 1: Sample overview-Demographics

The project incorporated experiential learning elements by providing students with the opportunity to connect marketing concepts to an extension scenario, viz. making a movie from

an already popular book. Groups were expected to collect data from primary and secondary sources, create promotional materials such as movie trailers, write reports, and deliver a final presentation within a deadline, similar to an actual client pitch. These settings were to create a "sense of realism" for students (Craciun & Corrigan, 2010), and bridge the gap between what they learn in classrooms and apply in the field.

Objectives

The classroom exercise had three key learning objectives; encourage participation in class, evolve a framework to manage brand extensions and develop foundational skills in planning for the launch of brand extensions. We sought to increase student engagement in the classroom by transforming students from passive learners to active participants. In this group activity, students travelled through the stages of a marketing plan for launching a brand extension, in the form of a movie based on a book. Another externality was the appreciation of the operations and challenges of the movie/entertainment industry. Moreover, the exercise was broadly designed on the understanding that an active learning approach through a classroom exercise would help enhance understanding of core marketing concepts.

Structure and contents of the Project

This was a semester-long project, introduced at the start of the marketing course. Deadlines were set for each stage of the project and a brief presentation of the work was delivered on the final day of the course, along with the submission of a detailed report. Please see the Appendices for a detailed description and template of the project.

Extant literature in marketing offers several prescriptive works on the procedures and formats or marketing planning (e.g.: Kerin et al., 1990; Melchiorre & Johnson, 2017). We aligned our plan format on such works, including Pride and Ferrell (2016), which suggested the following as the components of a marketing plan:

- o Environmental analysis: market situation, target market/s, competition analysis
- o Key issues: SWOT
- o Marketing objectives: quantitative and qualitative metrics
- o Marketing strategy: details about the marketing mix
- o Implementation: activities, responsibilities, and timeline
- o Performance evaluation: financial, personnel performance, monitoring

Team Formation

Students were allowed to form 4-6 person teams on their own. The exercise was given to them at the beginning of the term so that they have a reasonably good time to work on the project. The team members were advised to first read the book in its entirety and then work on the project.

Books Selection

An indicative list of books and movies based on them was given to the students at the beginning of the term (see Appendix A). However, they were also given the freedom to select a book of their own choice, and not necessarily from the list. The idea was to give as much room for groups to apply their creativity.

Student Deliverables and Evaluation

The class exercise was structured to have several key deliverables. First, the students had to read the book, watch the movie, and write reviews in line with the framework given in Appendix-A. Second, they had to prepare the brand extension marketing plan report. An indicative table of contents and guidelines for this report is given in Appendix – B. Next, based on the learnings from the first two stages, they had to come out with a movie launch plan. Finally, they had to present the report and the key findings at the end of the semester. A presentation not exceeding 10 slides that cover the detailed plan for movie launch was required. This should be essentially a derivative of the report and no additional information was to be included here.

Method: Effect of the Classroom Exercise on Learning

While a report and class presentation were the final deliverables for grading purposes, we attempted to examine the classroom project's effect on student's understanding of the concepts discussed. With a pre and post quiz method (e.g.: Dwyer & Klebba, 1980; Karpova et al., 2011), we evaluated students' conceptual clarity on brand extensions and marketing plans. Besides, the subsequent post-exercise interviews also had some open-ended questions on the same.

Results & Discussion

Student performance

Though the exercise aimed at an understanding of several marketing concepts, the modules on brand extensions and marketing plans in the course were predominantly discussed through the exercise. Therefore, assessing the learnings of these two modules would automatically show the effectiveness of the classroom exercise.

The pre and post quizzes had 15 multiple-choice questions each and were administered to students during class hours (n=196). To check whether students can use the learnings of the exercise in other contexts, we designed the questions around industries such as fast-moving consumer goods, technology, etc where brand extensions are prevalent.

We found the difference between pre and post quiz scores to be significant (M_{pre} = 7.806 vs. M_{post} = 9.959, t (195) = -13.618, p = 0.000). We also discovered that the results hold true when we look at the data separately for both universities. That is, scores in university 1 (M_{pre} = 8.075 vs. M_{post} = 10.011, t (92) = -8.175, p = 0.001) and university 2 (M_{pre} = 7.563 vs. M_{post} = 9.912, t (102) = -11.139, p = 0.000) increased significantly after the exercise was completed. Thus, we present this classroom project as an effective tool to facilitate learning on brand extensions and marketing planning.

Student feedback

We conducted semi-structured interviews with five students (three from university 1 and two from university 2) to get a pulse of their learning experiences and to invite suggestions for improvement. The students were contacted two months after the completion of the group project and were asked a series of open-ended questions related to brand extensions, marketing

plans, and general experiences related to the exercise. Though sub-questions vary based on their responses, some of the starting questions were as follows:

- Did you find the exercise interesting? Why?
- What did you learn about brand extensions from this exercise? What is the main reason behind brands going for extensions?
- What is the most important factor in favourable consumer evaluations of brand extensions?
- What did you learn about the marketing plan from this exercise?
- While drawing up a marketing plan, what would you recommend a firm to do first?
- Would you be able to apply the concepts learned in this exercise to another brand extension/marketing plan?
- What were your expectations from this exercise when your instructor introduced it in your class? Was the exercise successful in meeting them? If not, why?

Our focus was on the depth of the interviews in order to complement the depth of case-oriented research (Sandelowski, 1996). When themes began to reappear, we decided to stop sampling after five people. According to the criterion of informational redundancy, when no new information emerges from further sampling, the researcher can stop collecting data (Lincoln & Guba, 1985). Furthermore, we included students from each grade category so that we could discover probable reasons for the disparities in performance. This is consistent with previous studies, which demonstrated that qualitative samples could be purposeful and chosen based on their ability to give richly textured data (Vasileiou et al., 2018).

We find it encouraging that students find the exercise engaging and interesting. The books to movies context was one of the reasons they found it so. A student related it to the connection they could make to the specific context:

> … reading actually the book always get the real value. The real picture comes to mind. Then seeing the thing in your movie, it's like whatever we thought in our thought moving in front of us.

They also referred to the comprehensiveness of the project on many occasions:

> We thought that we will get some projects related to any one topic of the subject. But it was like covering every topic of the subject…this was interesting and extensive.

Though the exercise is easily adaptable to take a holistic view of the subject, teaching brand extensions was one of the primary topics providing a context to this group project. All students whom we interviewed correctly defined what a brand extension is, and some described it using examples:

> …to target different sections of the consumers. Like, if you are making soap for a common person, and if you want to target consumers who want sophisticated soaps, you will make premium soaps.

> …leveraging an already created brand to get into a different category of products, using the same name or the company name. For example, I am Cello I am already very good at plastics so the brand name I have created in the market will help me winning customer's trust and so that they can buy my other products also.

When quizzed about factors leading to favourable consumer evaluations, a student could develop an imaginary situation for explaining the fit between the parent brand and its extension. This is in line with past research that has established the extension's perceived similarity to its parent brand as a significant driver of positive consumer evaluations (Aaker & Keller, 1990; Wang & Liu, 2020).

> If Mercedes Benz starts manufacturing chairs, they may not be very much liked by the customers because the level of products also matters.

Bal et al. (2016) have proposed that students' recall is high when studying in a real-world situation or using simulations. We find it rewarding that some students recall the nuances of the topics covered or are confident of doing so. One student opined:

> …because the other projects we get in MBA generally are regarding making presentations and applying, as in using the theory copying from the internet but this was going through…for a project like this you need to spend some time and when you spend some time then you realize that at least after a month or two also I remember some of the parts which I did and that shows that I learned something and that stays with me.

The confidence derived from working in groups was another theme that emerged from our interviews. This validates one of the benefits of experiential exercises of promoting team building, listening, and problem-solving skills (Kemp et al., 2019).

> … I have gained the confidence that I can try something like this. I don't know how successful it would be but I can definitely try…because 4 of us could come up with a marketing plan for this. So from an organizational perspective, we could definitely do it.

> …before that even if I had heard this topic just the definition and a little bit about from the professor but actually what happens inside it and how much effort goes into it…to evaluate you need so much data with that I have pretty much confidence that I will be able to go through the initial phase of the brand extension evaluation at least.

The majority of students felt confident that they could complete a similar project for a brand. This is promising, as there is increasing pressure for marketing educators to make course content relevant beyond the classrooms (Bal et al., 2016; Donthu et al., 2021). Two of our interviewees mentioned the real-world feel of the project:

This was more like the actual project as in this is, in the same way, a probably a company would also do it.

Several suggestions came up on how to improve this classroom exercise related to the books given and also about assessments based on the exercise. Some major suggestions included:

I would like that the book should be new, on which a movie has not been made. It should be interesting like some books were very classical, it was difficult to understand, you have to give much more time. So, it was difficult for us due to time constraints.

As far as I remember, the quizzes only asked about technicality-as in the theory part of it, as in what is brand extension, what you know about the brand extension. But the actual framework as in the application part was not there in the quizzes, just evaluating what that student knows about the brand extension. I believe that is only a part of learning so basically the major focus should be on the student's learning about the application part. That has not been tested by the quizzes.

…probably a case-based paper if that is feasible, as in a small case let and certain questions up on that. That would have been a better way to evaluate the application part of learning.

Implications for educators

The results of this classroom study support the use of experiential learning theory to improve student engagement and knowledge of concepts in preparation for real-world application. As a result, this research contributes to the literature on experiential learning by discussing a student-centered exercise. This semester-long project requires students to identify and seek resources, characterise challenges, and produce solutions, in keeping with previous research on the effective use of experiential approaches (e.g.: Butler et al., 2019).

This exercise may be used by a marketing educator to deliver on multiple learning objectives, one key objective being to achieve a greater appreciation among students of the challenges of extending to a new target segment or introducing a new product/service. As evidenced by the 80% failure rate in the market (Henseler et al., 2010; Völckner & Sattler, 2006), an extension strategy is a challenging proposition for any brand.

While the focus is on brand extensions, the exercise also encourages a comprehensive understanding of several other central areas in marketing (e.g.: marketing research, sales & distribution management, consumer behaviour, etc.). Therefore, although the authors use this exercise in a foundational marketing course, instructors can adapt it to be used in other courses including services marketing, marketing research and strategy, brand management, and promotion management. Craciun & Corrigan (2010) consider collaborating the subject matter of a new course with other courses as one of the solutions to the functional silo approach in marketing education. Students often approach courses in isolation overlooking the links among their topics and thus, fail to practice and solidify prior knowledge (Young & Murphy, 2003). Consequently, linking this classroom exercise with other course/s in the same semester or to completed courses would be a good avenue for integrative experiential learning, as

recommended by numerous researchers (e.g.: Craciun & Bober Corrigan, 2010; Elam & Spotts, 2004).

Finally, educators may rely on this project to provide students with knowledge related to the preparation of marketing plans, which is a representative activity for projects they will be expected to do in the real world (Black et al., 2014). To achieve this objective, the project could be turned into a platform for industry engagement where the faculty can partner with practitioners to share their challenges on brand extensions or preparation of marketing plans. In such cases, the books to movies context could be replaced by other scenarios faced by the practitioners or sponsoring companies in their markets.

Limitations and future research

The present exercise and research have numerous limitations. First, issues can arise from a group's impact on individual learning. Past research has indicated that "collaborative loafing" among students prevents them from gaining a holistic understanding of the concepts applied in group work (Bacon et al., 1998; Treen et al., 2016). In this exercise, one student might focus only on the situational analysis, another on marketing mix, and so on, and thus fails to be exposed to the marketing plan that is the exercise's whole premise. Similarly, they may not read the book and instead try to deduce the contents of the book from the movie. (For this specific point, we recommend instructors to examine the section on differences between the book and the movie in depth). Gremler et al. (2000) opine that experiential learning can be a "messy process" and this classroom exercise also suffers from several inherent limitations of any experiential learning method. For example, it might be best suited for a classroom with some previous work experience or familiarity with the concepts discussed. To overcome such limitations, past research suggests combining experiential approach with traditional methods (e.g.: Hawtrey, 2007; Rajasulochana & Senthil Ganesh, 2019).

Second, this project runs in a post-graduate foundational marketing course delivered in face-to-face mode at two universities. Therefore, the findings may not be generalizable to other levels or in an online environment. Differences may emerge in execution in terms of class composition, availability of instructional materials (e.g.: books to be made into movies, in this case), and live projects from practitioners. Another question to generalizability can arise from the fact that movies is an experiential category (Cooper-Martin, 1991) that can capture students' interest easily. Therefore, further research is warranted to confirm the exercise's effectiveness in improving student learning in a variety of classroom settings and with contexts other than movies such as FMCG brand extensions.

Third, we have not obtained feedback from students who have graduated and are working in the marketing field on whether the learnings from the exercise are actually found useful in their work. Rather, our evaluation of the exercise was through the pre and post quizzes, and student interviews after the completion of the exercise. Comparing the data we obtained to a control group or results from the implementation of other pedagogical tools could be a more efficient way to judge the merit of this experiential learning method.

Appendix A

Indicative list of books and movies

Group	Movie	Book
1	The Godfather	'The Godfather' by Mario Puzo
2	The Silence of the Lambs	'The Silence of the Lambs' by Thomas Harris
3	Goodfellas	'Wise Guy' by Nicolas Pillegi
4	Fight Club	'Fight Club' by Chuck Palahniuk
5	The Girl With The Dragon Tattoo	'The Girl With The Dragon Tattoo' by Steig Larsson
6	Silver Linings Playbook	'The Silver Linings Playbook' by Matthew Quick
7	Rambo: First Blood	'First Blood' by David Morrell
8	Slumdog Millionaire	'Q & A' by Vikas Swarup
9	The Da Vinci Code	'Da Vinci Code' by Dan Brown
10	The Hitchhiker's Guide to the Galaxy	'The Hitchhiker's Guide to the Galaxy' by Douglas Adams
11	Jurassic Park	'Jurassic Park' by Michael Crichton
12	The Lord of the Rings: The Fellowship of the Ring	'The Lord of the Rings' by J.R.R.Tolkien
13	Dracula	'Dracula' by Bram Stocker
14	Shawshank Redemption	'Rita Hayworth and Shawshank Redemption' by Stephen King
15	Forrest Gump	'Forrest Gump' by Winston Groom

Appendix B

Books to Movies as Brand Extension: Classroom Exercise's detailed description and template

You might have come across that interesting situation of your favourite book being made into a movie. It is a given that you rush for the first day first show and sometimes you come out of the theatre satisfied, sometimes you don't unfortunately! But, have you thought about the marketing catch of a popular book being 'extended' to a movie? Read on!

How is it a Brand Extension?
When a firm uses an established brand name to launch a new product, the strategy is called a brand extension (Keller et al., 2008). The main motivation behind this is to leverage the equity of the established brands towards newer ones (Miniard et al., 2018; Vukasovič, 2012). According to Loken et al. (2010), a successful extension revitalizes brands, increases innovation avenues, boosts usage occasions for a brand, augments first-mover advantages in certain categories, and enhances consumers' perceptions of a brand as youthful and innovative.

So, when your favourite book is tweaked into the movie format, it is essentially a brand extension. The popularity of the book or the story is being leveraged. We engage ourselves in a fun way to learn more about the extension of brands through this exercise.

Insights from entertainment industry can be used to better appreciate other industries that share similar characteristics (Bruce et al., 2012; Eliashberg et al., 2006). Extending a book to a movie is also a suitable scenario to explore how technology and experiential goods interact in the digital age. The impact of online review sites on movie consumption, for example, can help us understand general consumer behaviour. According to previous studies, managers in other areas encounter many of the same issues as managers in the creative industries. They are increasingly being asked to boost efficiency while also encouraging creativity (Perretti & Negro, 2007).

Deliverables
Each of you would be part of a 4-6 member group. You are advised to first read the book and then work on the project. This sequence is important to follow. You will find your marketing plan shaping up nicely as the term goes on. For this, you need to start working on a particular section once its components (e.g.: concepts, frameworks etc.) are discussed in your lectures and seminars. We suggest you not to wait for the submission deadlines for starting the work on your plan. There are marketing managers who devote months or years to perfecting a single marketing plan! The key deliverables are as follows:
   a. Book and Movie reviews as per guidelines given in Appendix B.1.
   b. Brand Extension Marketing Plan Report. You have to follow the guidelines given in Appendix B.2 to complete the report.
   c. Movie Launch Plan Template Appendix B.3
   d. Presentation not exceeding 10 slides that cover the detailed plan for movie launch. This should be essentially a derivative of the Report. No additional information should be included here.

Appendix – B.1
Book and movie review

Read the book that you have been assigned. Write down as many different things as you can, which might get you interested in that book (about 200 words max.). Summarise about the author of the book, plot, key characters and any important features (about 200 words max.). Our experience indicates that if you read and analyse the book as many times as possible, your creativity will increase (sometimes even to the point of coming up with elements that were not considered in the actual movie's marketing!).
Why do you believe the producer and director considered making a movie out of the book? (about 200 words max.)
What do you think about the book getting converted to a movie? Write some of your expectations from the movie (about 200 words).
Now you are all set to watch the movie. Write down where it is different from the original book. What might have prompted such a change? Look out for any specific marketing advantage brought about by this change. You may structure your arguments using the template given below.

Point of Difference	Possible Reason for the change (its guess work!!)	Specific marketing advantage, if any

As you would have already guessed, marketing a movie is an altogether different challenge than marketing a book. Find out what are the salient differences between marketing of these two formats. This will help you in understanding and refining your marketing plan. Remember to highlight aspects of promotion and distribution in the following template:

	Book	Movie
Promotion		
Distribution		

Appendix – B.2
Brand extension marketing plan report guidelines

Cover Page
Cover page should have the following: name or title of the plan, movie name, production house name and full address including email. At the bottom of the page mention the names of the group members and their respective sections and roll numbers.

Table of Contents
Ensure that you have all the key items / headers represented here along with their page numbers. In case you have tables, figures and charts, you have to mention them separately along with their page numbers.

Executive Summary
Briefly let the reader of the report understand the basic purpose of the plan, objectives, target market and key highlights of your launch plan.

Situational Analysis
Broad contents include, how is the movie business going on, macro - economic conditions and its influence on the movie industry, consumer behaviour in terms of movie industry, what genre of movies are produced, in case of multiple genres – each genre details of markets, competition, channels of movie distribution.

Marketing Research: Consider if you need to take help of primary or secondary or both sources of information. Find out if you need to carry out some projects that help you get more information to design your marketing strategy. In the event of market research to be carried out, explain the objectives, scope, and implementation plan for the research.

Market Needs: Every marketing plan should have an understanding of the market needs. In this case, you are trying to expand the market base of the book to a movie. Hence, it is critical for

you to understand how the book is perceived by readers and what do they expect of the movie. Here are some indicators you can dwell upon;

1. What is the value proposition for the book readers if they watch the movie? What if this book has other extensions like a theatre drama, T.V. serial, or a movie franchise and so on?
2. Why should the movie viewers who did not read the book come to your movie? What is their interest (value perception), how could they have heard about the book or the movie? Is it important to know that the movie is based on a book to such audience?
3. Would your movie enhance the image of the book among both readers and non-readers?
4. Do you have any information related to the book readers and their interests?

The Market

This is a very critical step as spotting trends in the market helps you to position the value proposition you intend more effectively. Details should be given as to why the viewers you have chosen are appropriate for the movie, how did you chose them and how do you target them.

You may also reflect about the trends in the viewers' profile and relate to the value proposition that you are offering through the movie. You can build a psychographic /demographic profile of the viewers and select the appropriate ones as your target market.

You may like to note that there is no better way than projecting the consumer details with appropriate numbers. Mention of growth rates that fit the segment you are targeting is critical as it helps you to know the number of potential viewers, projected revenues, distribution of the movies and so on.

Additionally, you need to include the direct and indirect competition of the movie industries and their impact on the viewership. Describe the direct competitors within movie industry, trends, size, market share, quality of services, resources they command, target markets they cater and so on. You may also mention about the indirect competition like complementary services, their trends, size, market share, quality of services, and so on.

Finally, you should also include macro-environment trends that may affect your movie revenues. Macro-environment factors may include levels of movie acceptance, social perceptions, economic conditions, competitive activity, technological advancements in certain markets, political reactions, legal problems and socio-cultural.

The result of learning from this section should lead to identification of opportunities and threats. Opportunities are external to the business and generally out of purview of your direct control. These include but not limited to; market growth, viewers profile changes, existing movie trends, timing of your movie release, seasonal effect and so on. Threats include factors that are beyond control and could pose risk to the strategy that the production house is planning. They may include but not limited to; unfavourable trends in viewing, counterfeits/piracy, competition, pricing of movies, government regulations, censor board restrictions, economic trends and so on.

Production House/Producer

Give as much details as possible that helps you to highlight the strengths and weaknesses of the production house / producer. This may include their mission, list of milestones, sales turnover, employees working, key executive decision makers, genre expertise, and other verticals in the firm.

The result of learning from this section should lead to identification of strengths and weaknesses. Strengths are the positive aspects of your business activity and add value to the services or marketing efforts. These include but not limited to financial resources, organizational structure and expertise, credentials, contacts, actors on roll, reputation, or the

skills. They also include the distribution channels, copyrights, and so on. Weaknesses on the other hand are the negative aspects of your business activity and hinder your services or marketing efforts. These include but not limited to poor skills, financial resources, poorly made movies as copyrights, expertise, reputation and skills.

Marketing Strategy

Value Proposition

Identifying value proposition helps in determining the positioning strategy for the movie launch, commend better price from distributors and thus earn profits. It also helps the viewers to clearly identify why they should see your movie when compared to other movies in theatres. Note that, your value proposition should be very carefully chosen so that the viewers include the segment of people who already read the book. You should be able to strike a chord with them and yet attract the new segment who do not know the plot.

Value proposition should enable you to draw your positioning statement. Your positioning statement should have the target market need, your movie and how do you bridge the gap. A typical statement could be as follows;

> For (viewer segment), the (movie) is the (point of difference)
> among all the other currently released movies because (value
> proposition).

Critical Issues

You need to integrate the SWOT analysis at this place and find out critical issues for launching the movie. You need to leverage the strengths, offset the weaknesses, take advantage of opportunities and avoid or minimize the threats.

For example, you may like to consider major opportunities and threats facing the launch of the movie and characterize the overall attractiveness. There could be broadly four outcomes;

    a. Ideal Business – High on opportunities and low on threats
    b. Speculative Business – High on both opportunities and threats.
    c. Mature Business – Low on both opportunities and threats
    d. Troubled Business – Low on opportunities and high on threats.

Depending on where you feel that the brand extension (movie) is situated, you may like to leverage the strengths and offset the weaknesses. Be specific and logical in your approach.

Financial Objectives

One of the goal of your movie is to earn profits. What is the percentage of profit you expect from the launch of the movie? What is the industry average and how much you would like to be above the average? You may also like to show details on the nature of the profit i.e. gross or net; or as percentage of sales and so on. Note that when you declare your financial objective, do consider how would you like to measure and monitor.

Marketing Objectives

These objectives include sales, image, awareness, reach and related objectives. Note that the objectives have to be clear and measurable. You may like to develop metrics for each of your objectives so that you can track. For example, in case of trailer release you want a YouTube hit rate of 3 million.

Segmentation and Targeting

From among the viewers who come to see movies, which segment do you choose to target and why? Elaborate on this aspect along with the profiles of the segment you are targeting. Mention why are they important and interesting for your movie launch. The more the clarity, better would be your marketing mix elements.

Marketing Mix

You need to now evolve your marketing mix keeping in line with the value proposition and the target market you have chosen.

Branding

Right from the way you write the name of the movie to the logo, physical evidence you create has an impact on the viewer. It needs to be in sync with the value proposition or USP and the positioning statement. Find out how different would you like your movie branding should be different from that of the book. What kind of symbols would you like to represent that are same or different? What kind of promise is the movie going to make to the viewers? What are the traits of the brand you have got to learn from your book review that you would like to carry to the movie and what are the traits you would build through the movie? Note that your brand already exists and you have to make sure that you do not lose your equity but build it. How would you do so?

Pricing and Distribution

As a producer or production company, you do have a clout of distributors across the globe. Your relationships with them determine the effectiveness of the movie distribution and the theatre booking. In here, you need to detail all the geographical locations you intend to launch the movie along with their respective distributors. You may also determine how you would like the pricing to be done and thus realize the value. Pricing is not essentially strategic always and at times is not in your control. Sometimes your channels dictate your pricing. Note that the variations in pricing for a movie are complex as it is not as simple as cost plus method.

Promotion

A production company that is distributing and marketing a film needs to identify potential audience and create awareness of the film. By now you should have some idea about the selling points of the movie and also some idea about the possible audiences for the film. You should now devise a promotion campaign for the extension of book to the film, ranging from posters to press schedules, from radio and TV ads to T – Shirts. Note that there is large viewership out there who read the book and will probably want to see the movie now. Also, there are viewers who did not read the book and are eager to see the movie. You need to create awareness for both of these possible sets of viewers. How will you go about it?

Press Release - The information should include the details of the plot (book), stars, characters, director, music, and studio etc. This is the first time that the press and film critics are coming to know about your movie and hence be careful in designing this.

Radio, TV, and Internet - Audio trailers are different from TV trailers. You have to design a trailer of the movie of 30 second for radio and TV separately. For developing plot of trailers, you may like to rely on the book review, and several sources including internet. For TV trailers, you may also like play few skits that depict the movie theme. In case, the movie trailer is already in public domain, do not reproduce the plot of the trailer of the movie but try it on your own.

Road shows and PR activities – These are very critical to build the mass audience as they would be bridging the gap between the movie and the audience. More buzz you create through these activities, more would be the excitement for your movie. You may also want to think on other kinds of campaigns such as by using flash-mobs etc.

Merchandise - Apart from the above three components of the campaign, you may like to decide on the merchandise like T. Shirts, Cups, Toys, Games, and so on. You may show a picture of such initiates and not the actual replicas. You may also mention how you will sell the merchandise through several channels.

Implementation

Metrics

A key aspect that you need to consider while implementation is accountability. Make sure that the metrics you have are clear in measuring the success/failure of the movie. Metrics should be quantifiable, time bound and reward driven. You can decide metrics on the basis of KSFs.

Contingency Planning

You need to anticipate risks and challenges as you design your implementation of marketing plan. You may like to describe the risk in reasonable detail and then see how you can mitigate them. You may like to structure your risks as follows:

Risk 1	Alternatives to Mitigate	Mitigation Plan
Risk 2	Alternatives to Mitigate	Mitigation Plan
Risk 3	Alternatives to Mitigate	Mitigation Plan

Appendix

The Appendix includes tables and other material like maps, references, or materials of interest to specialized readers.

Appendix – B.3

Movie launch plan template

Movie Launch Goals

Goals should be SMART (simple, measurable, achievable, realistic and time-specific).

	Goal	Metric
Revenue		
Viewer conversion		
Reach		

*You can create as many goals as possible. The ones listed here are indicative only.

Launch Strategy

You have identified target segments in your marketing plan. Now indicate the launch strategies as against each of these segments. Assume that in each of these segments you have viewers who would have read the book and who did not read the book. You may indicate briefly some of the strategies you might use in launching your movie.

[Market Segment 1]

	Launch Strategy
Viewers who read the book	
Viewers who did not read the book	
Competing movie (if at same time is launched)	

Supporting Launch Plans

The following plans need to be as detailed as possible. Each plan should also be associated with the metrics to measure.

Distribution Channel Plan

It's in your movie's interest that you are using the most impactful channels in the launch, so that the movie fares well subsequently. Remember, you are working on a movie that should appeal to international markets also. Hence, you may think about how international production houses launch a movie across different markets.

While designing the distribution channel plan for the launch, you may mainly take into consideration the following factors:

Reach- Highlight the geographical areas you want to reach in the initial phase through each channel. You may think about the existing network of distributors or channel partners in each area. Were their launch strategies for previous projects successful? If not, what other channels can be used for the launch? A new development is the release of movies online, which people can watch on payment.

Cost- Compare the cost of using a channel against each other. In this aspect, you may also think whether to set up your own network to distribute the movie. What are the pros and cons of such a strategy? You may want to check some already running movies' costs incurred in channels to get an idea about distributors' margins. The potential contribution of each distribution channel may also be considered.

Support and Control- Support and control are crucial factors of any distribution plan. Develop marketing support programs to meet the needs of different channels. Options include funds for advertising or direct marketing campaigns that enable partners to develop their own campaigns. In addition, you may always like to have some control over your product/service, even after it reaches the distributors. In addition, you are allowed to drop some channel/s after the launch and/or add some other/s in the course of the movie's running.

You may use the following framework for your distribution channel plan:

	Channel/s	Geographical Area	Volume	Cost/User
1st week				
2nd week				
3rd week				

*You can create channel-time period mix according to your strategy. The ones listed here are indicative only.

Promotion Campaign Plan

A good promotion campaign ensures that the intended message reaches the targeted audience, is understood by them, and stimulates them to take action. Now-a-days, a movie's promotion starts at the time of its conception itself!

On the basis of your target audience, you may first decide which promotional methods will be the most beneficial. Deciding on the total promotional budget involves determining the cost breakdowns per territory and between the different promotional mix elements. For instance, you may see the movie cast touring different cities just before the launch of the movie. Try to strike a balance between the elements to achieve an optimal promotional mix. Finally, you may have a time period-wise breakup of campaigns.

A sample framework is given for your perusal:

	Promotional Activity/ies	Channel/s	Time/frequency	Cost
Conceptualising the movie				
--- (months/weeks) before release				
--- (months/weeks) before release				
Day of release				
Week of release				
--- (months/weeks) after release				

*You can create promo-time period mix according to your strategy. The ones listed here are indicative only.

Viewer Engagement Plan

With innumerable ads competing for viewers' attention, it seems imperative that your movie's promotional campaigns have a proper viewer engagement plan in place. How closely the viewers are paying attention to your advertisements will surely have an impact on your box office collections.

You may go for a survey of the viewers of your promos on how well they can recall the movie details. For a metric in such a survey, answering 10 out of 10 would demonstrate adequate

viewer engagement. A score of 5 or less says it's time for a change. Questions should also gauge how well they like and recall the ad, and whether they understood the message conveyed. It goes without saying that your plan should be flexible enough to accommodate changes on the way.

You may like to structure your plan as follows:

	Viewer Engagement Strategy	Metric
TV Advertisements		
Teaser & Trailer		
Press Coverage		
Social Media		

* The ones listed here are indicative only.

Legal Readiness Plan

A critical part of film-making process is getting your work legally ready for screening. First of all in your case, did you buy the rights of the book before making the movie?! Make sure that your film's launch strategy complies with the laws of the land where you are screening. Remember, different countries have different censorship rules!

Are the funds availed for the movie according to the financial laws of the market? You may have already settled the remuneration agreements of the people employed in the movie, including the actors. In addition, the contracts with your channel partners have to be worked upon beyond any scope of ambiguity. You may also like to check if your magnum opus is eligible for tax exemptions in certain markets. Another important part of the process involves getting the right intellectual property protections for the movie. This may include copyrights for your screenplay, the film itself, and for the promotional content. You may also like to have anti-piracy laws' clauses incorporated for your work.

You may like to go through the following checklist before giving a green signal!

	Aspects to be considered
Rights to the book, screenplay	
Censorship Rules	
Film Finance	
Employment Contracts	
Distribution Rights	
Tax Structure and Exemptions	
Intellectual Property Rights (IPRs)	

*Try to include as many as possible. The ones listed here are indicative only.

Budget

You are reaching the last part of your grand plan! Prepare a detailed budget for launch, which should include the budget for all the activities including marketing promotion that are typically involved in the launch of the movie. Since you have already planned metrics for all the activities in the launch plan, earmarking funds for each activity would be easy. You should keep in mind the possible return on investment from each activity.

You may use the following template for your budget:

	Time Schedule	Estimated Budget (in Rs.)

Distribution
    [Channel 1]
    [Channel 2]		

Promotion
    [Element 1]
    [Element 2]		

Viewer Engagement Gauging survey		
Legal Assistance		

*Try to account for as many items as possible. The ones listed here are indicative only.

Appendix C

1. Which of the following is considered to be the **most** important factor in favourable consumer evaluations of brand extensions?

   a. Perceived fit with the parent brand
   b. Image of the celebrity advertising the extension

c. Success rate of the previous extensions

d. Loyalty towards the parent brand

2. What might be the main reason for brands to extend from one product category to an unrelated category?

   a. Less promotion required
   b. **Leverage the equity of the established brand towards newer ones**
   c. Under-utilization of the resources at the company's disposal
   d. Favourable market situation

3. While drawing up a marketing plan for a year, what would you recommend a company to do first?

   a. Segmentation and targeting
   b. **Situational Analysis**
   c. Design of the Marketing Mix elements
   d. Decide on the Value Proposition

4. Brand extensions can have potentially negative consequences. To prevent these negative consequences marketers should:

   a. Evaluate the fit between the core brand and extension.
   b. Match consumer perceptions of brand attributes of the core brand with brand extensions.
   c. Refrain from extending the brand name to too many categories.
   d. Consider whether the extension should be distanced from the core brand.
   e. **All of the above.**

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