MEDIA & ENTERTAINMENT DISRUPTIONS AND BEYOND

CONTENT • CONSUMERS • CONNECTIONS

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It gives me great pleasure to welcome you to the 5th edition of MICA’s International Communications Management Conference (ICMC). Started in 2014, ICMC has become an integral part of MICA’s annual calendar.

The Conference this year focuses on Media & Entertainment Disruptions & Beyond. At the cusp of academia and industry, the Conference, perhaps, could not be held at a more appropriate time than when the world has just received the news of Disney buying over assets of 21st Century Fox to create (in the words of Bob Iger) “some of the world’s most iconic entertainment franchises along with great creative talent and a broad international presence to create a multi-faceted global entertainment company with the content, the platforms, and the reach to meet the growing demands of consumers around the world”

We are very proud to see MICA continue to lead the thought process in these areas. We have also expanded our global footprint and have some 160+ registrations for the Conference, including delegates from USA, UK, Spain, Latvia, Bulgaria, Nigeria, besides India itself and our neighbors China and Bangladesh. This is indeed an acknowledgement of MICA as a premier Business Management School for Strategic Marketing and Communications.

The Media & Entertainment (M&E) industry, which comprises book and periodical publishing, film, television, advertising, music, video games, the performing arts, sports, and even fashion, has witnessed rapid growth, post the worldwide financial crisis. It is projected to reach a whopping USD 1,000 billion globally by year 2020. The presentations and deliberations over the 3 days should provide meaningful insights and perspectives to both the growth and the disruptive landscape before us.

We owe a special thanks to our partner USC Annenberg School for Communication and Journalism and hope our collaborations will increase in strength in the years to come. Our gratitude to all our partners and sponsors, the MICA ICMC Committee and staff, the Faculty, Research Associates, Staff and students of MICA, who have all come together to make ICMC 2018 possible. Amongst all the chaos in the industry and marketplace, we also hope our green campus provides the serenity to pause and reflect.

As we say in India Atithi Devo Bhava (the Guest is the embodiment of the Divine), and it is with that thought that we welcome you to MICA.

Shailendra Mehta, PhD
President & Director, MICA
Message from Dean

Welcome MICA International Conference Speakers and Participants! It gives the MICA community an immense pleasure to host you at the international conference January 11-14, 2018 in Ahmedabad - the World Heritage City and home to the Gandhi Ashram!

We are witnessing global convergence in a digitally enabled world of media and entertainment that is connecting people across cultures and countries. According to a recent study by the European Union, “the culture and creative sector is rapidly growing, outperforming other more established sectors in terms of growth in new businesses, turnover and employment; in many instances the absolute size of the sector now exceeds that of a range of traditional industries.”

The MICA 2018 international conference will discuss these broader global trends and will be hosted by the Media and Entertainment Management (MEM) area at MICA that also hosts the Center for MEM Studies. This center of excellence and program studies at MICA emphasize intersections of Human and Artificial Intelligence, Digital and Print Media, Entertainment and Edutainment. The cutting edge MEM research and practice focus on industry trends research, consumer insight mining, data analytics, story telling, case studies development as well as creative industry management and leadership innovations. MICA also offers creative and culture industry executive and management development programs (on-campus, on-line and hybrid platforms). MICA partnership for executive training includes global leaders in industry and premier international academic institutions.

It is our sincere hope to enable a stimulating environment for academic, industry and social sector leaders for knowledge exchange during ICMC 2018 and explore strategic research and partnerships across global media and entertainment business sector leaders and academic institutions. We look forward to learning from global and national participants’ research, teaching and practice in academia and industry.

Also, join us for the Kabir Cafe folk music performance on January 12 and Kite Flying in the old city Ahmedabad on January 14 to share India’s enriching heritage and festivals!

Preeti Shroff, PhD
Dean - MICA
Preface

International Communication Management Conference (ICMC) 2018 is MICA’s 5th annual international conference to foster research in the area of management and communication. Looking at the disruptions that are rampant today in the media and entertainment space, we decided to have “Media & Entertainment: Disruptions and Beyond” as the theme of the conference. The conversations are expected to take place around content, consumers and connections. ICMC 2018 also features a pre-conference event, Young Researcher’s Consortium (YRC), scheduled on the first day.

YRC is a pre-conference event for young scholars comprising M.Phil. students, doctoral candidates, teaching assistants, research assistants/associates, early career assistant professors, post-doctoral candidates, young managers and practitioners from the industry. The broad theme of this event is Management, Marketing & Digital Communication for industry, social, and global impact. YRC is aimed at providing participants with a platform to share their research, receive feedback from experts in the field, discuss theoretical, methodological and professional challenges, and network with their peers.

The overarching objective of the conference is to understand effective marketing strategies for managers in the Media & Entertainment industry. This would entail examining strategies for managing content, consumers, and connections. The conference will deliberate on the challenges that continue to exist in terms of infrastructure, digital access, content availability, user behavior, and technology led disruptions. The conference will also look in to the future role of media and entertainment industry in building the global economy. The conference platform will enable academia and industry to converge and discuss research based solutions for intractable issues and challenges.

There have been conversations around disruptions within content, technology, platform, monetization, marketing and organizational structure that the new order of media and entertainment industry has brought in. We have taken due care to do justice to this new phenomenon by inviting different scholars both from industry and academia from India and abroad.

We are grateful to academics and practitioners for their enthusiastic response to our Call for Papers. All the abstracts that we received were of a quality, which was difficult to reject. We received 157 abstracts for ICMC 2018, and 48 abstracts for YRC. Out of that, 87 abstracts were selected for paper presentation, 30 abstracts were selected for poster presentation and 28 abstracts were selected for YRC.

We, hereby, bring you a broad selection of the abstracts which will be presented during the conference. Some of these abstracts will find their place as full-text articles in four prestigious journals published by Intellect, UK. The names of these journals are: Journal of Design, Business & Society; Film, Fashion & Consumption; Interactions: Studies in Communication & Culture; and The Poster.

Happy reading! Happy learning!

Dr. Darshan Ashwin Trivedi  
Chair – ICMC 2018  
MICA, Ahmedabad.

Dr. Kallol Das  
Co-Chair – ICMC 2018  
MICA, Ahmedabad.
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YRC Abstracts
The present digital era totally changes the marketing channels as in this era of new technology, social media plays a pivotal role in every business organization to remain competitive in the market. Social media engage, acquire and retain both potential and active customers. In the past decade, a significant practitioner interest has developed into a business relationship with the notion of engagement. An engaged customer plays a vital role in the development of new products/services. The main purpose of this paper is to examine the social media as an emerging tool for customer engagement. Secondly, it examines the factors which engage the customer on social media platforms. Secondary data used for this paper. Finally, this paper offers a conceptual model which traces the engagement factors and provides several insights for applications of social media in customer engagement.
“Fight the big fights” was American broadcaster Barbara Walters’ advice to young woman journalists struggling to make it to the top of the profession. My research inquiry is propelled by the context behind these ‘big fights’, the need for these ‘big fights’ and the apparent outcome of these ‘big fights’. I wish to understand women journalists at work and explore how they balance and conflict between the subjectivity of being woman journalists in Indian media organisations and the objectivity that is usually demanded in the profession. There can be arguments about subjectivity in journalism but unfortunately, as Allan states, men’s subjectivity is also traditionally considered as objectivity which is virtuous for a journalist (Allan, 2010, p. 150). I want to investigate how gender has a role in processing and producing news stories, and examine the balance of gender identity and professional identity as an influence on the so-called ‘professionalism’ within the workspace.

In contemporary Indian journalism, women are more visible because of commercialisation and mainstreaming of the jobs. However, they are rarely seen in decision-making positions in the news industry. According to Ammu Joseph, patriarchal norms and gender imbalance prevalent in India continue to be responsible for this lacuna (Joseph, 2005). Along with the technological development in Indian media, distortion of the essence of news is rampant due to consumerism and the neo-liberal news market. This has affected the representation of issues concerning the marginalised and least visible segments of the society (Joseph, 2005) because marginalised stories are not revenue-generating for mainstream media houses. It is a gnawing reality that even today, women journalists are considered an invasive force in the sanctity of the newsroom because of the predominant male-centric workspaces bound by dated patriarchal norms, values, and traditions (Allan, 2010, pp. 145-146). The principles of objectivity are formulated through an androcentric definition of truth and knowledge where the ‘masculine’ truth is considered more rational (Allan, 2010, p. 150). This oppressed condition characterises the situation of woman journalists to live up to what Van Zoonen calls ‘double requirement’ (Zoonen, 1998, p. 37). Therefore, the patriarchal bias is a strong feature for the presence of a ‘glass ceiling’ in the editorial hierarchy. For me, the immediate query is how are women-centered stories produced in such a patriarchal environment? How do women handling hard news stories maintain balance while reporting, presenting or processing sensitive content? News pieces, including feminine/women-centric ones, are exploited from all angles to earn a profit, and in the process, they sacrifice the sensitivity required in the handling of such issues. Instances of diluted reporting were evident in the coverage of women during the Gujarat riots (2002) and also, the Tsunami reportage in 2004 as criticised by Nalini Rajan (Joseph, 2007). Unlike common assumptions, gender stories are not women’s issues alone as there is a need for the society to eliminate the idea of the ‘other’ (hooks, 1984). Brownmiller too, stated that the idea of gender cannot be converged with woman’s movements because it is deeply patriarchal in its imposition of power (Brownmiller, 1993). Therefore, in such contradictory scenarios, it is a challenge to construct a narrative for women-centric stories on popular media. Joseph in Making News: Women in Journalism has already interviewed women, journalists, to understand their experiences in this male-dominated professional setup of journalism but my study will be specific in examining the sociology of the newsroom with focus on the behaviour and
experiences of women journalists within their professional space while gathering, executing and presenting news stories with sensitive content.

Methodologically, I will immerse myself in the professional sphere of women journalists from eminent news organisations conducting semi-structured in-depth interviews to understand their stance on gender politics in the newsroom from their personal as well as professional point of view. Besides these interviews, I will conduct non-participatory observation, documenting the rigorous stages of gathering, processing and presenting news stories. The interviews and the field notes will be complemented by my personal experience and subjectivity as an ex-journalist which will give me the ability to narrate the dynamics of news production.
Feminism 4.0: Viral Hashtags and Cyberfeminists

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In an age where individual agency supersedes autocratic structures, where freedom of speech has platforms of self-expression, media disruptions have become a norm, feminism arrives as a concept denting patriarchal structures and reinforcing democratic voice in the existing social construct. The question of representation is a much-debated issue given the fact that there are voices which are prominent and voices which have been prey to the spiral of silence. When the world created hierarchical power structures with men at the helm of dominant discourse, waves of feminist movements revolted against this framework and dealt with issues like property rights, opposition to child marriage, aiming to gain political power, discrimination and suffrage. This research paper talks about feminism 4.0, suggesting that viral hashtags that have developed over the years relate to issues that do not fit the lenses of patriarchy yet are very relevant to the respect and dignity of women. In fact, the medium of Twitter has helped the waves of feminism as an effective tool for social change.

Chandra Mohanty (1991) opined that “for too long, women in the third world have been considered not as agents of their own destiny but victims.” In fact, in the social media space, feminist issues seem to gain more prominence as according to Aristarkhova (1999), “probably, cyberfeminists were the first openly political communities in cyberspace to play out their differences into new forms of cyber organisations without programmes and restrictions”. According to Subramaniam (2015), “digital technology has been explored and appropriated by Indian feminists in various ways to draw attention to a number of feminist issues”. Hence, the knowledge gap that arises out of a number of literature reviews suggests that there is hardly any paper which analyses themes and points out mega issues that become content of viral hashtags of cyberfeminists.

This paper will be qualitative in nature. The paper will undertake a critical thematic content analysis of 50 hashtags globally and do a critical content analysis to arrive at themes that are mega issues in the feminist movement realm within the digital space.

This study will be useful to academicians to theorize critical issues that give rise to such revolution in the social media. It will help social media analysts to understand the causes of such viral hashtags and whether some major feminist mega themes are emerging out of these revolutions for which social change and literacy are required.

This is just a base-level study and a starting point of discussion as to how feminism can take advantage of media disruption and create an impactful revolution to issues that otherwise would have been sidelined. Future research will point to an in-depth understanding of the effectiveness of these viral hashtags among gender based and various other groups.

The challenge that this paper faces is that further in-depth interview in terms of understanding the real reasons behind a movement from a global audience may be difficult.
Tracing Conversations Around Urban Heritage in Ahmedabad, India

Niyati Talwar, MICA, Ahmedabad, India

Heritage, as a concept, deals with a plethora of dimensions that raise significant questions about community identities, politics, and appropriation. Cultural markers which create spaces for communities to thrive and are inherently linked to their civic identities are also often politicized and represented as symbols of religious polarization. The discourses situated in the discipline of heritage studies in India have been disjointed and scattered. This paper is an attempt to bring together a theoretical understanding of the existing ideas surrounding the debates on heritage as a centre of religious politics focusing on the rhetoric prevailing around the built heritage of Ahmedabad. Recently, having been declared a World Heritage City by UNESCO, the cultural heritage of Ahmedabad and its impact on the identity of the city takes centre stage as a subject of theoretical importance.

A glance into the history of the state of Gujarat communicates a fascinating story of paradoxes—growth and deterioration, conflict and peace, diversity and intolerance. The city of Ahmedabad in Gujarat has been the centre of major historical transformations and challenges. It emerged as the epicenter of Indian industrial and political revolutions as India attempted to gain its foothold in the twentieth-century ideas of economic growth and democracy.

The key texts that inform my research are drawn from the works concentrated on the narratives of heritage, identity, and religious politics. In Archaeology and Modernity (2004), Thomas attempts to comprehend life today based on the experiences of the past and explores how those ideas still influence and inform our thoughts today. Scarre & Coningham (2012) address questions on appropriation and rights to the past and their remains. Laurajane Smith (2006) provides her insights to this discussion by critically examining the global uses of heritage and demonstrates how heritage objects legitimize and lend credibility to the values that communities associate with themselves. Another notable contribution in the literature that helps in understanding the notion of Ahmedabad is Spodek (2011) who lays down a history of the city and explores the emergence and continued existence of its complicated contours and contradictions.

The study will employ a historical analysis to understand the important conversations happening in the context of cities and their various publics and how they interpret built heritage against the frame of their own identities. It will employ a thematic analysis of the existing literature to develop broad themes and coding frames that dominate this topic.

The study is important to understand the conjunction of existing narratives of religious polarization with the idea of appropriation of cultural heritage and trace conversations that are happening around urban built heritage in the politically and historically charged city of Ahmedabad.

The research is right now in its initial stages with the conceptual framework in place and an ongoing review of the literature. The author is in the process of identifying the existing gaps and
themes of the present literature to understand the cohesive threads and narratives that emerge out of these dialogues.
A Study On Use of Mobile Apps for Content Consumption with Special Reference to Payment Wallet

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Dr. D. P. Mishra, Shri Vaishnav Institute of Management, Indore, India
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In today’s dynamic era, taste and preferences of consumers/customers are changing rapidly. It is important to understand the consumer behavior for retention. With the initiation of smart phones and increasing use of mobile data, online payment methods are becoming prevalent. In India, the transaction process was mainly dominated by cash-based transactions until the demonetization drive on 08th November 2016. The banking industry too was majorly branch based until the year 2014. As the government strives towards making India a predominantly cashless economy, all these payments measures are in line to see continuous growth in the years to come. It is expected that 80% of urban India and around 70% of retail chains would adopt digital payment mechanisms by 2022 making it $700 billion industry in terms of transactions. The digital payments market is segmented into digital payment type and region. The Indian government is taking initiatives to promote a cashless economy, and onboarding people to transact online are crucial to achieving the desired results.

The digital payment types consist of mobile wallets, Internet banking, mobile banking, Point of Sale (POS) and so on. The regions can be mainly divided into rural and urban with the latter constituting a majority of the market as of now.

The market is still not very competitive and is dominated by a few big players such as Paytm, Freecharge, and MobiKwik. Also, the government launched BHIM (Bharat Interface for Money) app is a move in this direction. BHIM, developed by National Payments Corporation of India (NPCI), was launched on 30th December 2016 by Honorable P.M. Narendra Modi. We also analyze the unique selling proposition, key strengths, and weaknesses of these major brands.

This paper aims to understand the consumer behavior towards mobile payment Apps and determine their key attributes and driving forces.

The research questions that guide this study include:

1. What is the market size of mobile payment apps in India?
2. Who is the target customer segment of a mobile wallet?
3. What is the value proposition offered to customers?
4. What are the critical issues faced by consumers in using mobile wallet apps?
5. What are the key attributes desired by consumers in mobile wallet apps?

For this study, Primary Market research is used for collection the data through questionnaire survey while Secondary Market Research is used for the literature review.
The study revealed that today, the customer is very well informed and knows the application of mobile and their apps. The analysis of average transaction size and a total number of transactions can provide information about the needs of the consumer and the value derived from the application. This information can be used to devise appropriate pricing strategy. For example, currently there is a monthly transaction amount limit on Paytm is 20,000 INR but if it is seen that consumers mostly do small transactions and value number of transactions more, this limit can be changed to a number of transactions.

Also, we applied tier system i.e. Silver, Gold, Platinum, and Diamond based on the transaction amount. Since Platinum and Diamond provided more points on each transaction, If some customers transact more just to reach these levels and it will be responsible for building loyalty to the payment wallet.
Marketing with Sustainability: A General Framework

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Few decades ago, one would have smirked at the possibility that anthropogenic activities could drive climate change up to a point of no return (2-degree Centigrade) just as one would smirk in present times at the idea of a $500 dustbin or $200 toilet brush designed and sold by a Danish company named, VIPP. The fact that both the events are actually taking place should be enough to motivate organizations to explore marketing strategies focused towards tapping new market segments and modifying product designs with a central theme of sustainable development. The real question is not if, but when, organizations realize the potential of integrating sustainability into their branding. Industry movers such as Pepsi (branded as water positive company), Nike (ColorDry technology) and H&M (secondary supply chain) are just a few examples of companies that have successfully increased their market share by incorporating sustainability into their vision and tweaked marketing campaigns that resonate with people’s passion to create a social and environmental impact. It is true that such measures are capital-intensive but the returns generated in the dimensions of revenue, brand loyalty, and market reach are phenomenal.

A logical question to follow would be how an organization should approach this problem of creating a transformational marketing strategy. Further, will this strategy work in India? What would be the control points that would govern the success of such a strategy? India ranks 3rd in global CO2 emissions and is among Asia’s top five consumer markets. No doubt, India’s urban and rural markets draw the attention of some of the world’s biggest retail chains, fashion houses and e-commerce companies to set up their businesses here. Already, Walmart and Amazon have committed and invested huge capitals. On the one hand, urban Indian consumers have become more aware of the international affairs, a shift that has led to upselling of organic and nature-friendly products, as reflected by the rapid success of Whole Foods. On the other hand, increasing incomes and purchasing power of rural consumers have opened new markets for FMCG companies. It is plausible that a sustainable marketing strategy can have a deep impact on customers of both the segments.

This paper intends to research on the methodologies/frameworks adopted by industry movers in other parts of the world, shifting behaviors of urban and rural Indian consumers, regional sustainable issues that firms can try to solve and implication of Nudge Theory to stimulate Indian consumers’ habits.

Possible outcomes of this research would be:

1. A general framework that organizations, operating in India, may use to successfully integrate sustainable development with their current marketing strategies or build new ones.
2. Discovery of new economic opportunities for firms to tap into social and environmental dimensions?

The research methods adopted for this study involve primary and secondary research, data analytics, statistical modelling, and business analysis.
The advent of technology has led to the emergence of a parallel form of entertainment in the form of Web Series. Easier access to technology tools and social media as well as mobility of entertainment sources has created a Web-based entertainment industry. Existing literature on the topic points out to the current changes in the preferences and behavior pattern of the Indian youth as they move from television serials to web series. This transformation has created a wider scope for both the entertainers as well as the audience. Their choices and preferences have hence witnessed a shift. This is posing a challenge for the television-based channels as the market has divided and so has the preferences. With the increasing trend of Web Series, what will be the repercussion on television serials TRP? Whether television serials are trying to move from their regular soaps to some other content that will attract more eyes. The idea behind this research paper is to study the increasing popularity among youth for online entertainment channels and opting out of regular television series.

In order to carry out this study, a structured questionnaire will be designed to collect data from 100 youth in India. The data collected will then be analyzed using proper and required statistical tools. The result of the study is expected to point out the factors creating the gap and the shift in preferences. Further, this research will help producers, entertainers, performers, and artists to understand the transformation in content-based entertainment and design content fulfilling the audience criteria. This study will also be useful to academicians and researchers who wish to study the shift in trend of media-based entertainment and parallel media industry.
Transgender Individuals and Their Expression of Gender Identity Vis-à-vis the Transgender Beauty Pageant

Sindhu Eradi, MICA, Ahmedabad, India

Recently, Kerala hosted its first ever transgender beauty contest on 15 June 2017, under the title of ‘Queen of Dhwayah 2017’.

Transfeminism and feminism have commonly highlighted the risk of social constructions of gender that translates into restricting of bodies, well-being, experiences, and identities. Through an analysis of the transgender beauty pageant, ‘Queen of Dhwayah’, I wish to understand how the transgender individuals have engaged in questions regarding their body, beauty, and identity.

Prima facie, beauty pageants always seem to be an acclamation of a liberated and a free-spirited individual or woman. But it is also a known fact that a beauty pageant has as well been a long-standing platform which consistently puts forward strict notions about feminity and beauty.

I hope to explore as to how the transgender (male to female) participants have contextualized their beliefs and experiences around gender through their individual presentations in this contest. The ultimate objective is to understand how they place their subjective narratives with their realities to conform to their claimed identities.

This study shall comprehend whether such contests create an impact and thus generate deeper implications on the beauty culture.

I wish to understand the influence of these transgender beauty pageants in bringing out a larger discourse around gender and breaking out from the rigid confines of those binaries. For the same, I would start with an exploratory study with the help of secondary data sources by tracing the inception and intent of the transgender beauty pageants. Following that, the main pageant that would be analyzed would be the most recently staged, “Queen of Dhwayah, 2017” in terms of the contestants, their responses, the judging panel, the sponsors, the supporters and the media reception (in terms of TV broadcast). The paper will also look at the awareness the show managed to create in terms of their aim which was to create more informed awareness and better visibility of the transgender community.

The main struggle of the transgender community has been to represent itself and manifest their fundamental needs for legislative support. This study hopes to bring out the day-to-day politics of identity and the relative invisibility (Fryberg & Townsend, 2008) of the “male to female” transgender individuals through these pageants and the invisibility of the female to male transgender individuals on such public platforms.

On a more wide-ranging level, one can further try to comprehend the tensions within the imagined unity of this community in the face of the firm gender debate that they are struggling against to mark their identity. Whether through their self-representations, they manage to rupture or reinforce these binaries can also be explored. One can look into the challenges of a homogenized representation of the dispersed viewpoints and experiences of the transgender individuals. As
language has managed to or is trying to define and confine their experiences under umbrella terms, one can examine the everyday challenges to such generalizations.
“Yes, I Can” Or “No, I Can’t”: Effect of Affirmation and Negation On Brand Recall

Sudipta Mandal, IIM, Ahmedabad, India

In the real world, consumers often draw up a shopping list by recalling brand names. Lynch and Srull (1982) classified such choice options, “memory-based”, as distinct from “stimulus-based” choices where the relevant choice options are explicitly specified or listed. My research focuses on how brand placement contexts, that elicit or evoke a negated response (such as “NO”) versus an affirmative response (such as “YES”), impact the recall of “memory-based” brand choice options.

Though past research has shown that negation is associated with a mechanism of cognitive inhibition, no research examines – (a) the effect of an extraneous negation on recall memory, and (b) the underlying mechanisms leading to impaired memory. This research examines the role of semantic activations and its underlying influences, focusing on the effects of “negation” on consumers’ judgment of importance.

Specifically, my research investigates the following –

The impact of an extraneous (i.e., unrelated) negation and affirmation on brand recall memory when the context in which a brand is placed evokes a “definitely No” vis-à-vis a “definitely YES” and “probably No” vis-à-vis a “probably YES” response.

Boundary conditions (such as consumer’s motivation to remember) of extraneous negation and affirmation on brand recall memory.

The impact of embodied cognition (specifically, vertically nodding and horizontally shaking the head) on brand recall memory.

The psychological process underlying the phenomenon of negation-induced forgetting.

Extant research on negation shows that negated concepts are associated with slower reactions (Giora, Fein, Aschkenazi, and Alkabets-Zlozover 2007; MacDonald and Just 1989; Tettamanti et.al. 2008). Researchers (Kaup and Zwaan 2003; Vandeberg et.al. 2012) have demonstrated that the perceptual image of a negated entity weakens, and Mayo et.al. (2014) have demonstrated that correctly negating an incorrect feature of an entity results in actively forgetting that entity compared to correctly affirming its true features. Thus, past research has shown that negation is associated with a mechanism of cognitive inhibition.

Landau et.al. (2010) have demonstrated an interaction between physical experiences and the concepts with which such experiences are symbolically linked. This inter-conceptual mechanism is indicative of an underlying process that might operate on associative network models (Collins and Loftus 1975; Higgins et.al. 1985; Wyer and Carlston 1979). Fundamentally, it is possible that the experience from a source concept is likely to increase the accessibility in the memory of the semantic concepts that such experiences exemplify, and these concepts may then spread over to others – a phenomenon referred to as “Semantic Activation Spreading”.
Five experiments support our predictions. Study 1 uses brand names paired with universally true/false statements to illustrate that negation (vs. affirmation) adversely impacts brand recall. Study 2 replicates Study 1 but uses subjective true/false statements to show that the effect observed in Study 1 disappears. Study 3 uses a monetary incentive to induce consumer’s motivation to remember and demonstrates another boundary condition for the effect observed in Study 1. Study 4 uses the concept of embodied cognition to replicate the results observed in Study 1. Finally, Study 5 provides evidence that the underlying psychological mechanism that results in negation-induced forgetting is indeed semantic activation of negation-related concepts leading to low judgments of importance.

Findings from this research have important theoretical as well as managerial implications. Theoretically, it explores whether and why negation-inducing, apparently innocuous, brand placement contexts, may subtly influence the recall of brand options in case of “memory-based” choices. Practically, the results of this study seem relevant for marketing managers responsible for marketing communications and brand placements.

All studies, except a small part of Study 5 have been completed. It is expected that by end December 2017, all the studies will have been concluded and the results ready for publishing.

This study does not look at other moderators, such as brand love or brand familiarity, which could potentially have an impact on recall memory. These will be considered as an extension of the current research.
Mind Perception Activation: The Boundary Condition for Influence of Anthropomorphism On Brand or Product Evaluation

Amogh Kumbargeri, IIM, Ahmedabad, India

We frequently encounter brands or products bearing some resemblance to human beings in their physical form or communication e.g. Mr Peanut, Michelin Man, Siri, Cortana etc. Such product or brand anthropomorphism has an influence of on their evaluation (Aggrawal and McGill, 2007). Anthropomorphism has been defined as the tendency to attribute human qualities and characteristics like intentions, motivations, emotional states etc. to real or imaginary the non-human objects or agents (Epley et al., 2007; Waytz et al., 2010). The current study proposes mind perception as the mechanism through which brand anthropomorphism influences the brand evaluation and hypothesizes mind perception activation as a boundary condition for the influence of anthropomorphism on brand evaluation and tests the hypothesis in the context of green brands. Mind perception in simple words stands for perceiving that the focal non-human agent has a mind of its own (Epley and Waytz, 2009).

Epley and Waytz (2009) argue that mind perception is a central process involved in anthropomorphism as presence or absence of mind is the defining feature by which people intuitively differentiate between human and non-human. Two key mechanisms have so far been proposed in the literature reviewed to explain how anthropomorphism influences product or brand evaluation. These mechanisms are schema congruity (Aggarwal and McGill, 2007) and attribution of mental states and application social beliefs and expectation to anthropomorphised brands or products (Kim and McGill, 2011; Kwak et al., 2017).

This research adopts the experimental method of research. The first experiment employs a 2 (green image: high vs low) x 2 (anthropomorphism: high vs low) between-subjects design. A between-subjects design was used to prevent the carry-over effects likely with the within-subjects design.

This study significantly contributes to the literature on brand anthropomorphism as it brings significant clarity to the mechanism through which anthropomorphism influences the evaluation of a product or brand. It helps in identifying the conditions in which anthropomorphism will have an influence on the brand evaluation. For practitioners, this phenomenon helps in identifying the products and usage situations under which strategy of anthropomorphism is most effective and the situations in which it will have no effect.

The data has been collected for the first experiment. Subsequent experiments are being designed.

The key challenges involved are data collection in the right conditions and designing the experiments to effectively study the effects of brand anthropomorphism.
This paper proposes an analytical discussion around the social responsibility approaches adopted by organizations within the media and entertainment industry. Social responsibility as a practice is understood as an ethical concern extended by the corporations towards the society. Many organizations have been investing in various initiatives concerned with issues like education, health, women and child issues, infrastructure, environment and so on. This paper, however, is an analytical evaluation of the nature and structure of the key social responsibility projects initiated by such corporate institutions within the media and entertainment industry. We are specifically interested in understanding the ways in which ‘social responsibility’ has been defined and manifested in such projects. Also, we are further interested in understanding, how the associated socio-cultural dimensions within the target society group can potentially influence the implementation process of such projects to an extent that there might remain a gap between the definition and manifestation of such projects. We would conclude the paper by proposing a practitioner’s toolkit for conceptualizing a social responsibility project from a planning stage to the level of executions.

In 2014, CSR (corporate social responsibility) came as a mandate for corporations in order to serve the growing needs around sustainability and environment. The initiatives around CSR, however, have been used by the corporations majorly as a reputation management tool to develop trust and credibility within the competing market in general and among the consumers in specific to uphold their brand image. We argue that while the corporate use CSR as a tool for reputation management, the core motives behind the mandate for performing CSR gets diluted. Hence, there exists a gap between the definitions and manifestations of the term ‘social responsibility’ itself. This is because the aim of performing CSR shifts from transforming the lives of the ‘underprivileged’ to further enhance and reinforce the reputation and goodwill of the company. Also, while there exists this shift, the corporations often overlook the socio-cultural dimensions of the target society group at the planning stage which further potentially dilutes the visualized impact at the implementation stage. To establish this argument, we have performed a qualitative content analysis of the CSR project reports released by the corporations within the media and entertainment industry. The analysis is based on the secondary data available on the corporations’ online repository highlighting their respective CSR initiatives and impact generated. In order to establish the discussion, we have analyzed various parameters using which the corporation has been supporting the various social causes.

In conclusion, we are proposing a practitioner’s toolkit, discussing the usage of CSR as a catalyst for facilitating the development of society. Also, the toolkit discusses the sustainable and
compliant ways for positioning CSR towards reputation management by actually bridging the gap between the ‘definitions’ and ‘manifestations’ of the CSR initiatives.
Social Media: A Digital Tool to Create an Awareness On Women Empowerment
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The rise of computer-mediated communication (CMC) has brought to the world a new era. It helps communicate with the people freely with no distance boundaries. Communication has intervened every aspect of human life and how people communicate effectively, influences the society. New media as the product of communication technologies generate communication evolution in society. Communication channel can be divided into two types interpersonal channel and media channel. The rise of social media channel can integrate both interpersonal and media effectively.

Social media can create an awakening inspiration among women and help them achieve their potential as the indication of a change in the society. With growing dominance of digital technologies in India in terms of smartphones, Internet, blogs, chats, social networking sites the use of new media i.e., digital media has already begun and consequently, communication is rapidly changing and becoming mobile, interactive, personalised and multichannel. This extraordinary revolution is altering the basic structure of societies and is raising discussions and debates on the digital platform on creating awareness on women empowerment.

Social media refers to the interaction among people in which they create, share and exchange information and ideas in virtual communities and networks. Andreas Kaplan and Michael Haenlein define social media as “a group of Internet-based applications that build on the ideological and technological foundations of web and that allow the creation and exchange of user-generated content " (Kalpan, 2010, P:61).

Women empowerment as a concept was introduced at the International Women Conference in 1985 at Nairobi, which defined it as redistribution of social power and control of resources in favour of women. The objective of this research is to study how social media can influence women in their social and economic development.

Hypothesis: H01: There is no impact on social media can influence women in their social and economic development.

This study is explanatory and descriptive in nature, empirical and SPSS is used in this research. The structured questionnaire was prepared and divided into two sections, namely: Section-I: demographic characteristics Section –II: social media and women empowerment questions.

As a part of this research, 100 women respondents from IT & Non-IT sectors interview will be conducted in Bengaluru region and random sampling technique is used.

This study paves way for connecting with other women with like-minded interests and passions in social media. It will help identify the new way to organise their activities, manage groups, and stay in touch with the like-minded to share their stories, agonies, and protests. Further, this study can
be used to developing a Women App which helps to empower women which are initiated by PM Mr. Modi.

Presently many initiatives are taken in Social Media as a digital tool to empower the women such as fitness, educate the women, save the girl child. Hence the results found that yet to improve the awareness.
As the study was limited Bangalore region and still; further studies may be conducted around this phenomenon that focuses on the rural region and other geographical locations in India.
An Analysis of the Presence of an Online Gold Jewelry Market

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The gems and jewelry market in India is home to more than 500,000 players (India Brand Equity Foundation, 2017). This sector is witnessing changes in consumer preferences due to the adoption of western lifestyle and the increasing domination of the Internet. Online shopping is the recent buzz in the field of shopping and is for sure on its path to being the future of shopping around the globe. Most of the companies run their own online portals to sell their products/services or sell it on common online portals.

Online shopping has made an irreplaceable space in the minds of the Indian shopper. But it still seems to be inadequate for the gold jewelry market, though it appears to hold a very high potential. The lack of online gold jewelry shoppers and sellers in contrast to the ever-growing hype of online shopping for industries such as clothing, food, electronics, beauty, and care has triggered the idea of conducting a research on the reasons behind it and the factors pulling it back.

The study is based on the qualitative and quantitative research methods. It aims to study the impact of trust and risk concern of consumers and seller that is holding back the growth of online gold jeweler market and keeping sales and growth of offline market unaffected. The data will be collected through questionnaires and interviews with respondents of Vadodara and nearby places.

The results of the study could be further used by the researchers, practitioners, jewelers planning to enter the online market and buyers for conducting future studies and acquiring knowledge in the similar area.
Investigating The Effects of Social Media Advertising On Consumer Behavior

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Social media (SM) channels providing a greater level of information, interactivity, feedback, and encouragement are influencing the brand advertising campaigns (Hensel and Deis, 2010). Consumer responses to social media advertising (CRESMA) could be categorized into four groups:

Attraction: SM ads are designed in such a way to easily attract consumers through text, logos, and media all embedded in a standardized size (Zhang and Mao, 2016). This increases ad attraction for the ad loving consumers (Gabszewicz, Laussel, and Sonnac, 2002).

Avoidance: SM avoidance is an important behavioural outcome that may happen due to distrust for advertising (Johnson and Kaye, 1998), prior negative experience (Kelly et al., 2010), disbelief in personalized marketing (Tran, 2017), goal interruption and privacy concerns (Li and Huang, 2016).

Active engagement: Members of the SM brand communities disclose their personal information and are actively engage in sharing SMA campaigns (Chu, 2011) and this user-generated content may affect buying decision of the other consumers (Subudhi, 2016).

Affiliation: Consumers having a high need for affiliation are likely to develop strong relationships with the brands and participate in the group activities on SM communities (Marin and Maya, 2013). This implies that consumer response to social media advertising could be both at cognitive and behavioural levels. However, researchers until date have not focused on a measure that could capture all three consumer aspects of social media advertising. The present study aims to fill this gap through the construction and validation of the CRESMA scale.

The methodology would follow Churchill’s (1979) scale development procedure where exploratory research would be done to identify the consumer attitudes and dimensions of the CRESMA scale. Next, exploratory and confirmatory factor analysis would be undertaken to construct and validate the scale. Finally, structural equation modelling approach would be applied to develop nomological validity of CRESMA scale using a network of antecedents and consequences, while Bayesian SEM would be performed to examine the differences (if any) on CRESMA across demographic groups and usage objectives.

The CRESMA scale would include both cognitive and behavioural aspect of the consumer responses. Hence, for academicians, it would add to the knowledge on social media advertising through the development of a reliable and valid measure that could be used for future studies.
exploring the new phenomenon. For the practitioners, the scale would provide a ready measure to assess consumer responses thereby assisting them to design their advertising strategies.
A Study on the Purchase Intentions of Consumers to Purchase Handloom Products
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When the world is moving towards standardisation and homogeneity, the handloom sector provides a rejuvenating change in terms of unique richness, ingenuity of innovation and creativity, flexibility in the production process, customisation based on suppliers’ requirements and the cultural heritage of the products. Hence, handloom has a distinct positioning in the Indian economy. Thus, today it has become essential to understand the purchase intentions of consumers to purchase handloom products. Primarily, the consumer is a bundle of needs. One has to make choices to satisfy the most prioritised needs based on the availability of resources. The priority of the needs is different for each individual. Hence, it has become essential for marketers, to understand the needs of consumers by studying their purchase intentions. There are mainly of four types of purchase intentions such as needs, motives, emotions and social identity.

The primary objective of this study is to understand the purchase intentions of consumers to purchase handloom products. To address this objective, this research will try to address the following questions:

- What is the role of cultural capital in the formation of purchase intentions?
- What is the role of place of origin in the formation of purchase intentions?

This study will be conducted in Gujarat, a western state of India. The mixed method approach will be used to collect and analyze the data. The proposed research will follow exploratory and descriptive research designs.

In-depth interviews with the selected handloom consumers will be conducted to gain their insights into purchase intentions of consumers. On the basis of these insights, a questionnaire will be designed and administered to the larger sample of handloom consumers. In addition, scholarly articles, government reports, books, newspapers, magazines will be referred and analyzed as secondary data. The Gujarat based consumers of handloom products will be the target population of this study. Non-probability-convenience sampling will be used to recruit consumers for in-depth interviews. A total of 350-400 consumers of handloom products from the Tier-I cities of Gujarat, India, will be the sample size of my research.

This study proposes to contribute to the knowledge of consumer purchase intentions in the context of handloom products. Besides the academic contribution, this study will aid the handloom product suppliers to formulate marketing strategies for their products.

Currently, I am in the process of finding the literature to select the constructs such as cultural capital and place of origin and their contribution in the formulation of purchase intentions. Besides
that, the triggers which lead to formulating purchase intentions are also being analysed. This will ultimately help develop the model to study the same further.

The key challenge that the research poses is how to identify the constructs which can further help to establish their relationship with purchase intentions to develop the model?
Mediatization of Kabaddi: Case of Pro Kabaddi League in India

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‘Kabaddi’ in India has always been considered as a sport for masses and interest of lower strata of a society. This Indian sport has achieved very low media attention until the Pro Kabaddi League (PKL) started in 2014. Pro Kabaddi League is a strategically designed media product in order to sell inherent logic of sport itself; the speed, aggression, and uncertainty. In order to make it more attractive and eye catcher other elements like Bollywood participation, teams on the basis of geographical territories, modification in certain rules have been adopted by Kabaddi as an original sport.

PKL has been successful in terms of garnering TRP, fetching sponsors for teams and advertising revenue. Previous studies have emphasized the factors and strategies that made PKL a successful saleable media product and commenting on the commercialization aspects of the league.

This paper takes the lens of ‘mediatization’ in order to explain the Pro Kabaddi Phenomenon in India. ‘Mediatization’ as a special case of mediation; a process of long-term structural transformations of media's role in cultural and social change has been discussed while studying the special case of Pro Kabaddi League.

Paper adopts case study as a method in order to investigate the mediatization of Kabaddi through PKL. It looks into the secondary sources such as available literature, TRP and BARC reports and ratings, news articles, published interviews of producers and documentaries and so on. These secondary sources bring in various aspects such as popularity, making of the process of the PKL, changes adopted in original sport and so on. The paper at the end argues that Pro Kabaddi League is a successful example of Mediatization of an indigenous sport such as Kabaddi in India. The circular process of mediatization brings about various positive changes in terms of money, fame, and professionalization in such sports. Pro Kabaddi as it transforms an indigenous sport into big media spectacle it is important to study the process it goes through and mark elements which makes it stand out.

Currently, the study is based solely on the basis of secondary data. I plan to collect primary data through personal interviews from people involved in the production process and stakeholders such as players, team managers who will provide more insights to understand the mediatization of this indigenous sport.
Media Experiences in Community-Driven Rural Areas: Exploring Children's Media Ecologies in Ahmedabad

Kiran Vinod Bhatia, MICA, Ahmedabad, India

Most of the western studies (Hoechsmann & Poyntz, 2012; Livingstone, 2009) in the area of media education focus on the potential of digital technologies, developing concepts and theories to explore digital cultures. This is problematic for children who belong to areas of the global south, in this case, India, where access to new media technologies is limited. In this paper, therefore, I bring back into focus a study which explores media experiences of young children in rural areas of two villages in the Sanand Tehsil i.e. Shela and Telav. The aim is to draw attention to the non-conventional description of childhood which is situated within the realms of non-digital and community-driven everyday experiences.

The development of childhood studies has recognized that childhood is a phase which is socially constructed and interpreted by adults in terms of the routines which are designed for children based on the socio-cultural context (Balagopalan, 2014; Dyson, 2014; Katz, 2004). Also, the work of several scholars (Arora, 2008; [name deleted to maintain the integrity of the review process]; Kam et. al., 2007; Shelat & Deshano, 2014) in the area of childhood studies illustrate how the socio-cultural context of the children guide their engagement with media narratives.

I have been working as a media educator with school children in Shela and Telav since December 2015 and have conducted participant and non-participant observations besides creating field notes, and conducted in-depth interviews with 75 children in the age group of 12-15 years. I prepared a semi-structured interview-schedule and allowed children to talk about their everyday lives, sources of information and entertainment, media access and consumption, and community interactions. I identified thematic analysis as an effective method to analyze field notes and interview transcripts and used it for categorizing children’s interactions with media texts in the context of their everyday realities. During the analysis, codes were developed to analyze four broad areas of children’s everyday lives- their routines, interactions at school, media environments and family relations.

The study and analysis revealed several findings.

Groups for socializing are formed based on religious and caste identities. Family, teachers and friends act as collective capillaries in circulating news. This is often interlaced with interpretations extended by elders and is many times biased which reinforce status quo in the society. There is a continuous comparison between real life experiences and the news circulated through media which brings our attention back to the interaction between mediated and non-mediated realities.

Children have limited access to media channels and often require the permission of their parents. Also, media experiences of girls are very different from those of boys. Moreover, children are reprimanded if their interpretation of media narratives challenges family socialization and belief system. There are, however, exceptions. Some families encourage their girls to use media technology for educational and entertainment purposes but never without adult involvement. As is
evident, in both the cases media ecologies of children are designed through parental regulation, peer interactions, community culture and school experiences.
Educating Elegant Consumers back to roots: Communicating Organic Agriculture

Yash J Padhiyar, Founder, Heer Organics and Sardarkrushinagar Dantiwada Agricultural University, Palanpur, India

In recent years, consumption of organic/pesticide-free food has increased along with consumer education, high disposable income, life-threatening diseases, awareness and appreciation for their freshness in flavour, tender texture, and various bioactive compounds compared to the synthetically produced. The objective of the study was to provide healthy, pesticide-free food to those superior class families, where price hardly matters than the status symbol. There has been an unidentified gap of not knowing what one is consuming when it comes to food. For instance, one does not know what amount of pesticides are consumed by individual family on a daily basis and over the year the amount accumulated into the body triggers to life-threatening diseases, early maturity in girls, ageing youngsters and so on.

For this study, data collection pertaining to the research was carried out with the help of a pre-structured questionnaire; the targeted audience for the same was the premium category such as politicians which included, Deputy Chief Minister, Former Chief Minister, Education Minister of Gujarat, Class-1 Officers and so on. As part of this research, three field experiments were conducted from target groups. In the first experiment, the respondents were presented fresh vegetables without sharing any information about its roots and its cropping pattern. In the second experiment, respondents were presented a group of fresh vegetables along with the photographs of sowing those vegetables. In the last experiment, respondents were presented vegetables with benefits of eating natural products (vegetables) and dangers of eating non-organic vegetables. The responses in terms of their preference were noted.

The unique proposition about the approach was that there is hardly any format or organization prevailing in the market of Gujarat which communicates with the end users and explains how the food (vegetables) is produced. Communicating the process of agricultrally produced food on social platforms and one-to-one presentation is the need of the hour. One needs to understand what they eat and where it comes from. It helps to bridge the rural and urban sectors and bring them on one platform. Convincing people by providing agricultural education about organic agricultural practices resulted in them being proud customers of Heer Organics. Communicating the education of agriculture is the unique selling point (USP) of the organization.

Communication and education are of utmost importance for each field and agriculture cannot be left aside. After knowing the detailed process of various agricultural activities, present upper-class customers appreciate the knowledge communicated to them on a regular basis through social media (WhatsApp and Facebook page) about what they consuming and how it is produced. Profits for Heer Organics are achieved through interactive marketing and customers’ perceived values; as presently it is customer oriented era and Heer Organics has understood the value of rolling the communication ball into the customers’ court and satisfying them through transparency.
The study is in the direction of its finishing with a win-win at both ends i.e. the customer and Heer Organics. The idea is to support and harness elegant consumers and generate sound economic values for the organization.

Continuous changing mindsets of customers for off-seasonal varieties of vegetables, which are challenging to produce it, through organic farming practices as it works on the principle of not going against the law of nature.
Branded Content, Driving Purchase Intentions in Digital Ecosystem - Cases of Indian Web Series

Subhalakshmi Bezbaruah, MICA, Ahmedabad, India

"With Digital Advertising to cross Rs 255 billion mark in 2020, with a CAGR of 33.5%" (BW Online Bureau, 2017), the advertisers are constantly finding innovative ways of connecting to their customers. Brands have been trying to connect with their customers on an emotional level, enhancing brand values and establishing the brand purpose, keeping the brand personality in synchronization. At the same time, with the ever-evolving digital ecosystem, the digital consumers are evolving in a phenomenal way. The current day consumer is digitally savvy, seeks for personal or customized experiences, and is always looking for interesting content to engage with.

Brands nowadays are sponsoring video contents and it is catching up on a higher scale as brands are trying to engage with the probable consumers directly and gain a mindshare of these consumers. Such advertisements are different in a way that, the storytelling is done by weaving the brand into the storyline. (Singh, 2017). Such storytelling with an interwoven brand message is also known as Branded Content. "Branded Content is a marketing technique which infuses different entertainment genres to project a brand image into the storyline and lead the customer's interest" (Choi, 2015). The Branded Content Marketing Association (BCMA) believes that “by 2019, Branded Content will be the heart of every campaign, driven by an enormous growth of digital technologies and social media”.

In India, we witnessed the rise of many Digital Content Superstars like The Viral Fever (TVF), All India Bakchod (AIB), and Culture Machine etc. Keeping in mind the year of 2016, with “shows like TVF Pitchers (Kingfisher), Permanent Roommates (Commonfloor.com and Ola), the brands have not only engaged with the customer in a unique way but also are able to make aware the customers about their offerings and also positioned the product seamlessly" (Banerjee, 2016).

Despite the branded content phenomenon being so popular among varied audiences, not many academic studies have focused on this topic. This study attempts to understand the effectiveness of Branded Content on purchase intentions. In order to attain this objective, an exploratory study will be conducted. The researcher would use the Case Study Research approach suggested by Yin (2003). In this approach, the researcher would try to study the effectiveness of Branded Content through multiple sources of inquiry which is a prime focus in Yin's Case Study Research approach. The researcher will take multiple cases of Branded Content which serve the purpose of context. Multiple cases are used to increase the reliability of the research. In-depth interviews will be conducted with consumers of Branded Content and the corporate professional who uses Branded Content for their advertising in order to understand purchase intentions. Netnography will be conducted with the data of users online as it will be effective to understand the “real” consumption patterns of content and their further purchase intentions. Triangulation methodology will be followed to identify patterns, determine what kind of content is being consumed and what drives the intentions. The case study methods will identify specific themes or patterns or insights, which will be studied through Netnography and in-depth interviews.

This is an ongoing study where conceptualization has been completed. The researcher will soon start with data collection through said methodology.
Communicating Retail Consumers: Studying motivators towards private brands

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The retail industry of India is one of the rapidly growing industries in the world. Industry related to retail in India is estimated to rise to US$ 1.3 trillion by 2020; acknowledge a Compound Annual Growth Rate (CAGR) of 16.7 percent over 2015-20. According to the Technopark report (2013), the percentage of apparel in India’s retail market is 8%, equal to the value of USD 40 billion. As per Private Label Manufacturer’s Association (PLMA), “Private Label products comprise of all commodities sold under retailer's brand. Apparel is considered as the second most preferred category of private label brands by customers after food and grocery. Purchase behaviour is a significant main criterion for customers during considering and assessing of certain merchandise (Keller, 2001). Earlier, major studies have been carried out in grocery and food items but few studies have been carried out in apparel. The researcher has studied the factors (perceptual) affecting consumers’ purchase intention of Gujarat State (Ahmedabad, Surat, Vadodara, and Rajkot).

Intention to purchase is the possibility that a buyer will purchase a specific merchandise (Fishbein and Ajzen, 1975; Dodds et.al., 1991; Schiffman and Kanuk, 2000). Earlier studies show that quality perceptions are positively linked to purchase intention for private brands (Bao et al., 2011). Wu et al. (2011) defines intention to purchase as the possibility of consumers’ eagerness to buy a product in near future. The findings of Martinez and Montaner, 2008, states that socio-economic factors are not powerful in recognizing the store brand consumers. Psychographic factors are more related to store brand consumers.

Store image can be measured as a significant judge of attitude towards store’s brand, as it impacts consumer assessment of store-branded products (Collins-Dodd and Lindley, 2003; Semeijn et.al., 2004). Perceived quality is a very important determinant of store brand (private label brand) success (Sprott and Shimp, 2004) and having a sizeable impact on purchase intention (Dick et.al., 1995; Bao et.al., 2011) and sometimes more than the perceived value of SBs (Richardson et al. 1994). Korean study shows that there established a positive association between consumer innovativeness and purchasing PB food items as this category is measured a “think” type. Much empirical research shows that perceived risk decrease store proneness (Dick et al., 1995; Richardson et al., 1996; Mieres et.al., 2006; Batra and Sinha, 2000; Liljander et.al., 2009). Brand loyalty is inversely related to the incidence of PLB purchase (Ailawadi et.al., 2001; Burton et.al., 1998). Batra and Sinha (2000) also mentioned in his research price plays an important role in purchasing private label brand. Consumers’ attitude is a significant feature in affecting the consumers’, purchase intention towards private label product (Chaniotakis et.al., 2010). The association between attitude and Purchase Intention has been discussed in Fishbein Model.

The researcher used Descriptive Research Design to get more information and description of the research problem. The study was done while taking 478 samples for the study. The researcher used the SPSS software for Data Analysis. The Multiple Regression method was used to show the effect of store image and brand loyalty on attitude. Secondly, regression analysis was used to show the
effect of perceptual factors on purchase intention. Thirdly ANOVA and T-test were used for knowing the effect of demographic variables on purchase intention.

The study will be useful for the researcher, marketers plan the marketing strategy, will be helpful to know the psychology of customers, and know about upcoming trends in the Indian private label market.

Findings of the study describe that some perceptual factors like innovativeness, perceived quality, familiarity, attitude having an effect on consumers purchase intention towards private label brands. Another finding shows a positive relationship between store image and attitude. Age and Education (demographic factors) effect on purchase intention.

The main limitation of this study is sampling frame. Future research should replicate this study in different context. Other studies can use the different methodologies to focus more light on store brands. The Study on Consumers Purchase Intention towards private label brands in apparels is restricted to the Gujarat state only because of time constraints and availability of monetary and non-monetary resources.
Communicating Aesthetically: Entertaining Travellers with Delightful Experience

Yupal Shukla, Ganpat University, Mehsana, India

Past research on delightful experience suggests that customer can be more delighted if promises are fulfilled. Consumers have become more conscious while making choices of spending leisure time and have started to give more importance to physical surroundings (Ryu and Jang, 2007; Tombs and McColl-Kennedy, 2003). Consumer normally spends two hours or more during their visit to leisure Park (Robert and Johm, 1982) and hence physical surroundings (aesthetics) have become an important criteria in the selection of leisure services (Harris and Exeh, 2008; Ryu and Jang, 2008; Lin, 2004). In recent years, the word "physical surrounding" has been often used interchangeably for the word "servicescape" in the service sector (Ryu and Han, 2010) and it is well accepted in service marketing literature that physical surrounding is the main element of servicescape (Mari and Poggesi, 2013; Rosenbaum and Massiah, 2011; Aubert-Gamet, 1997; Bitner, 1992).

According to Bitner (1992), servicescape is "physical surroundings that have an impact on the behaviours of customers in service set up" and the consumer may react to such physical surroundings in a cognitive, emotional and physiological manner. Dimensions of servicescape can be intensifiers such as ambient conditions, layout, signs, and symbols as (Dong and Siu, 2013; Mari and Poggesi, 2013; Rosenbaum and Massiah, 2011). Nowadays, people are more interested in experiencing servicescape elements in the group only and hence the concept which has caught the attention of service marketer is "Social servicescape" (Nguyen et al., 2012).

The tenets of information theory suggest that people try to evaluate information heuristically or systematically (Xie et al., 2011). Systematic processing helps make an accurate prediction but it is time-consuming whereas heuristic information processing reduces cognitive efforts in interpreting the information (Chaiken, 1980). The argument of this paper is built upon the assumption that people try to accept less-intensive heuristic processing to spend leisure time. The purpose of the study is to understand the linkage between social servicescape dimensions and delightful experience. Parallel to that, it is equally important to check the role played by service intensification and image as mediators in leading delightful experience.

This research will involve cross-country comparison. The geographical scope of the present study is curbed to the main amusement/theme park of Gujarat, India and amusement park in any other Asian countries.

Systematic random sampling method will be used (Every 5th traveller entering into amusement park will be approached with prior permission of the management of amusement park) to collect response from 400 travellers coming to the amusement park in India and the same number of samples will be approached to amusement visitors in Singapore. Both countries are developing nations and ensure a great potential for development in leisure & tourism. As the co-author of this study belongs to Singapore, the responsibility of data collection will be equally distributed. The
sample size is determined based on the assumption of 95% confidence level and 5% tolerance error for proportion resulting into 385.

All the scales of study variable will be adopted and modified from previous studies. Caution will be exercised while selecting the scale and it will be seen that all the scales are validated. The conceptual scope is limited to antecedents of delightful experience in amusement service environment. This study will employ quantitative, non-experimental, single cross-cultural descriptive research design. After data collection, data will be entered in SPSS 20.0 and further processed to ensure validity and uni-dimensionality. Thereafter, the structural model will be tested with the help of AMOS 5.0 to test the relationship between dependent and independent variable.

Service designers at leisure park are becoming very conscious about key elements which can lead to an exciting customer experience. However, the literature on linking delighting intention to revisit from the social service perspective is in scares amount and leads to an apparent gap. So here is an immense need to explore the research area related to the amusement park. It would be even interesting to compare the results from two countries namely India and another Asian country.

At present, I am searching for researchers in other South Asian countries who have similar research interest so that cross-country comparison can be done.

It's been challenging to get respective data from the amusement park and also challenging to ask travellers to fill surveys when they come for leisure activity only.
A Study of Factors Influencing the Hostel Choice of Indian Backpackers

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The travel and tourism industry in India has emerged as one of the key growth drivers in the service sector industry. The youth travel industry globally and in India is a booming business and is expected to clock higher growth rates in the coming year. Even the forecasts of the Global Report on The Power of Youth Travel 2017 suggests that there will be 370 million youth travellers by 2020 accounting for over USD 400 billion. By 2020, one in every four travellers will be a youth traveller between the age of 15-35 years (Global Report on The Power of Youth Travel) and thus globally and for a country like India where the youth makes up 33% of the population, it becomes an important market. Amongst the youth travellers in India, backpacking as a trend has caught up in recent times. Backpackers as a group are characterized by some unique defining facets such as the fact that they tend to travel for a longer period of time without a fixed and constrained itinerary and consider themselves as explorers and try to connect with the place and the locals they visit, with an intention of understanding their culture and in turn the place better. (Vogt, 1976) (Riley, 1988). Backpackers are characterized by a limited budget and thus, they prefer to use cheaper means of accommodation, eat at local cafes and joints instead of expensive ones and use public means of transport (Teas, 1974). They tend to be socially more active and look forward to meeting fellow travellers and backpackers during their journey (Loker-Murphy & Pearce, 1995). Backpackers and the services modelled around the backpacking industry have become the major part of the overall hospitality industry (Chitty, 2007). Keeping in mind their low budget, flexible plan, desire to explore and understand the local culture and affinity to meet and interact with like-minded people and fellow backpackers, the concept of backpacker's hostel has emerged globally. The backpacker hostel market is well developed in the European, American and Oceania countries but there is a shortage of 65,000 budget rooms in the Indian market and hostels are fast catching up in India with chains such as Zostel, STOPS, Roadhouse Hostel, Hostel Lavie to name a few. There are various studies which have been undertaken to understand the perceived service quality of the hostel in various parts of the world like Canada, New Zealand, Europe and Hong Kong, where there is a well-developed hostel market (Brochado, Rita, & Gameiro, 2014). However, no such study has been undertaken for the Indian market and this study, following the study of Brochado, Rita and Gameiro in 2014 on the service parameters for hostels in Lisbon, this research will use qualitative study followed by a quantitative analysis in an attempt to identify the factors of hostel service quality in India for Indian backpackers and understand the relative impact of these factors on their hostel service quality perceptions.
In response to the Indian youth consumer trend towards Bachelorette parties, brands are increasingly investing in introducing novel products and services to cater to these needs of women; thus the authors consider the individual-level motives of women towards these endeavours. We propose that women anticipate a loss of psychological ownership (PO) of self with a transformational relationship event of marriage. To renegotiate their sense of self-women seek compensatory consumption (e.g., Bachelorette parties). Data were collected through in-depth interviews with unmarried and married women and analyzed by a constant comparative method. Our research in progress is expected to contribute to the theory of PO, possessions and identity aspects of consumer research in two ways. One, by shifting the foci of PO towards self. Second, loss of self-PO as an explanation for the compensatory consumption. Furthermore, we appeal to the practitioners to be aware of these anticipations of consumers, thereby innovate not to just enhance the customer engagement and lifetime value but also to cater to their efforts of self-identity reconstruction.

On a cold winter evening, Chipra steps out of a Bangalore mall after a quick shopping for her close friend’s bachelorette party. The 21-year-old B-School student recalls shopping from Happily Unmarried. Would she want to get married, someday? Maybe, she says with a laugh, that she is all set to celebrate her best friend’s freedom one last time before she gets trapped into marriage.

The Indian youth is a complex double helix of tradition and modernity, carrying the remains of the past and clinging to traditions, and yet forging ahead, breaking old rules, and making new ones (Goswami and Janardhan, 2016). Indian women are a strange mix of conservative and liberal attitudes, anxieties and aspirations. Like, Chipra, many Indian women anticipate a loss of ‘feeling of mine’ after marriage. The ritual of a bachelorette party seems to have transferred from the west to India lately. So, to compensate for this anticipated loss, Women go out for a night of inhibition-less life in one last celebration before the upcoming wedding (Montemurro, 2003). It is interpreted as women’s chance to express their suppressed emotions and elements of identity that were not socially acceptable in the past in India.

The concept of psychological ownership (PO) is attracting interest in management research and practice. Importing the concept of psychological ownership (PO) to marketing and consumer research has resulted in a variety of conceptual and empirical research. The extant research though has studied the motives, roots, routes, and consequences of PO, it is towards inanimate objects out there. But, it seems to be limited in identifying the feeling of mine towards an individual’s self (My life, I am mine). Thus, shifting the lens of PO from a person to object, we study the feeling of mine, towards self which is a very important aspect of self-identity.

In our qualitative exploration, we found that the ‘feeling of mine’ in women towards their life, their bodies and their choices are perceived to be lost after marriage. This perceived loss motivates them to renegotiate their sense of self through consumption (Mandel et al, 2017). Thus, in this
comparative study we try to understand the anticipated loss of PO as a motive behind bachelorette parties; a compensatory consumption behaviour in unmarried women and other compensatory consumptions by married women.

We refer to psychological ownership as a “cognitive-affective state where an individual feels a sense of ownership which manifests itself in the meaning and emotion commonly associated with ‘MY’ or ‘MINE’ (Pierce et al, 2001) where there is a sense of possession (Belk, 1988) towards a particular target. We adopt the dimensions of Psychological Ownership by (Pierce et al, 2001) at an individual and Self-level (Hillenbrand and Money, 2015) using (i) self-efficacy (ii) accountability (iii) belongingness (iv) self-identity (v) territoriality.

21 and 76 semi-structured in-depth interviews (Bernard 1988) of unmarried and married women and men respectively in India across states, religion, and socio-economic classes were conducted in a program of a constant comparative method (Glaser and Strauss 1967). 39 Interviews were audiotaped and converted to written narratives using Nvivo11 Plus data analysis software including voluminous verbatim quotes and impressions and observations from field notes. The interview process lasted for 20-25 days with interviews ending only when new and relevant information no longer seemed forthcoming. The analysis was an iterative process of coding, categorizing, and abstracting the data (Miles and Huberman 1984). Coded data were compared and contrasted to yield a few broad categories which, through further sorting and clustering, were reduced to the more fundamental patterns that constitute the principal emergent themes. It became evident from early in the interviewing that transformations after marriage were much more critical than we expected. Women anticipating their lives to lose personal freedom, autonomy and identity, surfaced repeatedly in informants' motivations, as did issues of control, thereby the perceived loss of psychological ownership became noteworthy. Finally, the manifestations of these feelings reflected in their consumption behaviours such as bachelorette parties before marriage which are of importance to marketers.

Individuals are likely to resist the transformation of their self as it is seen as threatening an individual's sense of control and identity (McCracken, 1986). Hasini, a 22-Year-old unmarried Medicine student, recollects her anticipations during the marriage.

“It is a strange feeling: as if I no more belong to myself, my parents or my home. It's like losing my life to someone”

Sexual and romantic concerns surfaced repeatedly in Raut a 31-year-old married Professor’s expressions, as issues of control and freedom:

“This is not my life how I wanted it to be. Nothing would be yours and you won’t be yourself. He owns me literally”

The human psyche attempts to maintain stable levels of psychological assets related to the self (Whitson & Galinsky, 2008). So, the anticipation of losing ‘mine’ motivates them to find alternatives to compensate the loss. Thus we present our first set of propositions as follows:
Proposition 1: Women anticipate (perceive) a loss of psychological ownership of self after marriage

Adopting the Compensatory Consumer Behavior Model from (Mandel et al, 2017) we analyzed the perceived loss of PO as an explanation for women’s compensatory consumption (e.g., bachelorette parties). Trachi, 27-year-old, software assistant recalls her experiences and when probed further, she recalls her bachelorette party.

“Whatever you want to do in life, do it before marriage. Once you are married you are trapped. at least I had my bachelorette party”.

Thus, we present our next set of propositions as follows:

Proposition P2: The motivation to reduce the perceived loss of psychological ownership towards oneself manifests in women’s tendency to compensatory consumption behaviours

Figure 1: Perceived loss of Psychological Ownership and its manifestation in consumption behaviours
Mutual Funds Sahi Hai? – Exploring The Investors’ Perspective

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Even after decades of being in existence, mutual funds failed to become a popular investment option in India. This called for a better awareness and promotional strategy. This led to the Association of Mutual Funds in India (AMFI), an organization dedicated to developing the mutual fund industry in India, launching its first-ever investor awareness campaign ‘Mutual Fund Sahi Hai.’ The campaign was launched on 15th March 2017 and used all the communication media including television, digital media, radio, print media, cinema and outdoor hoardings. The campaign aimed at busting misconceptions about mutual fund investing in India and positioning mutual funds as a preferred investment option for potential investors. The campaign included eight commercials launched with ‘non-models’ at real locations, using a live sound recording to make them more pragmatic. As a part of the campaign, AMFI also launched a microsite, www.mutualfundssahi.com, where investors could find detailed information about mutual funds and locate their nearest mutual fund office and mutual fund distributors. They also revamped the "Investor Corner" on its website www.amfiindia.com where investors can now make an online investment in mutual funds. The campaign was appreciated by many including Mahalingam, the Whole Time Member and the Securities and Exchange Board of India (SEBI). Many of them liked the real-life situations and simple tagline in the advertisements that many investors could relate to. But at the same time, there are some who have criticized the same to be ineffective and lacking sufficient details important for the investors. The paper is an attempt to explore the impact of the campaign on the investors’ preferences towards mutual funds. Further, an effort has been made to know how the campaign has changed the perception and attitude of investors towards mutual funds in India using a primary research. The primary data will be collected from the viewers and the investors who have invested in Mutual Funds during the last 6 months. The data will be collected with the help of snowball sampling. The paper is expected to provide insights for the formulation of similar investor education programs and campaigns in India.
Do You Have an Investment Account? – A Bionic Way

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Innovation in the financial service domain is happening at a rapid pace. The domain requires a triadic of actors: a Platform Provider (e.g. NSE – National Stock Exchange), a Diversified Financial Service Provider (e.g. Oxyzen Financial) and a Consumer. Platform provider gives equal opportunities to all the players irrespective of their technological interface. Diversified financial provider acts as a game-changer. New technologies, innovative designs and sleek business models not just to outperform the competitors but to offer an expert advice to fulfil needs of a client and her family. In short, the bionic adviser is a human adviser using technology to the fullest. Authors have developed this paper on the basis of real-life implementation of the bionic way in Oxyzen Financial. The process has helped Oxyzen to touch its early CRESTS – customized, reliable, empowered, safe and transparent services, in the Himalayan range of investment world.
A Study On How to Increase Monetization from The Gamers and The Gaming Ecosystem in India

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According to the joint report published by Google and KPMG in 2017, titled Online Gaming in India, Gaming, is currently a $290 Million industry that is touted to grow to $1 Billion by 2021. Of this, mobile gaming accounts for 90% of the gaming revenue. The rest of the 10% is jointly contributed by PC/Laptop and console gaming. India recently broke into the top 5 list of total game downloads on the Apple iOS store and Google Play store for the year 2016 and is in the same league as countries like USA, China, Brazil and Russia, as far as gaming consumption on the mobile/tablet goes.

Monetization of games comes from two avenues, the primary avenue being the ecosystem, ie, in-app advertising, brand placement and incentive-based advertisements. The second avenue is the gamers, i.e., in-app purchases, freemium upgrades, subscription and pay/download. The second avenue will account for steady and continuous income for the organization. It requires the least effort and yields the maximum returns.

Another aspect that needs to be considered is the type of content being created. Apple iOS stores and Google Play stores have a unique quality of being the only platforms that are not restricted by geography, region, language, and cultures. The more universal the content being created, the more downloads the games gets which increases in-game advertising, in-app purchases and therefore, higher income for the company. Producing a game in India for a universal audience guarantees lower cost of production with higher gains and returns if the game does well. This is primarily due to lack of good content created by economies that have high consumption, like Middle Eastern countries, Brazil, etc.

Despite the high levels of downloads, increase in active game time over the last 3 years, more active users gaming on a daily basis for a varied genre of games and a large chunk, 90%, of the gaming industry revenue coming from mobile games, India still accounts for one of the lowest rates of in-app purchases on the Google Play store and Apple iOS store. India is perhaps the lowest among the Asian and South-east Asian countries.

There have been multiple attempts by Google and Apple specifically targeted towards India to promote increased in-app purchases. These include the launch of prepaid vouchers through a strong network of the top telecom providers and a reduction in the minimum purchase price from Rs.50 to Rs.10 - another move made solely for the Indian market, based on the market potential and phenomenal growth rates in the last three years.

Even then, there has been no significant increase in the purchases. There is immense market potential not just from a game developer point of view but also from a brand monetization viewpoint. Increasingly, brands are looking at games to build awareness and increase top of mind recall. This coupled with a market projection of $1 Billion in 2021 make it a lucrative area for research.
Effect of Fear of Missing Out (FOMO) On Buying Behavior: A Consumer Perspective in India

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Fear of missing out or FOMO is not a new term but it has become more prevalent in recent times. With widespread of social media, it has now become easier than ever to know a broad range of online and offline social activities others are being engaged in (Przybylski et al., 2013). This easy and enormous access to information gives birth to an apprehension of not being able to exploit the opportunity for potential joyful experience and that ultimately leads to ‘fear of missing out’ or FOMO (Barker, 2016). Studies have revealed that FOMO is more common in individuals of age group 18 to 33 and especially in male individuals (White, 2016). They constantly compare their life choices, clothes, activities with others and feels dissatisfied with life (Wilding, 2016). It has also been observed that individuals with low relatedness, low autonomy, low financial and social success are more prone to FOMO and this leads to insecurity, anxiety and even depression in individuals (Allan, 2016; Reeves, 2016). In order to cope with FOMO, they are often found involving themselves in certain activities or buying certain products which they do not actually need (JWT, 2011). FOMO influences largely buying behaviour of individuals as they do not want to be left out in their social group so they purchase products which are used by other members of their social group in order to maintain association and relatedness (Elhai et al., 2016). Marketers through their marketing campaigns target people by leveraging the power of FOMO. Triggering words like "Don't miss out", "the world is here, where are you" etc. act as strong stimulus for individuals with high level of FOMO and they end up buying the product or service (JWT, 2011; Herman, 2010). However, there is research on FOMO and buying behaviour but these areas are studied in silos. This research focuses on understanding the effects of FOMO on buying behaviour keeping consumers' perspective in mind. Thus, the research tries to gain an understanding of the mechanism of FOMO and how it affects the buying behaviour of consumers and whether there is any post-purchase remorse or satisfaction and what is the duration of that remorse or satisfaction.

Fear of missing out or FOMO is a socio-cultural phenomenon in which individuals experience apprehensions of being left out or not being able to exhaust the available opportunity and missing the expected joy associated with it (Herman, 2010). This phenomenon is widely evident in individuals across all ages. It correlates with the general discontent and affects individuals disproportionately. Further, studies suggest that individuals with low social need satisfaction are more likely to experience FOMO (Przybylski et al., 2013). Consequently, this fear leads to a feeling of insecurity and due to this insecurity individual are often found performing certain actions which they do not want to perform but compelled to do so, so as to avoid FOMO (Riordan et al., 2015). Also, studies have shown that 70% of individuals are suspicious that something is happening around them and they are not a part of it (Herman, 2010). Moreover, individuals are known to instil FOMO on others, consciously or unconsciously, either by their behaviour, actions or social upmanship (JWT, 2011). In certain cases, these individuals are likely to drink 1.5 times more alcohol than others at social gatherings and are more likely experience the urge to check social media in short intervals of time (Abel, Buff and Burr, 2016; Riordan et al., 2015). FOMO
also has a significant effect on lifestyle, decision making and buying behaviour of individuals as often individuals are found buying and using certain items that are not actually needed by them but they are forced to make the purchase so as not to feel left out (Elhai et al., 2016). Thus, the previous studies have established the concept of FOMO and how it affects individuals. Further, the subsequent section will encapsulate buying behaviour of consumers and effect of FOMO on it.

Consumer buying behaviour is the behaviour that consumers exhibit while choosing, consuming and disposing of products and services (Schiffman, O'Cass, Paladino, & Carlson, 2017). It involves a number of stages through which a consumer transits in order to make the decision to buy a particular product or service (Blackwell et al., 2001). The buying behaviour of consumers is affected by several factors viz. lifestyle, values, perception, distance, price, reference group, social circle etc. (Loudon, D & Bitta A, 1988). Social groups and peer influence act as a strong stimulus that kindles certain emotions that results in the purchase decision. These emotions may be positive emotions such as motivation, appreciation etc. or they could be negative emotions like jealousy, insecurity, fear of being left out (Solomon, Russell-Bennett, & Previte, 2013). Henceforth, it is established that buying behaviour is related to the emotions triggered by external influence. Further, the following section will cover the relationship between FOMO and buying behaviour.

Individuals especially young male adults experience FOMO the most and they try to cope with it by associating themselves with their social groups. This association is achieved either by doing the same set of activities or by getting involved in buying certain products that others in the group are using (Przybylski et al., 2013). FOMO affects the buying behaviour of individuals, as many individuals form their opinions and feelings about a particular brand or a product based on influences of their social group (Abel, Buff, & Burr, 2016). FOMO is derived from the basic human propensity of seeking social notoriety by looking into what others are doing and trying to be the part of it ("SKUlocal", 2017). Studies have shown that 60% of relative purchases are made by individuals out of FOMO (Kolm, 2015). The phenomenon of FOMO is leveraged by marketers in order to push their products and services (JWT, 2011). There are several brands that capitalize the power of FOMO in order to attract customers by creating exclusive or associated experiences for the customers ("SKUlocal", 2017). Hence, from the literature reviewed it is evident that buying behaviour of individuals is largely influenced by FOMO.

The purpose of present study is to contribute to an understanding of FOMO and its effect on buying behaviour in an Indian context. Since majority have been conducted in a developed nation, hence the study will be beneficial to both industry and the academia in India.

This study is based on two theoretical frameworks; ‘Self Determination theory (Ryan, &Deci, 2000)’ and ‘The Buyers Black Box Model of Consumer Behaviour (Kotler, 2000)’. The Self Determination theory states that people have 3 innate psychological needs that are considered as universal necessities; these three needs are namely Competence (Desire to control the environment), Relatedness (Desire to be with and connected to people) and Autonomy (Desire to control courses of life). It also talks about the different stages of motivation and different approaches to motivation. The second theory which will be used to address the research question will be ‘The Buyers Black Box Model’. This model suggests that buying behaviour of consumers is influenced by various factors. These factors are determined by what is going on in consumer’s mind. The buying behaviour is based on stimuli coming from the market as well as from the external environment. These stimuli will go into the buyer’s mind where purchase decision is
made. The reaction to the stimuli is based on buyer’s characteristics as well as the outcome of the information being processed in the mind of the consumer. The integration of these two will result in buyer’s response. The confluence of these two theories will help to address the following stated research questions and will ultimately lead to understanding the ‘effect of FOMO on the buying behaviour’.

The study is an on-going research work and considers the following research objectives:
1. To understand the factors that influence the buying behaviour of individuals
2. To understand the extent to which social influence impact the buying behaviour.

Secondary objectives of the research study are:
1. To understand how purchase decisions are made out of FOMO.
2. To understand how FOMO affects the choice of buying products or services.
3. To understand whether there is any post-purchase remorse or satisfaction after buying the product or service out of FOMO and does that satisfaction or remorse is long lasting or ephemeral in nature.
4. Is there any post-purchase remorse or satisfaction when purchase decisions are made under FOMO and how long the satisfaction or remorse lasts does.

This research purpose of the study is descriptive. The primary data for the study is being collected through focus group discussions and in-depth interviews.

Customers from various cities of India are being considered for the study. In total, seven FGDs will be conducted with 56 respondents from the age group of 18 to 33 years, as it has been observed that FOMO is more prevalent in this age group (White, 2016). After conducting the FGDS, in-depth interviews will be conducted. These in-depth interviews with 10 industry experts will be conducted to gain insights about the different cues that marketer give in order to induce FOMO related purchase behaviour. This will help to develop a holistic view of research from buyers’ as well as from expert's perspective. The sample size is proposed taking into the consideration the time, economy and accessibility while maintaining the quality of insights simultaneously and avoiding redundancies (Rakow, 2011).

Qualitative Analysis along with certain descriptive statistical tools are being used for data analysis in order to generate results for interpretation.
ICMC Abstracts
The Child: A Content Creator and Entrepreneur in the Digital Age

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Academicians in children’s media such as Dafna Lemish and Radhika Parameswaran have stressed on the need for children’s direct participation in the creation of media content (Lemish, 2015) (Parameswaran, 2015). Fortunately, digital media – with its freedom and flexibility – has transformed children from passive consumers to active content creators and storytellers, disrupting the linear push communications traditionally offered by the gatekeepers of television (Chutter & Bains, 2012).

Screenagers of today are ecstatic to display their creativity and share their thoughts to the world, be it through video games and tech reviews (e.g. Ethan Gamer TV) or music videos (Matty B Raps) etc., as they easily adapt to the digital medium more so than their adult counterparts. In some cases, both parents and children have co-created digital content (e.g. James & Daniel’s Hashimoto’s Action Movie Kid) thereby increasing their bonding. The most successful of these online creators have become brands by themselves, raking in millions of eyeballs and crowning deals with media bigwigs and with some making it full-time careers on growing up (Emile Rosales’ Chuggaaconroy).

Such content not only helps its creators create content of their interest, understand their place in the world and make big money, but more importantly allows them to establish a one-on-one connect with millions of child viewers, who find in them similar-age role models for identification and inspiration.

In India, digital media is estimated to touch a superlative Rs.200 billion by 2020 (Kurmanath, 2016). Speaking of children’s media, although television continues to be the child’s primary destination for entertainment, there is undoubtedly an increasing sway among Indian children towards digital. Besides an increase in online viewing of popular children’s shows made originally for television, Indian children are consuming digital exclusive content streaming on video-sharing platforms like YouTube. A noteworthy example is ChuChu TV, an edutainment programme for preschoolers that is the most subscribed YouTube channel in India.

However, despite having a child population of over 472 million – the largest in the world (NIUA, 2016) – India is yet to find popular child content creators for the digital platform. There are a few upcoming vloggers who are attempting to fill this lacuna, such as 5-year-old Kyra, who reviews the latest toys on her YouTube channel Kyrascope (About Us: Kyrascope, n.d.). With more children like her exploring the digital medium, India too can foster the ambitious movement to create truly child-centred content that is made by and for children.

This research begins with a case for child participation in media content creation, reviewing the existing literature of academicians like Lemish, David Buckingham etc. It shall illustrate next through secondary analysis of popular child content creators of media around the world, examining their content’s appeal factors, audiences, and how they have emerged as brands. This shall be followed by a detailed investigation of select Indian counterparts, which may entail primary qualitative research. Lastly, the researcher shall gather opinions of children, media persons,
parents, teachers, and other relevant stakeholders to gauge the future potential of children’s participation and entrepreneurship as creators of media content.
Ever Expanding Media and Entertainment Basket in the Liberal Economy of India: A Case Of Zee Tv

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In less than a quarter of a century, there has been a phenomenal growth of the entertainment industry with the crutches of the Indian film industry. The aim of the paper is to narrate the story of the phenomenal growth and expansion of Zee TV, nationally and globally. With a very modest beginning, Zee TV was permitted to telecast the Hindi segment of Star TV. The story of Zee TV’s phenomenal expansion started within five years of its starting a ‘Hinglish’ channel for entertainment, for the starving urban middle class in the metro cities of India, especially Mumbai. The paper attempts to narrate and analyze the crumbling down of the government-controlled Doordarshan. The monopoly started withering under the pressure of the urban middle-class viewers who began to refrain watching Doordarshan and moved to Zee TV along with several other private channels, which telecasted from foreign soil to circumvent government laws. It also telecasted advertisements of Indian products and received payments in foreign currency.

In a makeshift arrangement, Zee parallely also started telecasting the news from Delhi, which was watched by select viewers as an alternate channel for news, now known as Zee News in several languages of India. To start with, the success of Zee lies in its heavy reliance on the Bombay film industry and entertainment segment by telecasting sequences of songs from films thus attracting viewers from the middle-class homes of India. In parallel, it was aided by technological innovations and lack of any regulatory provisions, Zee’s private satellite telecasted across India in various languages.

The research will bring out a historical analysis of the political lukewarm approach to broadcasting policy inconvenience with the information and broadcasting officials and the strong film industry lobby in the country.
India is a mobile-first country. Its smartphone user base stands at an estimated 350 Mn. This is expected to grow at a rapid pace making India one of the largest smartphone economies in the world by 2020. Smartphones (a.k.a. 2ndscreen) have instigated a new epoch of television/video consumption in India by transforming it into a personal media device.

Interactivity/2nd screen integrations have been an industry buzz word for the last few years. However, this domain has not seen much success and scale so far. We, at Sony Entertainment Television, believed in the massive untapped potential of the 2nd screen to enhance TV viewing experience for our viewers. In KBC season 9, we sensed the big opportunity to take our viewers on a never-before 2nd screen experience. The rest, as they say, is history.

Our objective is to create the biggest 2nd screen convergence experience by an Indian TV Broadcaster.

Over years the Brand KBC has enjoyed an inclusive and a positive space in common viewers' heart. It has always been a show which unifies family members across life-stages who play with the contestant on the hot-seat while watching the show. We debated the possibility of using 2nd screen technology to enable millions of viewers to “really” play-along with the contestant and Mr. Amitabh Bachchan in the comfort of their living rooms. With Reliance JIO as the partner, we developed a play-along experience which was integrated and synchronised with the show content. It allowed viewers to play “real-time" along with the contestant on the hot-seat. This was made available to all telecom subscribers via Jio-Chat app which was available for free download on IOS and Android platform. The game was designed in a manner that ensured increased engagement with both TV and phone users. As a tribute to the astounding success of play-along, a special finale week (“JIO KBC Play-along Special week”) for the play-along users was created and telecast between 30th Oct to 3rd Nov’ 2017. Ten players were selected from the millions of play-along users through the audition process for this special week.

The initiative was welcomed with unprecedented engagement levels. From approximately 200 Mn smartphone users in the Hindi speaking markets, 30 Mn registered for KBC play-along. These numbers dwarf all comparisons, not only in the Indian market but also in international markets. Nowhere in the world has there been a 2nd screen initiative and a response of this scale. In terms of engagement, record-setting 30 Mn users engaged for Play-along during the season with around 3.5 Mn users playing-along per episode on an average. Additionally, we also received 170 Mn responses to Jio Ghar Baithey Jeeto Jackpot contest which is the highest response across all seasons of KBC so far. KBC season 9 became the highest rated non-fiction show for 2017 as per BARC ratings (3.1 TVR) and also earned the honour of being the biggest sponsorship deal for any TV show in 2017. This innovation has proved our team's belief that the two screens need not
necessarily compete with each other, in fact, the screen in hand can be used to enhance the viewing experience of the screen on the wall.
A Study on the Role Of TV in Social Marketing: A Case Study on Worldwide Campaigns Formed of WHO Moto

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The present study focuses on the role of TV in social campaigns activity expansion and the campaigns' influence on social health development, aiming to propose a pattern in Iran's social marketing design. Since the establishment of the WHO, we have witnessed the action of naming special days and weeks for health-related topics, which endanger individuals' health, as a notable fact in modern life. On the other hand, looking at health-based active centers, supervised by WHO in 150 countries, establishing health-based campaigns is an essential strategy towards health improvement and preventing different diseases in society; campaigns which utilized the TV as a communicational strategy in expanding their activities and attracting audiences. Health-based campaigns, as a sign of social marketing and using elements such as excitement, like mutual emotions and relations, have a notable role in health education and the reflection of their activities on TV can reduce individual and social health costs, as a result of the vast amount of audience.
Understanding of Television Viewership and Revenue Share: A Comparative Study on Kannada News Channels

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In the past one decade, Kannada news and infotainment space have seen a major transformation with the launch of Kannada 24X7 news channels. This phenomena of news channels launch has changed the news scenario and media market strategy in Karnataka. While the state is still witnessing the launch of new news channels almost every year, the truth is that most of them are bleeding in terms of profitability and are trying their best to economise their operations as well as create new ways of revenue generation. Due to the overflow of news channels, the viewership has been comparatively distracting every six moments. This paper will elaborate how viewership has shaped up for different channels and over different periods. The paper will analyse the increase of viewership and revenue growth over the duration of two benchmark years from 2016 to 2017.
Children’s Television in India Pre-Liberalization: When National Network Doordarshan was the Indian Child’s Sole Companion

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The objective of the study is to examine children’s television programming created by Doordarshan, India’s largest public service broadcaster, right from its inception as an experimental telecast from 1959 to 1993, the year of economic liberalization within the country. Indigenous children’s programmes on private channels today such as Chhota Bheem, Mighty Raju and Motu Patlu are highly popular, however, they tend to have a lot more entertainment quotient than educational. Some edutainment channels like Discovery Kids and ZeeQ cropped up (ZeeQ has stopped airing on television) but being private channels whose revenue stream is mainly advertisers, they struggle to survive purely on their educational fare, which has a relatively lower viewership, unless they too include a share of entertainment programmes (like Banbudh aur Budbak on ZeeQ). Much of the programming today comprises animated shows, which are a better bet for advertisers and are deemed to have ‘a longer shelf life’ as per industry professionals.

Edutainment and live-action programming are still essential for children, and a free-to-air channel like Doordarshan, being a free-to-air channel with widespread reach and resources, has tremendous scope to fill up this space. FICCI reports reveal future prospects of launching a DD Kids channel but little development has taken place. Also, no child today looks forward to expecting children’s content on a channel like Doordarshan because of its laggardness in evolving its content.

This study, by delineating the history of children’s television content on Doordarshan through interviews with industry people and archival material accessible, shall reveal that the channel had some wonderful and original edutainment and live action programming for children in the past. It will also establish that Doordarshan was a pioneer of sorts, airing the first indigenous animated children’s show back in the 1980s. Doordarshan, once the child’s sole companion, can become a name in children’s genre even today provided it has the will and learns from its mistakes of the past, which this study shall also highlight. The insights shall be useful in planning the launch of DD Kids, Doordarshan’s upcoming channel for kids which has been in the talks for the past few years.

Secondly, there is a lack of academic interest towards children’s media in general, and children’s television in particular except a handful of academicians like Binod C. Agrawal, Ruchi Jaggi and Achyut Vaze. There is also a dearth of existing literature on Indian children’s programming of the early times. Conversely, countries like USA, Canada etc. where children’s television is far more advanced to show an increased participation of the academic community through media advocacy groups such as Common Sense Media, university-level programmes on Children’s Studies (offered by institutes like Centennial College, Canada and Rutgers University, USA) and various children’s media-centric journals (Journal of Children and Media, Childhood). Indian academic community must realize that their participation could potentially elevate the quality of Indian children’s content in future, and this study aspires to generate further academic interest towards the subject.
Television as a mass medium has an insightful impact on society. Television plays a pivotal role in the development of a society directly by affecting the mindset and thereby altering the behavior of human beings. This has been widely researched across the globe. Television has become a part of our lives where it is not just a mere time pass activity for women folk but has encapsulated the whole family structure towards the viewing of the same. The word development in its broadest sense in the context of India refers to rural development (Singh Katar, 1998). Rural development gives imputes to the economic transformation and has played an important role in India's independence where much trust is been given to upliftment of rural economy. Television has contributed much to the rural development by acting as a catalyst for social change (Thomas, 1998). This paper looks at the role of TV in the socio-economic progress of women in rural areas of Mysore district of Karnataka. The present study attempts to analyze the influence of various factors of the rural lifestyle in shaping TV viewing. The paper aims to also study the role played by the television in the overall development of the women in the said area. The study is based on primary data, collected from 80 respondents with the help of a close-ended questionnaire. Non-Probability Sampling technique has been used to select the sample. This study quantitatively describes the role of television in attributing the development of rural women including decision making, participation in economic activities, the perception of gender and the status of women in the study area. The study positively discusses the impact of television social, economic, and various aspects related to the same.
Relationship Between Storytelling and Brand Retention with Special Reference to Duration of Commercials

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Storytelling has always been a crucial creative format for conveying brand message effectively to the target audience. Essentially because stories have an exceptional ability to engage the audience and also leave a lasting impression. Though there is some research on the ability of brand elements influencing customer attitudes through storytelling, yet marketers also try to influence behaviour by adding elements of storytelling that demand realism, conciseness, reversal, humour, and personal relevance.

However, despite recent advances, there is limited research on how much should be the duration of storytelling in a commercial. Given the current competitive context, it is critical to understand if the length of storytelling has any impact on the ability to retain the brand. Our study aims at understanding the relationship that may exist between storytelling and Brand Retention. The objective is to validate if the story is more effective or the brand. The outcome will be significant from a managerial perspective as it endeavours to establish how the duration of content in a story can be effectively leveraged to build and reinforce a positive brand recall on the digital platform.
Privacy of consumers is a matter of huge concern and continues to be a national debate. Corporates and multinational companies nationally and internationally, approach consumer privacy in terms of economic value. Increasingly, the data that is collected from consumers are stored in databanks created by both private (Google, Facebook, Twitter) and public entities (Trai, Government sites). Consumer’s database once collected can be used for a variety of purposes like mismanagement of personal information, data breaches, and data leaks to name a few.

Trying to find a balance between the right to privacy and positive economic growth, the purpose of the paper is to examine the definition of consumer privacy that is evolving through public opinion and legal framework on one hand and consumer privacy legislation that can also enable positive marketing growth on the other. This study also seeks to examine the present legal state of consumer privacy in India and attempts to understand the gap between policy and implementation of policy. Privacy and content-specific (personalization of) information are two sides of a coin. An effort to call for a coherent rationale and practical guidelines for consumer self-protection, self-regulation, and legislation is made in this paper.

In the absence of regulation or comprehensive disclosure or the consent of the consumer, there is a massive tracking of consumer data. The major limitation of consumer privacy is the fact that big companies are conveniently getting away with data storages and sharing. If consumers are convinced by the marketers and advertisers that an intelligent use of their data could be traded for better deals and tangible benefits, it would build a factor of trust among consumers. The dichotomy between consumer privacy and corporate interests have led to a heightened concern by advocacy groups, data protectors, activists, government, and regulators. Collection, use, and sharing of data by firms is a matter of serious concern and warrants stringent regulatory guidelines. A long way to go before something concrete comes up.
A Study on Factors Affecting Public Opinion Towards Advertising of Hospitality Industry in Central India

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Hospitality in its truest sense focuses on the concept of visitors and guests. It broadly emphasizes goodwill, entertainment, and reception of the visitors (Oxford). The word hospitality is derived from hospice (nursing home), a medieval house of rest for travellers and pilgrims. Hospitality includes a wide spectrum of activities such as dining, lodging, entertainment, events, cruises and other crucial components of tourism. The industry focuses on customer satisfaction and thrives on the principle of loyal and repetitive customers.

One of the most grown sectors in the service sector of Central India is hospitality. Central India is known for its unique cuisines and flavours, which are popular across the nation. Today, Central India also has created a benchmark in the hospitality industry when compared to other nearby states. It has renowned food chains, malls, local food market, outlets of international players from every segment and they enjoy high reputation in the market.

The hospitality sector in Central India can be split into two groups: the commercial sector and the catering sector. The commercial sector includes hotels, restaurants, pubs, and clubs including prominent international brands such as Pizza Hut and McDonald's and contract catering companies, which are found in schools, colleges, hospitals and many other types of businesses.

As more and more nations continue to explore India for business and recreational purpose, the hospitality industry is witnessing new opportunities every day. Though economic slowdown has resulted in low occupancy, the sector is still expected to show healthy prospects compared to global markets. Besides this, the Government of India and the Ministry of Tourism have contributed significantly to the growth and development of the industry by providing various policy measures, tax incentives, and infrastructural support.

The Hospitality industry is the field where the name of business branding is a must. Branding gives social awareness to the business and that is very necessary. Many prominent journals and magazines have also highlighted the fact that advertising is essential for the hospitality sector. Advertisements of the hospitality sector are aimed at both commercial and relation building aspect.

The purpose of the present study is to contribute to the understanding of public opinion towards advertising of hospitality industry in Central India and to identify the factors influencing them. Hospitality sector, in general, advertises heavily towards customers, hence the study will be beneficial to both industry and the customers.

The objective of this study is to identify the factors that influence public opinion towards advertising of hospitality industry from a customer’s point of view in Central India.

This research study is descriptive. Questionnaires were applied to measure the public opinion towards advertising of hospitality industry. The respondents were shown print (newspaper advertisements) and radio advertisements of all the brands who have been consistently advertising in more than one media.

The primary data for the study was collected with the help of a validated scale developed by Pollay and Mittal (1993). The scale has seven factors which were measured using a total of 27 items. They include product information (3 items), social image information (3 items), hedonic amusement (3 items), good for economy (3 items), fostering materialism (4 items), corrupting
values (2 items), and falsity/no sense (3 items) and other items which measure distal constructs. The responses were measured with 5-place agree-disagree scales.

The data was collected after showing respondents advertisements of three prominent hospitality brands in Central India- Sayaji Hotels, Fortune Landmark, and Shreemaya. Customers from various cities of Central India were considered for the study. The researcher was present on the spot to clarify the doubts regarding any question. In total 380 responses were considered for the study.

Factor Analysis along with other tools of descriptive statistics was used for data analysis in order to generate results for interpretation.

The research study yielded seven factors with respect to public opinion towards advertisements of hospitality industry in Central India-

- The first factor generated is the ‘Advertisement Likeability’, which in simple words reflects the fact that the advertisement has been well received by the target audience and the audience holds a favourable view towards the advertisement.
- The second factor generated is the ‘Influencing Effect’. Influencing effects basically focus on the cognitive thought process initiated by the advertisement with context to the purchase intention and change in attitude.
- The third factor ‘Advertising Necessity’ highlights the fact that for the business to thrive, it is very important to advertise. For an industry that is furiously competitive, there are very high requirements from brands.
- The fourth factor ‘Advertisement Assurance’ deals with a very critical component of hospitality advertisements, that is presenting the actual picture in the advertisements. A common attribute seen in advertisements is the use of fake visual, be it of features, properties, amenities, or service teams. Unethical use of promotional tactics such as zero cancellation charges, free breakfast, and complementary services also come under this factor. The price shown is also altered many a time or include hidden charges.
- The fifth factor ‘Advertisement Impact’ considers the fact whether the advertisement is able to achieve the desired objective it had intended. The common objective for most of the advertisements of hospitality sector is generally the change in perception or the action of purchase.
- The sixth factor ‘Lifestyle Compatibility’ focuses on the fact, whether the advertisement is in sync with the lifestyle of the targeted audience. This factor is important as many times the audience is shown features which not are beyond their understanding but also do not appeal their lifestyle.
- The last and the seventh factor is the ‘Misleading Effect’. To mislead in advertising can be anything from fake/ incorrect information, features or promises that have unethical terms and conditions attached to them. This can include both visual deception as commonly seen in fairness cream advertisements, as well as in content.
An Empirical Analysis of Emotional Quotient and Reactions Towards Internet Advertisements

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Emotion has been shown to play an important role in advertisements and many advertisers agreed that it's easier to sell a brand through emotional connects. Emotional response has received an increased attention since researchers demonstrated its major influence on attitude towards advertisements. During the review of the literature, it has been observed that a number of studies have been conducted on emotional quotient towards advertisements in different media, but no such study has been conducted for Internet advertisements. While seeing the popularity and acceptability of Internet advertising in the present scenario in India, the present research was set out in order to evaluate the Emotional Quotient and Reaction to Internet advertisements.

The research attempts find out whether Emotional Quotient and related reactions significant to Internet ads? If yes, what is the first instinct generated as the outcome of positive and negative appeals based Internet ads?

This research was a combination of qualitative and quantitative approach carried out in different phases. Ten Internet advertisements (banner ads) on insurance products were shown via PowerPoint presentation to 43 postgraduate students. Shown advertisements were analyzed on the positive and negative typology of emotional appeal. Two positive and two negative ads were shortlisted on the basis of ranking for further analysis.

The standard scales of Emotional Quotient (EQ) and Reaction Profile developed by Wells (1964a) have been considered as base tool and it was revised for Internet advertisements as per the suggestions of the advertising experts. Both the scales were originally designed to test Emotional Quotient and reactions of print advertisements and in terms of characteristics, the web-based form of communication (Banner ads) appears to be the most similar to print. Internal consistency reliability of revised tools was measured. In the next phase, selected advertisements were shown to a sample of 350 Internet users who were approached on a random basis. They have been asked to respond to all the four Internet advertisements on both scales. Respondents were also asked to provide the first instinct generated to their mind while looking at the positive and negative ads. In the next phase, the content analysis for both the positive and negative advertisements was carried out and a perceptual factor model was proposed.

From the analysis, it was observed that the EQ level of positive as well as negative ads was high. In case of reaction factors, the positive ads were found to be highly attractive and their vitality was also high in comparison to negative ads. In terms of meaningfulness, both positive and negative ads were found to be meaningful. Researchers, those who want to study the new aspects and parameters of Internet advertising can consider this as a small step for further research. The scope of study can also be extended using demographics of respondents.
Product Placement in Films - Easing the Tensions Between the Filmmakers and the Advertisers

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Ample number of studies and research has highlighted the benefits of product placement in motion pictures. For the films as well, it’s an advantageous situation as it offsets the cost of the film in return for a mention in a premeditated and inconspicuous manner. Product placements in Bollywood too have been used as a medium since the 1970s for promoting brand awareness among the masses. Hence, producers are more than willing to accommodate brands. However, previous studies have also shown that a film's narrative has been affected by either the number of placements or the way brands have been placed. As for the advertisers it's difficult to imagine the integration at the pre-production stage as envisaged by the filmmakers. This has created a natural conflict between the advertisers and the producers. Thus, this study attempts to present the current practices regarding in-film placements, issues that the agencies, filmmakers and marketers raise and how they circumnavigate these issues through exploratory research technique. Eight interviews were conducted in total with the intention of obtaining representation from different stakeholders such as agencies, production houses, filmmakers and studios who play an important role in the product placement process. Additionally, through discourse analysis from in-depth interviews of experienced professionals, we map the process of product placements carried out in Indian cinema across three stages – during filmmaking, pre-production production and post-production. This research paper addresses the various conflicts occurring at these stages and approaches to mitigate the same effectively. It covers the responsibilities of different stakeholders and the importance of stakeholder management while carrying out successful product placements. Further, implications of technology with regard to film placements in future are discussed.
Indian elections 2014 have proved to be the benchmark, setting the stage for future political campaigning in India. Subsequently, the country has witnessed a sharp rise in the use of digital media for political marketing and reaching out to the citizens in state elections.

This study aims to understand how digital media has become an extended version of political campaigns and further market party agenda to attract youth towards their ideology. The study would also help to identify the political objectives achieved through digital marketing.

The research is based upon survey questionnaire and content analysis of a few digital media platforms hosting such electoral content for elections 2017 to be held in the state of Gujarat, India. The survey sample included 120 youth from different walks of life and included research questions to fulfill the following research objectives:

- Identify digital media tools most prevalent in political marketing and their effectiveness in targeting youth online
- Understand how digital media influences political marketing
- Identify and assess the political objectives achieved through digital media
Influencer Marketing Landscape of India

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With more than 450 Million users, India ranks second after China in Internet usage. In India, the Internet is blurring the boundaries between metros and small towns. Markets are expanding and empowering the consumers who, while sitting in the remotest corners can buy or sell stuff online.

This transitional phase in marketing and advertising has given companies a wide sphere to compete in. Marketers are bending rules and pushing boundaries with new and creative ways to connect with their audience. It is much more than just an ad today. Huge amounts are spent on reaching people over various mediums to appeal to the ‘screenagers’ of today. Content is the king and new media is where the attention is. From a meagre 1-2%, digital budgets have shot up to 30% with marketers using every possible way to attract eyeballs.

With new media leading the way, the new digital/social media platforms have become a breeding ground for consumer-generated content which is being generated by a few and shared by many. What draws brands’ attention is the raw virality of the content and the influencing power of the ones creating it. This leads to the birth of influencer marketing which is an aspect of the new media approach. It focuses on using key leaders in the fields to help drive the brand's message with better effectiveness. Highly targeted posts at relatively lower costs with ease of production are some of the benefits of influencer marketing.

Content creators have become digital celebrities who leverage their clout score to the brands’ benefit through a mutually beneficial activity. Also, brands have started raising influencer armies of their own to create brand evangelists who can cater to every segment of their target audience.

The objective of this research is to study the influencer marketing landscape in India and its impact on consumers, influencers and marketers across various industries. The research will focus on analyzing the impact of various influencer marketing approaches (e.g. textual blogs, videos and Facebook posts) across age groups and industries (Quantitative-online surveys), understanding the consumer perspective and motivation behind following an influencer (Qualitative-personal interviews) and try to get a realistic perspective from influencers and marketers alike and their approach(Qualitative- personal interviews).

Through this research we want to study influencer marketing scenario in India and ultimately provide a realistic understanding to business owners for effective use of influencer marketing, develop a model to invest in influencer marketing, and understand the consumer psyche in following an influencer.
Loud Whispers of Sex in Condom Advertising

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Advertising is about communicating rational persuasive messages that impress upon the subconscious mind of a viewer, which galvanizes them to give consideration to the product and make purchases. This study focuses on the impact of condom advertisements on its viewers by focusing on two different kinds of appeals that they use, namely fear and sex. Advertisers use these appeals to attract attention, change consumer’s conception of the product and to affect them emotionally.

Studies have shown that use of sex appeal creates a favourable attitude towards the advertisement and leads to greater purchase intention but does not work in favour of the brand attitude and is shown to be interfering with the message being comprehended in the viewer’s mind. Moreover, various researches have also proved that using fear appeal increases the consumers’ interest and thus, increases the recall of an advertisement. Use of fear appeals in condom advertisements influences the users’ perception of protection thereby, providing an unadulterated and relevant understanding of the product’s usage in the viewer’s mind.

This paper also traces the changing trends of condom advertisements in India, which has seen some major shifts in recent years. Nirodh(meaning protection), the first condom brand in India, was promoted through mainstream mass media as well as outdoor displays and print media which bore messages like: “Kabhi bhulein na (never forget) condom Suraksha de (condom gives you protection from) anchaha garbh (unwanted pregnancy), yaun rogon (STDs) and HIV/AIDS”. Presently, companies like Mankind Pharma endorse condoms using billboard advertisement which have slogans like “khelo magar pyar se”(Play! But with love) during Navratri which was banned in Gujarat recently as it was termed offensive and hurting religious sentiments. Finally, this study concludes by comparing the effectiveness of Fear Appeal over Sex Appeal in condom advertisements.

This study aims to understand the present environment of condom advertisements in India; analyze which appeal works best for condom advertising among the demographics of India in young adults; understand the trajectory and upcoming trends of condom advertising; and explore appropriate and effective content for condom advertisements in India.

This is an exploratory and comparative research to understand the use of both fear and sex appeal in condom advertising. An online survey was conducted from four different states (Delhi, Gujarat, Rajasthan, Maharashtra) from different age groups from various sectors to have a comprehensive approach to understanding eclectic perspectives on condom advertisements. Findings from various authentic sources and latest datasets were used to understand the subtleties and intricacies of the issue.

The findings of the research revealed that 72% subjects when exposed to advertisements with fear appeal understood the purpose of the product and received the message with clarity that condoms are used for protection against unwanted pregnancy and STDs, whereas the advertisements with
the sex appeal were overwhelming and caught the attention of the viewer alone. The message regarding the primary objective of the product i.e. protection was found to be eluding.
The sagacious said “if your conduct is determined solely by considerations of profit you will arouse great resentment” and “Competition is not only the basis of protection to the consumer, but is the incentive to progress”. Quoting two everlasting proverbs of the most responsible profession of the millennium. Yes, talking about media.

The most happening industry in the globe and India is not an exception. Trillion dollars have been pumped in this industry. And almost all big industry houses of this nation have somehow involved in media, somebody directly and someone indirectly. Million dollars are coming as Return on Investment but unfortunately the main end users read “consumers” still are deprived. They are somewhere only used just an instrument of extracting profits. Circulation, Television Rating Points else Hits and Clicks become the only mission and vision of the proprietor, no social responsibility or corporate social responsibility is performed whatsoever.

CSR focuses on the idea that a business has social obligation above and beyond making profit. CSR is the enduring pledge to behave ethically and contribute to the economic and social development of the nation especially when the industry deals with media, the fourth pillar of democracy.

In reality the situation is just reversed especially in the media sector. According to the recent report published by German development aid agency Deutsche Gesellschaft für Internationale Zusammenarbeit (GiZ) in association with the Indian Institute of Corporate Affairs (IICA), Indian businesses spend an average of 1.4% of profits after tax (PAT) as CSR. The report further says that media sector earmarked only 0.4% of profits for CSR initiatives, followed by IT (0.5%) and financial (0.6%) sectors.

The paper here will try to identify the twinge of the consumers in media industry. There is no CSR; consumers are only dispossessed, embittered and used as an instrument of extracting profit.
Twitter has emerged as one of the most influential microblogging platforms of social media. Microblogging, a new form of communication in which users can describe things of interest and express attitudes in few words, enables the creation of customer experiences around a specific brand, its products, services and reputation.

In this paper, we examine 25 companies from different sectors, and analyze their use of Twitter for strengthening their brand and customer loyalty.

We plan to study the relationship between the quantifiable brand value of a particular brand and its Twitter presence. Firms mostly use Twitter to provide customers with a platform to express their feelings, feedback or ask questions but in several instances valuable content and business improvement ideas are obtained through Twitter. A qualitative study approach is employed to examine companies’ presence on Twitter, considering its effect on the brand value. The study will also attempt to identify sector or industry specific trends in Twitter usage.

This study will demonstrate best practices in social media use for strengthening the brand and help brand managers understand the most effective way of handling social media for achieving desired objectives. It will also highlight the importance of Twitter within the social media brand promotion strategy of firms.
Classification of Media Vehicles in the Digital World

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A general term that is being used is ‘digital media’ or ‘new media’. This is similar to bunching all print media vehicles that appear every day as ‘dailies’, whereas it is well known that newspapers, business dailies, tabloids are all very different from each other. The article attempts to classify digital media vehicles based on a number of factors. There are generally three types of media online which are display, search and permitted push, each with multiple media vehicles. The article discusses the various media vehicles under the three types of media online.
Selfies and the Self: A Study of Digital Self-Representation among Young Adults on Social Media

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Selfies are the contemporary digital self-portraits. The definition of a selfie is, “a photograph that one has taken of oneself, typically one taken with a smartphone or a webcam and uploaded on social media” (https://en.oxforddictionaries.com/definition/selfie, 2013). Selfie has become a ubiquitous phenomenon especially among young adults in the age of smartphones and social media. This study explores how young adults present and project themselves and discover their identities through Selfies. Focus group discussions conducted with young men and women in the age group 18 to 25, investigate the aesthetics of selfies. This study also analyses youth behaviour of taking and consuming selfies on social media as part of an omnipresent visual culture. Selfies are typically accompanied by hashtags or a caption which describe the picture or state of mind of the subject when the picture was taken. The study attempts to understand the different types of selfies – the good and a bad selfie, the ‘cool’ and ‘likable’ postures, facial expressions, filters, angles, backgrounds among others. The ideas of ideal beauty, body image and gendered notions of self tend to dominate the visualization of a ‘good selfie’. People tend to follow and get influenced by the sense of dressing and style of taking pictures of celebrities and fashion bloggers, as social media decreases the digital distance between them. People scrutinize each stage of selfies, from taking to uploading them on social media. This is followed by the way they are consumed by their peers thus making them increasingly aware of their face and body.

There were some notable gender differences in the way selfies are produced and consumed. Women were more critical of their own selfies when compared to men and tend to spend more time taking selfies. Additionally, posting intimate selfies on social media by young women was considered problematic by other women who consume them. Self-worth and confidence increase when people get likes and comments on selfies and followers on Facebook and Instagram. Therefore, amidst peer pressure and the need of social appreciation, people objectify themselves in selfies to be consumed by others in a certain desirable way.
Analytical Study of Effects of Digital Marketing tools in Book Promotion

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Book Marketing is communicating using different promotion tools about the book by the authors, publishers or advertising agency to the general public and making sure that the readers are made available with the book.

Digital Marketing means marketing through the medium of SMS, MMS, display advertising, social media marketing, search engine marketing and all the other forms of digital media. It does not restrict only to the use of the Internet for the promotion and selling.

Readers in India spend the highest time in reading i.e., 10 hours and 42 minutes per week (source: NOP World Culture Score Index). It seems that India has a great market for the authors but maybe the publishers are unable to grab most of it. From the growing popularity of books and from the NOP score index, it can be concluded that readers wait for a new book as desperately as audience wait for a movie.

But the difference comes when marketing comes into the picture. According to Indian Express, the promotions of movies like the biopic of Sachin Tendulkar is done aggressively while Sameer Kamat (author of Beyond The MBA Hype) writes in his blog that books spread majorly due to the Internet and word of mouth. Thus books should also be marketed in a way that connects to readers and eventually increases awareness about the new launch in the market.

Book Marketing is becoming easy due to the evolution of technology but it is still difficult to be heard above all the noises. Authors have started engaging with readers using their online platforms and blogging about their work related to their writing. Digital Marketing actually becomes cost-effective and easy to reach to the consumer. Shouldn’t authors go for something more creative and innovative to promote their books?

Publication houses are engaging in various tactics on different digital platforms to increase awareness, build consumer engagement and brand equity which eventually leads to increase in sales. This paper aims to assess the effect of Digital Marketing on the consumer engagement which yields higher sales. The data is drawn from primary and secondary sources.

This paper is useful to book publishers, management students, and academicians for further research.
“We’re not in the city, it’s different here…”

Women as Everyday Hindi Film Consumers in Narwal Village

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My research is on women in Narwal village (near Kanpur, Uttar Pradesh) in India and their consumption of contemporary Hindi film. It focuses on understanding this group of consumers and the socio-economic challenges that they face, including interference from men, social restrictions, and lack of financial independence. It highlights their preferences in Hindi films and the ways of film distribution and consumption in villages. In what ways are women in Narwal consuming Hindi films (Internet, mobile technology, etc.)? What meanings do these women take from their consumption of Hindi films? In other words, what are the social associations between Hindi films and its women consumers in Narwal? And what role do social factors such as gender, age, traditions and family-setup, among others, play in their relationship with the film and its consumption?

Based on ethnographic data through four months of fieldwork, this study examines not only the ‘act of consumption’, but also the ‘context of consumption’. A need for a de-westernised point of view, set in the contemporary period (2016), on women as film consumers in a village in Uttar Pradesh in India, is what made this topic worthy of scholarly attention, as previous studies have either ignored the rural as film media consumers (especially women), dealt with it in a superficial and caricatured way such as in Pfleiderer (1985), among several others, or have been far and few, spanning over decades. Contemporary film for the purpose of this research refers to the mainstream commercial Hindi cinema. I refer to ‘Bollywood’ and ‘contemporary Hindi film’ as interchangeable terms for the purpose of this study.
Film Critics: Opinion Leaders or Marketing Tools

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Main-stream cinema is probably the most commercial form of art. These films are produced, distributed and released for public distribution chiefly for the purpose of profit. The money involved ensures great marketing budgets and novel methods as well. On the other hand, though it is inherently an art form, it is criticized and appreciated as well. Thus giving rise to a new set of professionals called the film critics. Considered to be the experts in their field, their acceptance and dismissal are taken to be of prime importance.

The present research primarily looks into the realm if the critics affect the commercial aspect of the cinema art. If yes, how, and to what extent. How does the criticism affect the marketing and commercial success of a film? Are critics sort of opinion leaders? Can they bring about a social change by reviewing one type of films over another?

With the help of a survey conducted amongst the film going audience of Delhi, it was found that critics were one of the prime reasons for people choosing to watch a film. Few critics had a huge loyal fan following and were even more popular than the filmmakers while some media platforms had far more credibility than others while seeking opinions.
Analyzing the Effect of Digital Marketing on Promotion of the Movie ‘Bahubali – The Beginning’

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Digital Marketing is a broad term that refers to different promotional techniques deployed to reach customers via digital technologies. The application of Digital Marketing is spread across different forms of products, services and experiences.

Digital Marketing is one of the key marketing media used by major product and service brands of India. Bollywood is not an exception to this trend. Out of the total expenditure in Bollywood films, 30% is spent on marketing out of which 15% is spent on digital marketing.[1]

In 2015, ‘Bahubali the beginning’ movie was released in India and eventually worldwide. The movie made it to the top 10 highest grossing Hindi films.[2] The total marketing expenditure of the movie was ₹10 crore.[3]

The movie ‘Bahubali the beginning’ is considered to be one of the best marketed movies of Hindi cinema. This paper aims to analyse the effect of pre-release and post-release Digital Marketing strategies of the movie Bahubali and its effects on factors like Consumer Perception, Consumer Engagement and box office collection of the movie, through primary and secondary research. This paper will be useful for Digital Marketing students, academicians of advertising and social media firms.
Understanding Rise of Augmented Reality Based Apps Post PokemonGo

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Augmented Reality has become one of the most promising technological interfaces for video and online gaming. It allows the user to experience virtual ambience by integrating it with the real-life environment that s/he is living in. One of the recent innovative usages of AR (henceforth used in abbreviation instead of Augmented Reality) was PokemonGo App which took the users and industry players by storm. The reason for its success could be attributed to the huge user base and the convenient usage of technology. Since then, there has been a rise in the number of applications that have started using AR as a base to support their functions.

This paper tries to understand the popularity of AR-enabled apps post-PokemonGo using content analysis. The study includes the android and the apple app stores (Indian versions) to get an inductive understanding of the applications that are being looked at and have an objective understanding of these apps. Also, the paper looks at the possible functions of AR that can lead to increased consumer consumption, allowing an understanding of the scope of AR in the Indian market of the media industry.
Candy Crush - Entertainment Factor for Women

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The media and entertainment industry (M&E) in India comprises of diverse sectors, such as television, print, and films. It also includes other streams like radio, music, OOH, animation, gaming and visual effects (VFX), besides Internet advertising. This is an industry that has multiple opportunities for manifold growth and is reflected in the escalating revenues, employment etc.

The M&E industry, over the last decade or so, has been compelled to reinvent itself due to discontinuous disruptions triggered by increasing digitalization and advanced Internet penetration and reach. Digital transformation is enhancing its pervasiveness across the globe and simultaneously the competition is also getting fiercer.

People seem to be gravitating more strongly towards the ‘mobile world’ that is powered by the Internet, as a key platform for their entertainment. The proliferation in the number of games on App stores is already significant and seems likely to explode even further. In the prevailing situation, the achievement of the diverse companies who are developing mobile games are administered through an enormous number of people downloading the games and the intensifying profits charts are visible over the Google Play store.

Our paper relies on primary and secondary research. For the former, we are conducting online/offline surveys to understand/investigate the increasing phenomenon of a large proportion of Indian female citizens (working/non-working) being ‘addicted’ to the Candy crush Mobile game.

The exploration is to understand the sociological and other factors that have led to this target audience to find this App-based game, as a source of entertainment and/or other needs/wants.
Decoding the Digital ‘Jalebi’: A Case Study of an Indian Word Game

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Within a relatively short lifespan of less than 50 years, digital games have established themselves as a major fragment of the culture and the creative industry across most of the developed world. In its short history, video games ($91 billion) surpassed the over 100-year-old film industry ($88 billion) in terms of worldwide revenue. In India, it has shown a startling growth only recently. The number of companies creating digital games increased by 800% between 2010 (25 companies) and 2015 (200 companies). (However, India’s share in the pie of the global video games market-size remains minuscule.) No doubt, the growth is riding on the smartphone and the telecommunication revolution as most of these companies are ‘indie’ game developers creating games and apps for the mobile platform.

Interviews by the author with several of these game creators revealed that most of the content being produced by these 250 odd companies are targeted not towards the Indians but towards the western consumers. Reason: better monetization. The only ‘genre’ on Google’s Play Store or Apple’s App Store that were able to make some money in India happened to be the online card games. However, one company decided to break away from the pattern and come up with a word game for Indians, in multiple Indian vernacular languages. Result: the game generated an immense response and went on to be featured as the top ranking game in the free category within days of its launch in August 2016 on Google Play. By now, it has evolved into what the company is promoting as India's first game centre - an ‘adda’.

Guided by the broader research enquiries that include questions of creative decision making, production process, work culture, market forces and other techno-social/political determinants, this case study investigated what it takes to be a popular and successful digital game in India. The study also sought to investigate how an Indian game company worked out challenges like catering to audiences with slow and unreliable Internet connectivity, linguistic diversity and lack of enough audience/consumer research among others. Other dimensions of enquiry included analysis of the conceptualisation of the game, design, marketing, monetisation mechanism, competition, and sustenance. Information gathered from interviews with the creators of the game was substantiated by app analytics that includes engagement metrics, like the number of sessions, active devices, and retention.

The study helped verify that there are huge demand and supply gaps in the digital games market that are waiting to be filled up with games that cater to the diverse, rich, indigenous sensibilities and requirements while also setting up the stage for development and better acceptance of serious or applied gaming in India.
When Blue whale turns in to killer whale

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In the fifth revised edition of Diagnostic and Statistical Manual for Mental Disorders (DSM-5) the American Psychiatric Association (APA) proposed the inclusion of Internet Gaming Disorder (IGD). Internet addiction has been termed as a major 21st-century epidemic by various researchers. In the last decade, addiction of the Internet has been gaining increasing scientific recognition as a behavioural problem. Various studies have found Internet addiction to be similar to substance-related addictions.

Since the mid-1990s Internet became a popular phenomenon among its early users. Internet addiction today has been identified as a legitimate psychological disorder with significant implications for an individual’s emotional, cognitive, and social development. Gaming today has seen rapid development since 1940 when the traditional game of Nim was computerized. The world then saw the coming of Mario which was played on television to counter strike and IGI which were played on the computer to Farmville on Facebook.

In the midst of the technology development of gaming fast gamers shifted to PlayStation for better feel and experience. And with the arrival of Android technology and affordable mobile, the gaming experience has changed for the gamer's convenience.

The addiction that these games put on the young gamers is worth noticing. Recently, the deaths of children playing The Blue Whale came into light and shocked the community at large. It has been reported and observed that a popular social media game The Blue Whale may be a threat to the safety of children. The origins of the Blue Whale Challenge can be traced to Russia and has been described as a ‘suicide game’. The game asks its participant to complete a series of tasks, ends with the final challenge for participants to take their own lives. Blue Whale has been going viral around the world. News of this deadly game has reached beyond Europe to Australia, the United States and South Africa, and now the Indian sub-continent.

While an estimated 130 plus teenagers have been reported dead as a consequence of the deadly game worldwide, no actual deaths have been linked to it. The Blue Whale game has shown that there is a greater need for digital literacy among parents, falling under the encompassing term called ‘media literacy'. It reminds us that moral panic and public anxiety can lead to the building up and boost children's resilience to inappropriate content online.

Schools are now running awareness campaigns on the Blue Whale game. Though the experts have disputed the existence of the game, which is said to lead youngsters through a series of macabre tasks, culminating in them killing themselves. The government has requested social media giants such as Facebook, Instagram, WhatsApp and Google remove alleged links to the Blue Whale
game. The present paper will look into how The Blue Whale challenge has affected the young and how well are we prepared for a killer platform like Blue Whale.
Using Gamification in an MBA Classroom To Engage Gen Y Learners

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The Generation Y, also known as Millennials (Bolton et al., 2003), consists of people born roughly between 1982 and 2003 (Short & Reeves, 2009). They have grown in a high-tech environment characterized by the Internet, high-definition television and very sophisticated video games. Presky (2001) terms them as “digital natives.” Not surprisingly, Riecke-Gonzales (2015) calls this generation as the “attention deficit generation”. No wonder, the traditional lecture method has failed in engaging the Gen Y learners (Malliaris & Guder, 2015).

In fact, academics in business schools have, over the years, come out with a large variety of pedagogical innovations in order to engage learners. These innovations include films (Smith, 2009), graphic novels (Gerde & Foster, 2008; Short & Reeves, 2009), doll making (Gaya Wicks & Rippin, 2010), simulations (Rollag & Parise, 2005), game shows (Sarason & Banbury, 2004), and participatory photonovels (Das, 2012), amongst many others.

This paper argues for the increased use of gamification as an innovative pedagogical tool for engaging learners. But first, what is a game? And how does it compare with gamification? According to Kim (2012), a game is defined as: “A structured experience with rules and goals that is fun to play.” According to Schell (2015), “A game is a problem-solving activity, approached with a playful attitude.” All well-designed games engage with their players. According to Werbach and Hunter (2012), gamification is defined as "The use of game elements and game design techniques in non-game contexts." Thus, gamification is all about using game elements and techniques in “boring” contexts (e.g., education as perceived by Gen Y learners) to drive engagement amongst participants. Several studies have reported significant benefits of deploying gamification in higher education (e.g., O’Donovan, Gain, Marais, 2013; Cheong, Filippou & Cheong, 2014; Wiggins, 2016). However, none of these studies have been done in the context of MBA education. Hence, this present study. In addition to making a significant contribution to pedagogy research, it is hoped that such a study will also aid management educators in their constant efforts to engage with Gen Y learners.

In this paper, the authors present the results of a case study research involving teaching to MBA students using gamification as the pedagogical approach. According to Yin (2009), the case study research design is an empirical study that examines a contemporary phenomenon within its real-life context. The research question for the present study is: how was gamification deployed in the stated context? Triangulation was done to enhance the construct validity of the study (Rowley, 2002; Yin, 2009). In other words, corroborations of information were done using evidence from multiple sources viz. survey, direct observations, and interviews. Data analysis was done using mean and standard deviation for survey data and content analysis used for qualitative data. This is
followed by a discussion on limitations of the study as well as an agenda for future research. The paper ends with a section on conclusions and implications for educators.
Indian Animated Characters Vs The Western Characters: A Perceptual Study

Among the School Children in Udupi

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Animated characters have great appeal among all viewers irrespective of their biological age. Indian animators though have been entertaining the public through regionalized animated characters, the popularity of western characters gives the impression of assuming an upper hand. But things appear to have changed now. Indian animated characters are gaining popularity among people and the present study tries to focus its attention on the challenges that the Indian animated superhero characters face against the western characters, particularly while licensing, merchandising and endorsing products.

Children, apart from being content consumers, are also primary product consumers. The study intends to understand the perceptions of the school children towards Indian superheroes when compared to the imported and well-established western superheroes. The focus is to analyze the interpretation based on design elements such as the familiarity of characters, personality, language, clothing, appearance, body type, colour styles, location, environment, lifestyle, theme and even the name of the characters.

Applying the quantitative method of approach interviews, the research aims at analyzing the characters’ appeal with reference to the face of Indian animation in positioning Indian Animated Characters that can have a global identity. The research aims at serving animation producers, start-ups, animation agents, distribution channels, television network and broadcasting agencies.
Visual Rhetoric of New Media Cartoons and its Understanding among Media Literates: A Case Study of NEET

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According to Brummett “Rhetoric can include the social function that influences and manages meanings”. A lot of research has employed political cartoons into the rigorous analysis as a way of meaning-making of a certain social or cultural subject of concern. Visual rhetoric is a relatively new branch of knowledge to examine the visual cues from an imagery. Semiotician Umberto Eco proposed that any cultural or social phenomenon may be studied as a process of communication.

The National Eligibility cum Entrance Test or the NEET is an All India entrance examination for Medical aspirants which is conducted by the CBSE. Though it had been implemented in the year 2010 itself due to various flipsides by the Government, the Supreme Court finally ordered to make NEET effective from 2016 onwards. Ever since the phase one test, NEET managed to be in news for its controversies. It had created several ripples among the mainstream and the new media and as a concatenation, the audience recoiled towards the issue in dissimilar ways.

Hence this study scrutinizes the visual rhetoric of the New media cartoons with special reference to NEET as its leitmotifs. The study uses one of the pre-eminent methodologies of the Qualitative embodiment: Semiotic Analysis. The study also identifies with data recorded with observations from media literates from various backgrounds through focus group discussions. Methodologically, the research objective here is to cipher the circumstantial comprehension of the issue of NEET and the lopsided educational climate in India among the Media literates which promotes an erudite discussion.
Understanding the Factors and Motivation behind the English Club Football Fandom in India

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This study aims to understand the factors and motivations behind the ever-growing passionate fandom amongst Indian youth and sports consumer for European club football. India has traditionally been a cricketing nation, a place where the game is synonymous with religion. Cricket has had a colonial beginning in the country and has only caught up amongst players, viewers and proponents of the sports since the early days up to today. However, football, the most famous game globally does not share the same pedestal in India. Lately, European football with leagues like the English Premier League (EPL), La Liga, Bundesliga, UEFA Champions Trophy and Series A have caught up amongst the Indian youth. Passionate fans of the premier clubs playing in these leagues can be found throughout the country. A recent research suggests that 160 million Indians are regular followers of the EPL, and European football leagues and clubs have taken notice of the 325 million Indians in the 20-35 years’ age group as a passionate audience base with a potential business implication. European football started with the broadcast of EPL only in 2001, which was followed later by the broadcast of other European leagues. European football is a far more mature game as compared to the football played in India in the form of I-League and recently the ISL. The players participating in these club football are the best professionals globally. There is a passionate fervor with which Indians consume European football. Indian fans regularly follow all the matches of their club, track the players playing for them, form local communities and clubs who watch these matches together, are well versed with the history and cultural context of these clubs, and have the club anthem, principle and motto revised and live by them. It is more than a passing interest in the game and their favorite club, an emotion close to the fervor with their support for the Indian national cricket team. Such a fan devotion for a club based out of cities geographically far from the Indian mainland in a short span of time, in a country where football is far behind cricket in terms of popularity is an interesting trend to explore. Understanding the reasons, factors and motivations for an Indian fan to swear by a Manchester United or Barcelona and understanding the journey of fan transformation from a passive viewer to a devout fan is an area of study this paper focusses on. Based on the theories of fan behavior previously explored by scholars, this study aims to use qualitative research methodology followed by a quantitative study to understand the various factors as to why an Indian is a fan of a particular European city based football club. The study will be helpful to further decode the fan behavior and understand the psychology behind successful fan building strategies for a sports franchise. It will also help brand and marketers to understand this particular burgeoning target group of a sports fan, football fan and specifically the urban English club football fandom among Indians.
Sports-Themed Campaigns Constructing New Frames for Women in India: A

Semiotic Analysis of Da Da Ding and Change the rhyme.

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The paper explored the construction of female gender in the recent campaigns to know if there is an attempt by the new age advertising to find an equal space for women in sports. A textual analysis of the two campaigns Da Da Ding and #changetheRhyme showed breaking some of the normative practices in camera, editing and message execution in the long format. There was a clear intent to break the stereotype; however, some of the cultural signifiers like national identity remained the same.

Indian media has a new recurring theme: Women’s Sports. Hindi Film Dangal (2016) was the story of two young female wrestlers Geeta Phogat and Babita Phogat who won Gold medals in international competitions in a high endurance sport despite coming from an extremely patriarchal rural set up in North India. Earlier, Mary Kom (2015), the biopic of a world champion from North East India was based on trials and tribulations of the boxer in a society apathetic towards sports. General entertainment TV is also telling stories of young girls aspiring to play a competitive sport (Udaan 2014; Tammana, 2016; Meri Beti Durga 2016). In these daily dramas, the story revolves around the sport as the dream of a young lower/ middle-class girl; her socio-cultural realities and how she battles the rigid code of norms w.r.t. gender identity, sex roles, matrimony versus her love for a professional sport. On-ground, 2016 was the year of Indian sportswomen. PV Sindhu (Badminton), Sakshi Mallik (Wrestling), Deepa Karmarkar(Gymnastics) and Aditi Ashok (Golf) emerged as the winners/achievers at Rio Olympics forcing the mainstream media to take note. In cricket, Team India (women’s) lifted the Asia Cup 2016. Captain Mithali Raj is the new ‘Captain Cool’ in the twitter world. If films and TV centered their content around women’s sports, advertising was not far behind. In just one year, several brands rolled out the TV and digital campaigns on female athletes or women’s sports. These campaigns became news because they constructed new images of women and sport in Indian advertising otherwise infamous for both its absence of women sport as a theme and for perpetuating the gender stereotypes (Jhally, 2010). The absence of women in sports bodies is also being discussed. The Supreme Court Committee on cricket reforms in India advocated constitution of women’s cricket committee to look into the
absence of central contracts to women cricketers\(^1\) and their inclusion in the Board of Cricket Control of India, which did not have a women cricketer in the working committee till date\(^2\)

Following questions are raised after analyzing existing studies in the light of new campaigns:

- **RQ1:** What was the patterned sign system in these new advertisements?
- **RQ2:** Are these advertisements framing athleticism and aspiration as the dominant value opposed to sexualization and vulnerability in women?
- **RQ3:** How are sporting and non-sporting signs employed to break away from the intertwined use of hegemonic masculinity and sports in India?

A qualitative study was done to gain deeper insights into the verbal (aural written) and visual content of the selected campaigns representing new signification on women and sports. Semiotic analysis of the campaigns will reveal patterns of signs, meanings, and their ideological simulations.

Two digital advertisements Da Da Ding by Nike and #ChangeTheRhyme by Blush & Dove released just before the Rio Olympics 2016 served as the media texts for representation of sportswomen in Indian advertising. These two campaigns were selected as units because they grossed 2-3 million viewers* on YouTube on the first day of their release.

Semiotic analysis on the theoretical leanings deeply explores the content and form of various elements, how they combine to make meanings besides associations with dominant ideological standpoints of cultural theories and rhetorical schools. (Lee, 2015, p-383).

In the present study, signifiers were identified and signification affixed based on Kennedy and Hills step by step guide to Analysing Media Sport (Sports, Media and Society, p29-32). Various signs (signifiers-signified) in relation to binary oppositions in sport were analyzed in the advertisements to find the structured pattern of signs in Nike’s Da Da Ding and Dove’s Change the Rhyme.

Derrida’s\(^3\) and Barthes ‘blissful reading’\(^4\) (as quoted by W. Lee, 2015 p -) guides the analysis. Poststructural critique forms the theoretical foundation of semiotics in the present study. Poststructuralism argues that ‘the orchestration and manipulation of signifiers’ (sound, words,

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\(^1\) Supreme Court Committee recommendations on cricket, Chapter-3, Management, p-36.

\(^2\) Supreme Court Committee recommendations on cricket, Problems facing Cricket, Pt.(f)”No representation of women”,p-28

\(^3\)Deconstruction, adds to a poststructuralist objection to binary oppositions by the critical inquiry into the ideological practice of subjectivity in communication through naturalization and objectivity of culturally moderated binary oppositions in society.

\(^4\) Roland Barthes in ‘The Pleasure of Text’, 1976 describes blissful reading as ‘writerly’, wherein the reader is active and engages with the text while reading creating new meanings of the text and quashing the authors’ hegemony over text and subsequently social discourse.
images etc.) will determine the quality and the nature of the signified, hence inverting the relationship between them unlike proposed in linguistic structuralism (Lee, 2015 p).

Based on these binary oppositions following themes were analyzed

- Absence of direct association between sports and femininity
- Sexualization of women in media texts
- Construction of aspiration in women sports themed campaigns
- Competitiveness as an attribute in women sports
- Celebritization in sports communication
- Beauty metaphors in sports advertising

The patterned sign system created by camera shots, angles, spoken copy (rap) and background music present how signifiers in the ads invested with meanings that frame women sports in a novel way.
Cultural Nationalism: A Perceptual Analysis of Viewers and Selected Stakeholders in Nigeria

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The proliferation of western sports channels which gave rise to the phenomenon of football viewing centre in Nigeria and the predominance of western-based sport issues on most of the Nigerian Media (both print and electronic) continue to raise concern among scholars, sport writers, and social analysts about the impact of such on the future of sports and cultural nationalism among the Nigerian youth. The available literature suggests mixed feelings, in which case, some people are of the opinion that the scenario will go a long way in exposing the Nigerian youth to the ever-changing trend in innovation and skills, as well as providing a global template for local clubs (positive). On the other hand, some look at it as capable of perpetuating neo-colonial manifestation of western dominance on local culture (negative). The objective of the paper is to provide perceptual comparative analysis of the impact of viewership of western football on cultural nationalism among the Nigerian youth. Mixed methods are chosen to generate both qualitative and quantitative data. At a qualitative level, focus-group discussions explore the perceptions of football stakeholders. While at quantitative level, survey (questionnaire) is used to generate data from a wide array of youth (viewers of western football) from across the state. The theoretical basis of the paper is situated within the purview of media globalization. The preliminary finding indicates that the overwhelming majority of respondents believed that viewership of western football has a more negative impact on not only cultural nationalism among the youth but also on Nigeria’s sports economy.
Demographic And Literacy Disruptions  
In The Media And Entertainment Ecosystem

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The World Economic Forum published in 2016, a White Paper on Digital Transformation of Industries: Media, Entertainment, and Information. It reflects that in the process of digital transformation some basic challenges occur, among them - customer expectations, demographic and cultural attitudes, media and communication literacy skills.

In this new realm, it is very important to analyze how the businesses and the audiences of the media and entertainment industries (broadcasting, publishing, advertising, and gaming) will gain more value than disruption in the contemporary media and communication ecosystem. The development trends of media and entertainment industries can be approached politically, legally, technologically, economically, socially, and professionally. The inclusion of the audiences in the process of content creation, perception and distribution conditions the remodeling of the media ecosystem. The converged communication reality and the usage of the hybrid products prompt energetic moves towards personalization, contextualization, and fragmentation of content as well as to establishing flexible and effective partnerships and industrialization between audiences and media and entertainment industries. These moves are significant to understand such phenomena as information overload and digital fatigue facing consumers. The future, when artificial intelligence will rigorously impact the creative process in media and entertainment, thus replacing the multi-channel experiences, is not distant.

Further on, the demographic shifts may have a dramatic impact on consumers’ expectations from the media and entertainment industry, as well as their ICT literacy and skills while navigating the digital world. In this sense, the habits of the millennials (the generation born between 1981 and 1997) differ from those of the elderly (55+). The demand for technology services that offer convenience, memorabilia and instant access to content anywhere and anytime by the younger population is often juxtaposed to the preferences of the older people for health and wellne, entertainment and education services designed for the elderly. Contemporary digital ecosystem requires not only e-reading and e-writing practices but also e-producing talents and e-disseminating skills. The growing availability of open-source and free software facilitates the quick startup of new businesses and innovative hybrid products yet poses threats of disruption of fundamental freedoms, such as compliance with the professional standards for a diversity of opinions and media pluralism, as well as for the protection of consumers (especially minors) and human dignity.

The proposed paper examines the political, legislative, regulatory, technological, social and professional aspects of the demographic and literacy trends and disruptions in the media and entertainment ecosystem (with a case study on Bulgaria). The paper has been supported by the
The Role of E-Read Skills for Ecologically Innovative and Knowledge Based Media Management in Entertainment Show Units

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Knowledge-based media management is an important factor for organizations—as important as the people, finances, e-read skills, and adequate technologies are.

Research results presented in this paper based on an exploratory study performed by the authors in the frame of the research project of the National Scientific Fund in Bulgaria (DCOST-01/11/2017, DCOST-01/13/2017, DCOST-01/1/2017, DCOST-01/13/2017 and DN 05/11/16.12.2016) give reason to assume that creativity of managing processes in entertainment units is reflected not only by the ability of leaders to implement innovative situational approaches, but in possession of ecolology e-reading and MIL skills and knowledge-based activities, as mentioned in the 20130 Agenda for sustainable development of the European Commission.

These skills have become particularly important in today's digital environment, which has predetermined and caused real changes in key communication agents—communicators and audiences. The mediation of socio-cultural processes affected not only the traditional content creators, including the entertainment products themselves, but also the audience that often became a creator of such content. As a consequence, we witnessed programs with a show populism of non-ecological character, contained in untrue, unverified facts, colloquial language, discrediting people, etc.

We assume that the media management becomes creative management only when it is based on relevant media ecology knowledge and skills. The entire lifecycle of information, its, existence, methods of collection, classification, storage, distribution, use, etc., contains the potential for creativity and innovation and serves as a knowledge tool.

We argue that leadership and knowledge-based media management are incompatible with the uncertainty of any kind, such as: lack of indicated sources of information, non-compliance with broadcast rules and standards, the unpredictability of performances, fake news, the language of hatred, defamation, racist manifestations, show populism.

To highlight the attitude of the leaders on the creative management based on relevant media ecology knowledge and e-read skills for innovation, we conducted exploratory research among ten leaders of the middle and high level of Bulgaria’s media entertainment outlets. The research was conducted via online survey with leaders who responded from a pre-prepared list. The results of the survey show that managers are aware of the unacceptable existence of unverified information, the unpredictability of performances, non-compliance with broadcast rules and standards, fake news, etc., and that they are concerned about the "ecological" performance of their production. Most of the media managers argued that in temporary conditions there is a creative management only when it is based on relevant media ecology knowledge and skills.
The Impact of E-Marketing Tools on the Growth of Nigerian Entertainment and Media (E&M) Industry: Possibilities and Challenges

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The National Bureau of Statistics recently announced that the entertainment and media (E&M) industry in Nigeria recorded a growth of 1.86% to 12.81%; contributing $54bn to the country’s GDP. The industry’s revenue is projected to reach an estimated $8.5bn in 2018, from $4bn in 2013, with the Internet as one of the key drivers (PwC report, 2016, p.14). This is coming at a time when Nigeria’s economy has shrunk by 2.24% since 2015 and receded by 0.18% from the previous quarter. Therefore, this study unpacks the possibilities and challenges of the impact of e-marketing tools on the growth of Nigerian E&M industry. E-marketing tools provide “a unique combination of powerful capabilities for marketers” (Parsons et al., 2015). E-marketing suitability for the E&M industry lies in its less capital demand, convenient and online means of disseminating marketing messages across to a heterogeneous population at an unlimited geographical space. E-marketing is a reality in Nigeria as a study by Mathew, Ogedebe & Ogedebe (2013, p. 549) shows that “Many Nigerians who used (sic) the Internet as one form of communication or another are bombarded daily with advertisements of products and services from industries in the country.” This reality has brought a shift from mechanical to electronic and from analog to digital way of life, ultimately impacting the marketing realms. The Internet enables these electronic/digital platforms, which marketers (E&M industry) and customers (content consumers) rely on, to effectively reach and receive communication contents and feedbacks respectively. However, this study examined the challenges that have possibly hindered the full realization of the e-marketing tools of the Nigerian E&M industry and noted among others; poor power supply and unreliable network infrastructure in the country. There are also increased customer expectations and the challenge of compliance demand in the industry as influenced by ever dynamic digital boundaries. There is a huge economic need for the Nigerian government to live up to her obligation and enhance power supply and boost network infrastructure. The Nigerian E&M industry needs to continually integrate different digital platforms to reach targets and attract more content consumers. Both the government and the industry should increasingly learn and bring a global perspective that can help the nation adapt to the constantly changing digital environment.
The Role of Librarians as Mediators in Promoting Digital Literacy and Digital Competence in Latvia

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Survey data from the EU Kids Online study showed that Latvia is at the top of Internet usage by children in libraries in Europe: 46% of young respondents indicated that they connect to the Internet from libraries and other public places, while the EU average stands at only 12%. To the question of whether they had ever received advice on Internet usage from librarians, about one-fifth of children (21%) answered that they had - nevertheless a high indicator compared to the European average (6%). These data from the EU Kids online study strongly suggested that librarians can be perceived as digital literacy and digital competence mediators for children. Nevertheless, the digital competence of librarians is still an issue in Latvia. Librarians' skills span the spectrum from very weak to very good. An extensive body of knowledge was needed to establish whether a librarian of a public library in Latvia is sufficiently prepared (professionally and psychologically) to act as a mediator for the improvement of digital literacy and digital competence of children and young people.

A librarian-centred approach to the research of the mediation of children’s use of digital technology, or in a theoretical conceptualization of the topic, has not so far been applied. Nevertheless, more and more often the role of digital literacy mediators is emphasized in the academic literature.

Librarians of public libraries in Latvia were defined as the main target group of the research carried out in 2016. The study aimed to discover librarians’ perspectives of their role in the mediation of children’s Internet use. A qualitative study included libraries, expert discussion and 12 in-depth interviews with librarians, where librarians’ self-assessment of their ability to serve children as mediators was established. Based on interviews with librarians and expert’s discussion, it is possible to see following tendencies: librarians don’t feel safe in all functions of mediation, including social support, content creating and promoting different rules and restrictions. To give support, to create content and to make rules and restrictions, librarians need to be enough skilful and well-informed about digital world, but often they are not because they lack digital knowledge and skills necessary for use of new technologies.

The understanding and readiness to assume the role of the mediator of digital literacy and digital competence are not equally expressed by all library representatives. The interview results of librarians suggest that the different approaches depend on (a) the understanding of a librarian of his/her role in these processes, (b) the digital knowledge and skills of using the technologies and (c) the time resources of librarians. Having assessed their potential role in terms of digital competence, both librarians and experts arrived at the same conclusion that the most important task of librarians is to teach how to work with information and content creating. There was a prevailing opinion that the librarian should be capable of teaching a child that the Internet can be used for other things than only for computer games and communication on social networking sites.
Media, Entertainment and Development Communication: Perspective of a Developing Nation

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Media, Entertainment and Development Communication can be the catalyst in the paradigm shift in India’s approach to its developmental agenda as an emerging economy among developing nations. Media, Entertainment and Development Communication has become the stimulating factor to activate India’s human and natural resources to demystify the old concept of “Top-Down” approach to development. Development communication is founded on a paradigm. This paradigm puts the modern media of social communication at the service of development. Development is making use of a country's human and material resources in order to increase the production of goods and services to enhance the general progress and welfare of its people. The core essence of development communication is for behavioral change. According to Everett Rogers, “Development communication refers to the uses to which communication are put in order to further development.” The development communicator must device innovative approaches in explaining development process to the ordinary person in a manner that would influence change. Development communication is a skill. Its purpose or objective is to help in developing social awareness, we-feeling and responsibility towards one’s fellow beings, one’s community and country. “It bothers on social consciousness. Hence, the term, “conscientisation,” the sensitizing of the conscience.” One of the most important roles of the Media in development communication is the provision of information, enabling the platform for an effective discourse on national issues, explaining of ideas, skills for a transformed life and a catalyst for consensus building for national cohesion. India has taken advantage of the media and exploited its potentials for its development agenda since its early inception in the 1940s. Development journalism became the underpinning of the media. It is the central focus of the media and constitutes the whole communication process. It means a change in attitudes on the part of the government and the media: both electronic and print. As a developing nation, India has no choice, in considering development issues as major policy decisions that directly or indirectly affect the lives of its people. When development communication became the vehicle for transformation in the 1940s in India, different languages were used for radio broadcast to make the ordinary person part of the process of development. In entertainment, It is said that music transcends borders, cultures, languages, and continents. One does not need to understand the lyrics to appreciate the beauty of music. It is just an expression of a feeling. This feeling cannot be measured. In the same vein, films offer a deeper appreciation as compared to music. Films use both visual and audio; the interplay of both verbal and non-verbal communications. The influence of cinema on India’s culture, education, leisure, and propaganda became the channel for transformation. In a 1963 report for the United Nations Educational Scientific and Cultural Organization (UNESCO) looking at Indian cinema and culture, the author, Baldoon Dhingra, quoted a speech by the Prime Minister Nehru who stated, “…the influence in
India of films is greater than newspapers and books combined.” Sadly, it is becoming more theoretical and practical use.
The Influence of Participatory Culture in Causing and Solving Disruptions in Media

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With the augmentation of networking that the world is being subjected to, the media has been forced into more change than any other sector. Predictability doesn’t work for the media because it is influenced by the multi-tentacle minds that are connected through the industry. In order to manage the disruptions, it becomes necessary to determine the patterns of development and to map out areas that can be specialised in. It is a part of everything public and global, and as globalisation is an elemental theme of the future, we can resolve that homogeneity is not a friend of the individualist movement, though we cannot decide on the uniform value of all forms of participatory culture.

In a literary context as well as in a general context, ranging from politics to youth development and commerce, it plays on how much importance we place on another’s opinion and the workings of the theory of the human colossus. Networking comes in here as an incentive to co-depend so it might result in the ordinary aspects of our life gelling to create a dynamic culture. In the digital age, where formative experiences are considered the bane of creativity, we find the mould of diversity in the formative experience of our interactions with one another, using media that serves to transcend barriers. This paper proposes to study the possibilities and theories behind active networking and internet brainstorming so that at a fostered stage of a thus initiated research, we might launch an advanced level of coordination in media and facilitate smoother progress.
Historically disruption has been the way to evolution in Media & Entertainment Industry. It has paved the way to progress. It's almost impossible to look at this industry without looking at the disruptions. These disruptions provide us with the major turning points. If one has to map the history of this industry, one has to move from disruption to disruption.

To look at disruption in this industry, we can divide our focus into a the following areas

1. Disruption in the Audience Type: From mass media to Target Audience to super-specialized Target segmentations to Individual Audience focus.
2. Disruption in Media Consumption Behavior: From appointment viewing to binge-watching
3. Disruption in the Media Platforms: Of course, social media is one aspect of it. Digital and Internet have changed the whole landscape of Media Platforms and its ownership.
4. Disruption in Content Creation in Media: a. Content creator b. Type of content c. Storytelling
5. Disruption in Media Monitoring: From 10,000 households to all the mobile devices. Atomic-level understanding of consumer behavior (from social feeds to consumption patterns)
6. Disruption in the Stakeholder Landscape: In the US, there is a complex web of Media ownerships that has now been disrupted by Netflix, Facebook, Amazon, and Google. A similar scenario is brewing up in India too. The media company stakeholding landscapes are changing rapidly with very deep impact on the overall system.
7. Disruption in the Media Economics Overall: The disruptions in platform, consumption, content, stakeholders etc. have an obvious impact on the economics that changes every six months here. Four years ago satellite rights were a big thing for Indian movies. Three years back the bubble burst and it shook the industry. Two years back, a new platform emerged as digital rights. It shook the industry again. Now the digital rights are superseding the TV rights for many films and the landscape has already changed dramatically.
8. The Ultimate Disruption: Artificial Intelligence, Augmented Reality, Virtual Reality
Death or Re-birth of Content?

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Too much of a good thing is also bad. We have evolved from an era where the content was restricted and articulated before made public and needed an approval by the selective authorities. From that restrictive to an open environment we have moved in where now our content is openly appreciated and criticised on a larger platform. Digitization has helped a lot in the disruption of content but has also created a need for more every single day. In this transition and need for more what we lost upon is the quality of the content that is being generated. We have lost the essence of words, the rationale behind them and primary objective as in what change that content can bring in the larger picture of the society and the living. Whether it is in the form of written or print or even audio and video, the more access to the larger platforms has eventually led to the downfall of the quality of that content. But is this the demand of time for such content or we have resorted to mediocrity to satisfy the hunger for more rather than focusing on what is in that content?

Is this what was foreseen back then as our present or we have modulated it to not make many efforts for the quality.

The objective/hypotheses of this study is: Content is Dead.

The research will follow creative process and apply secondary research to understand
• How content has evolved
• Different medium of making the content reach to public has evolved
• The excess of content and how it is affecting the society at large
• The shift from quality to quantity
• Analyse different forms of content, highlighting their differences and concluding out from the same.
• Public opinion on those contents

The research findings will be based on the responses derived from such works by criticism and appreciation on them and a conclusion will be drawn from the observation based on this secondary research.
Dominance of Entertainment and Disruption in Media Content

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Any media in the world has three important functions namely to inform, to educate and to entertain. The present media is bogged down by an overdose of entertainment. If the news or information is given in its pure form, the media operators claim, it is not being received on expected lines. Even some serious news is being given in a lighter vein only to elevate the entertainment element in the news. The 24X7 news channels too are now giving top priority to the entertainment. The entertainment content is dominating the hard news content. It is said that more than the news the entertainment programmes are getting top slots and are eating away into the time slots of the news.

There are questions being raised about the over dominance of the entertainment over the news content in the media. In this backdrop, it is to be debated and discussed the news content and its packaging. The serious issue of over dominance of entertainment and its disruption to the news values need to be probed.

This paper discusses the issues of entertainment and hard news content in the backdrop of entertainment’s disruption to the serious news business.

Strategies for the paper:
- The information, education and entertainment mix of the media
- The present scenario of news channels in relation to the information and entertainment
- The dominance of the entertainment over information and education in the news channels
- The disruption they are causing to the news values
- Suggestions of steps to promote the sanctity of the news in its pure form
Entertainment on the Go: Motivations Factors for Using Video Streaming Services among Youth over Traditional Television

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Media plays an essential role in our daily activities. At the workplace, we use our computers to send emails and organise data, all the while constantly connected to the Internet. During work-breaks, switching to entertainment only requires the opening of a new tab. Often a show will be paused at work and played again when you get home and open your laptop. During our leisure time, we do various things for entertainment, watch TV, listen to music, read a book or the newspaper or surf the net. With the ease of access though, all these activities simply require multiple tabs to be open on your browser, versus relying on various mediums in the past. The television was the mainstay of family entertainment, but now users are migrating to a single screen that satisfies all their needs. The implications for broadcasters are incredible.

Although television has been the predominant medium in reaching mass audiences for the past several decades, some notable trends have developed in recent years concerning the keenness of television as a distribution channel. Online streaming services, also known as Video on Demand or Over the Top (OTT) services are one of the fastest growing mediums in the entertainment industry, and audiences are changing their viewing habits for it.

This quantitative study investigated using questionnaire-based survey whether the use of online streaming services has displaced television use; studying user preference for online consumption over traditional television.

The findings of this research suggest that individuals are making a shift from watching traditional television to the online streaming services. Applying Rubin’s Scale of Motivations, the study found that key motivational factors that have resulted in this shift are the ability to personalize viewing across devices, time, and locations, and the ability to limit interruptions such as advertisements. The research found that traditional television viewers are not just supplementing the traditional TV screen with the second screen. Many respondents were even found replacing their TVs completely with mobile and Internet-connected devices. However, it was also found that the traditional television set still provides relaxation, entertainment, the ability to pass the time and to socialise with companions.
In India, a large chunk of young enthusiasts and video content consumers have started subscribing to online video content sites/apps. Slowly and steadily, the trend of small screen viewing has evolved along with the availability of high speed internet. Again, Indian consumers are generally attracted towards free trial accounts, and companies like Netflix, Hotstar, Prime videos have plunged into an ocean of opportunities in the Indian media & entertainment industry.

SVOD (Subscription Video on demand) gained high popularity in USA and Canada when people got used to getting rid of purchasing and renting movie DVDs. Thus, there are opportunities lying ahead of Netflix to come up with video content which relates to Indian video content. So, consumers who are eagerly waiting for content which relates to them. And there is a risk by providing the same content which is being provided globally to Indian consumers. Lastly, a question arises, Netflix Originals video content has gained high popularity in the USA and Canada. Will it work in India too? It shall be investigated and answered in the research paper.

Experts have estimated a CAGR of 83 percent for over-the-top (OTT) video content demand in the India in coming five years. This estimation was propelled by the rapidly changing pattern of media and entertainment consumption in India.

An increase in consumption of digital video content is not at all affecting TV viewership in India. However, small fluctuations were evident in the trends with respect to different online media consumption formats (namely online shows episodes, news short format content, feature films and education related content).

Netflix has also had to deal with the threat of illegally obtained (i.e., pirated) video along with a parallel competition from global SVOD companies. In spite of an international crackdown on piracy, there was still a general acceptance of this activity among Indian viewers, many of whom did not wish to pay for something they could get for free otherwise.

In the rapidly changing pattern of media and entertainment consumption in India, market trends and consumer preferences close to half of total mobile data traffic was expected to be consumed via video content. An increase in the consumption of digital video content is not at all affecting TV viewership in India. However, small fluctuations are evident in the trends with respect to different online media consumption formats (namely online shows episodes, news short format content, feature films and education related content).

Thus, Mr. Greene, co-owner of Netflix has a vision to expand through partnerships; eventually Netflix is signing deals with various companies glob ally, by offering video streaming service across 30 Europe and Latin American markets by next year.

Netflix is aggressively moving into new markets and its co-founder and CEO Reed Hastings announced during his keynote address at CES 2016 in Las Vegas that as of today, the service is
live in nearly every country in the world. Netflix has spread its Internet TV network to 130 new countries.

India was facing slow broadband connectivity issue within the country and lagging behind to setup infrastructure that Netflix and its users were using in the USA and Western markets. Netflix's popularity in the United States was mainly built on viewers' ability to view the content available to them, using both wired connections at home and wireless Internet via their mobile connections.

As slowing domestic growth put pressure on the company, Netflix has previously said that it aims to reach 200 countries by the end of 2016. In India, Netflix offered only video-streaming services on demand. Netflix's popularity in the United States is mainly built on viewers' ability to view the content made available to them, using both wired and wireless Internet via their mobile connections. The Indian version of Netflix is different from the one offered in the United States. Much of the company's original content is available to Netflix's Indian users, but the number of Bollywood offerings was limited to only 100 titles.

It's early days in India and there's still much to learn and discover so that we can keep making the Netflix experience better. We are pleased with how consumers in India are discovering Netflix. " said Jessica Lee, head of communications for Netflix Asia.

Just after the company’s launch in India many subscribers were disappointed when it offered only 7% of its overall library in India. With over 25 million subscribers in the existing markets (before their expansion plan), initially, there was a good chance for Netflix to garner comparable number of free trial subscribers in India which could have added to the cost and not the revenue.

Substantial expenses were incurred on promotion by Netflix in India to increase its brand visibility. Such huge spending on the promotions had a very deep impact on the bottom line of the organization; and the cost of carrying out business activities in a country like India included that of creating and establishing its presence with fresh content that would cater to the view of the needs of viewers/local audience, keeping in mind the varied tastes among different age groups and populations.

Such content not only helps its creators to create content of their interest, understand their place in the world and make big money, but more importantly allows them to establish a one-on-one connect with millions of child viewers, who find in them similar-age role models for identification and inspiration.

This research shall begin with Netflix CEO's future vision of Netflix Inc. and opportunities and threats lying ahead of Netflix in Indian Market. It shall further illustrate through secondary analysis factors affecting Netflix in Indian media and entertainment industry and how it entered in the Indian market by taking baby steps. This shall also be backed with a detailed investigation of select Indian counterparts, which may entail primary qualitative research. Later the researcher shall gather opinions of media persons and other relevant stakeholders through secondary data.
collection to get a fair picture of future potential opportunities for Netflix to attract subscriber base in Indian media and entertainment seekers.

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Starbucks Communication Strategies – More Than Just a Cup Of Coffee

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Starbucks Coffee Company, an American global coffee company, with around 25734 retail outlets across 75 countries, started its operations in 1971 at Seattle's Pike Place Market. Starbucks' product range includes more than 30 blends and single-premium coffees, handcrafted beverages such as Frappuccino coffee, merchandise like mugs and accessories, fresh foods such as sandwiches and salads, and various consumer products of coffee and tea under the branded names VIA, Teavanna, Tazo and Starbucks Doubleshot. The company was considered as one of the top 100 companies to work for in 2013 by Fortune due to its best business practices.

Starbucks tries to connect its customers to their website and social media platforms. Its focus on brand positioning by developing engaging and inspiring content has garnered millions of fans in the online community. Starbucks uses social media platforms such as Facebook, Twitter, Instagram, Pinterest, and YouTube, not only as their online advertisement tool but also as an internal communication tool to get connected to their store partners across the world. The company wanted to be a part of the conversation with its partners, recognize their contributions and act like a friend at work rather than being watchful. The company creates social media campaigns for each season, promotion or for new product launches. Social promotion campaigns like ‘Tweet-a-coffee' and ‘#TreatReceipt' attracted millions of fans and Starbucks became one of the most popular brands on Facebook.

“Content is the emotional and informational bridge between commerce and consumer.”

Jay Baer, President & Social Media and Content Marketing Strategist, Convince & Convert

According to an article in the Harvard Business Review\(^5\), Starbucks has been highly successful in purposefully positioning its brand for obtaining functional benefits (pick-me-up products like merchandise), emotional benefits (coffee drinking as a social occasion) and societal benefits (sustainability – sourcing coffee by fair trade) through its content marketing strategy by engaging

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its customers, enriching customer experience and deepening relationships by offering personalized offerings.

“Content builds relationships. Relationships are built on trust. Trust drives revenue.”
Andrew Davis, Professional Speaker, Monumental Shift

This paper is an effort to look intriguingly at how Starbucks

- Employs social media as its strategic partner to connect to its store partners, influence customers and also create a fan following
- Attempts to understand how the content marketing positions its brand through audience engagement, improve footfall, purchases, and influences other customers especially the Gen Y and Z demography in the Indian scenario.

A questionnaire of 20 questions is designed to analyze the content marketing strategies of Starbucks. A sample of 100 people belonging to Gen Y and Z demography is considered for the study.

The implications of the study will address how the new technologies aid a company to benefit their branding and positioning through content marketing. Companies who would want to venture into content marketing will obtain an insight on the real-time branding process, the specific social media channels that work for them, the internal departments in the organization which need to work in tandem and so on.
Online Streaming Media & Video-On-Demand Providers, Technology Giants or Entertainment Companies?

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Netflix founded in 1997, today provides a highly customized video-on-demand service to its users. It began its journey as a content distributor and later moved up the value chain by creating its original content. Behind the colourful and glossy screens with multiple TV shows and movies, runs an algorithm that tracks every move of the user. It collects, stores, crunches and analyses the data to provide an individual subscriber with a service that is truly personalized. Amazon.com which was founded in 1994 began operations as an online bookstore, today is a technology giant which also divulged in the media and entertainment industry with the launch of Amazon Prime Video, its Internet video on demand service, in 2006. Hotstar, a wholly owned subsidiary of Star India Pvt. Ltd. entered the Indian market in 2015 with its streaming media and video-on-demand services.

On the other hand, social networking and technology savvy company, Facebook, thrives on user-generated content and collecting users’ behavioural data. It now has plans to venture into the entertainment business by producing TV shows like series for which it is in talks with major production houses in the USA. These companies mine and crunch heavy amount of data while simultaneously performing multiple actions in the content value chain related to the media and entertainment industry. This research is aimed at discovering the changes in industries and the attraction towards the media sector. In addition, the research will highlight the role of data & technological changes which are creating newer opportunities along with filling the gaps in the media and entertainment business.

The research question is whether such companies fall into the category of media and entertainment industry that undertake big data analytics to advance the quality of services provided or is it vice-versa? Moreover, the idea is to identify trends and the possible future of the media and entertainment sector which in broad categories includes, but not restricted to major players, technological advancements, the way business is conducted, trends in content production and unrelated business joining the league.

The research for this paper will be through secondary sources. The trends in the business market, consistent innovation in the field of technology, the impact of this technology in the media segment and consumer behaviour will be analyzed to identify the primary roles of the involved businesses.

These actions impact the creative industry. With the advent of technology, the data collection is becoming extremely common in varied fields. Simultaneously, the applications of data collection & analysis are limitless. The possible disruption in the industry of media & entertainment is when companies which are unrelated to the idea of entertainment and content become major players for their knowledge and experience in the areas of usage of data. This also impacts Porter’s five forces model and makes the competition fierce.
From Star to Hotstar – Understanding the Reconfiguration of Indian Audiences on OTT Platforms

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According to the 2017 FICCI-KPMG Report on Digital Media, the young media consumer in India spends seven times more time on mobile devices as compared to television, consuming on-demand content, predominantly. Another statistic that stands out is that the consumption of content on OTT platforms is projected to increase by 32 percent annually by 2020. While statistics lay down the context of this story, audience attitude and perceptions form its organic crux. Despite the Internet penetration at a meager 35% in India, the exponential growth speculation in the consumption of content on OTT platforms (which is Internet-based) needs to be understood and analyzed not just from the content creator and marketer’s perspectives, but also from the perspective of audiences who are engaging with these platforms and content in myriad ways.

As these digital media continue to reconfigure their audiences, it is also critical to understand how the audiences are reconfiguring themselves in the new media context. The aim of this research study is to develop a framework for understanding the factors that have not just initiated the audiences on to the OTT platforms but also created multiple levels of integration between content, form, platform and audiences. Taking motivational theories as the conceptual basis, this research study will endeavour to articulate the primary motivations of the young audience to understand the shift towards these digital media platforms. Using a combination of interviews and focus group discussions, the study will investigate the primary motivations of the audience to adopt the OTT platforms. Katz, Blumler and Guervitch’s Uses and Gratification theory; Murray’s list of psychogenic needs; Maslow’s hierarchy of needs and Clelland’s trio of needs would guide the analysis of audience responses. The audience study will be supplemented with secondary research on strategies adopted by the OTT platforms for deeper audience engagement.

The author in no way intends to make the study reductionist by exploring the subject from the motivational theories perspective alone. However, since this study is part of a larger work in progress, the motivational theory framework will be utilized to delimit the boundaries of this project to arrive at some concrete insights on viewership patterns of young audiences as they explore new media technologies and evolve as audiences in the changing digital media landscape. Using a mixed-methods approach, this study aims to contribute to the growing body of knowledge on OTT platforms and their potential as the socio-cultural lens through which the concept of audience is constructed and reconstructed by the platforms as well as the viewers themselves. However, there are more opinions and speculations rather than empirical studies on this subject. The larger objective of this research, therefore, is to address the gaps in scholarship in this area and situate audiences at the core of this evolving context of content and platforms.
Role of Comedy in Media: Monetisation of Humour in Indian Web Series

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Media content provides information and experiences to the audience. For a content creator, it is imperative to consider that audiences are scattered and at the same time the content should cater to the maximum audience from different strata. For creating effective media content one needs to consider the acceptance level of the audience as well as a suitable medium of communication. But sometimes these factors are not enough to intrigue the target audience due to the paucity of an effective tool of communication. Humour plays a vital role in bridging this gap. This paper focuses on the usage of humorous content in Indian web series which are attracting a prolific and escalating number of web audiences. The Internet is a very amicable medium amongst the youth and as per Central Intelligence Agency (CIA), the median age of India’s population is 27.6 years. In the demographics of India, young adults (18-40 years) dominate the overall age distribution and their rapid adoption towards digital media is opening up new avenues for advertisers to invest money in the media and entertainment industry. This has been substantiated by the report released by TRAI (Telecom Regulatory Authority of India) on July 3rd, 2017, which states that the total Internet subscribers are 391.50 million which shows an immense growth of 18.04% than the previous quarterly report. In 2015, Indian web audience were presented with some original and fresh humorous content in the name of web series like Permanent Roommates by TVF and Honest Indian by AIB. By using sketch and situation comedy these YouTube channels have monetised their content by focusing on humour as the prime factor. The study also focuses on the relationship between the use of humour in Indian web series with important theories like Superiority Theory (Plato), Release Theory (Freud) and Incongruity Theory.

This paper aims to find out the role of humorous content in Indian Web series and the source of humour in Indian Web Series. Further it attempts to identify the class of audience for Indian web series and study the emerging humorous web series market in India.

This is a constructivist research to understand the importance and role of humour for monetising the content of Indian web series. Four different Indian web series which are based on humour have been studied for this research. Permanent Roommates of TVF, Bang Baaja Baarat of Y-Films, Pitchers of TVF and Honest Indian of AIB have been shortlisted because of their multi-million viewership and positive reviews. For the collection of data and statistics related to earnings, views, and audience, retention tools like Social Blade and Tubebuddy have also been used.

This study shows that the content creators are extracting humour by using society as their source and telling stories effectively with the right dose of humour. Digital Natives are creating an amicable platform for the investors to place their brands in between the content. Finally, as per FICCI KPMC Report 2016, it is also expected that by 2020 digital advertising will touch INR. 255 billion and will contribute 25.7% of the total advertising revenue.
The Construction of Self in the Social Media – A Study on the Female Facebook

Users through Feminist Perspectives

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Facebook touched 125 million users in India, making our country the second largest global market for the social media giant. Being a global player, the social media usage by the consumers has also increased by 23% since 2015. However, only 24% of women use Facebook according to the report by Intel. It is estimated that 450 million new women users come online. It is time to identify, rectify and present online as a platform that empowers rather than observing the primitive and regressive ideas of the society on genders. This illustrates the barriers women face in accessing technology and information, according to experts.

Typically, men dominate social media the world over and the India story is no different. For every woman using Facebook, there are three male users on the platform, according to a recent report from UK consultancy. The gender disparity is rooted in a culture that restricts autonomy for women.

Social media has swiftly and widely spread feminist ideologies. Social media, specifically hashtags, and online campaigns have given women around the world a voice. In India, the online media has enabled women to participate in a digital society and improve their lives. When women thrive, societies, businesses, and economies thrive.

In this context, a feminist approach will be tended to study on how well the women present themselves on the social media platform created about them. The research will focus on the following objectives:

1. To study the representation of the self on Facebook
2. To study whether women encourage gaze among the Facebook audience
3. To study whether the self is projected for objectification purpose
4. To study the kind of interaction that happens

To study the objectives, qualitative research techniques will be applied. Focus group discussions will be used as a tool to collect data. The girls of age below 28 from the urban areas of Tamil Nadu will be selected as samples to collect the data (according to the statistics youth outnumber in using the Facebook).
Digital Hypochondria: An Inductive Approach to the Knowledge Gap Theory

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This age of digital media is pervasive and covers almost every individual of the literate society, irrespective of their linguistic, cultural, demographic and geographical segregation across the country. With the advent of digital media and the Internet, as Corley and Scheufele explained "the Internet may finally live up to the hype … as a tool for creating a more informed citizenry by serving as a ‘leveler’ of knowledge gaps" (2010, p. 2). The same holds good in the Indian context as well. Contents are becoming more of layman level, requiring a minimal level of academic and specialised interpretations.

This study tries to look into the practical aspects of digital media adoption and usage, and at the same time tries to induct the point of superfluous stress being put into everything digital in the Indian society, be it from the policymakers or the followers under the light of the Knowledge Gap hypothesis.

The research methodology apprehensive of this study is mostly qualitative. Quantitative part suffices the minimal statistical interpretations intertwined into this study. The samplings that were done for this study fall under purposive one, including both homogenous & typical. An opinion poll (online & offline), survey and non-participating observation under natural conditions for a period of 113 days are also deployed to quantitatively support the study.

The survey done on the typical sampling is directed towards the respondents in homogenous groups. The opinion poll comes up with adequate suggestions and possible probable policy-level implications forwarded by the section of respondents so concerned.

The observation, done under the natural conditions like those in the public libraries and Internet cafes is devised to understand the behaviour pattern and the likely usage among the respondents.

The (ongoing) study so far suggests that the Knowledge Gap though is shortening at a great length, yet there is a greater digital divide resulting out of digital hypochondria in the Indian context.

To add, the language is another barrier considered here. Whereas more than 87% of digital media content is in English, only 74.04% of the Indians are literate and out of that only 30% can speak English (Forbes data). According to Census data, the most spoken languages in India are Hindi (422m), Bengali (83m), Telugu (75m), Marathi (71m), Tamil (60m), Urdu (51m), Gujarati (46m), and Punjabi (29m). Though Hindi acts as the prime connecting language among different states, yet it is not the main language for digital media in regular. The socio-economic status, as coined under the Knowledge Gap theory can be applied at this particular point.

The study, so far, found a shocking level of digital divide among the respondents holding the base hypothesis very true. Informed being well-informed and laggards being avoiders, there is a situation of growing digital divide as well as digital hypochondria in the Indian society, which needs immediate attention of the authorities, influencers, academia and the media practitioners.
Social Media and Political Parties of Bangladesh: A Study of Facebook and Twitter

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The main aim of in this current research article is to explore and analyze social media, especially Facebook and Twitter posts of political parties in Bangladesh. Bangladeshi politicians are increasingly active in social life. At present, every leader in the front of the Awami League and BNP has a Facebook page. Many active members of parliament and activists are operating on Facebook and Twitter. As the political parties, the Bangladesh Awami League and the BNP have Facebook pages and there are also many related groups on Facebook. Apart from this, the part of the two parties is the Facebook page and ID of their branch branches of the organization or the whole country. As a result, it is extremely important to check how politicians are running their party activities through social media. Finally, this research article tried to unfold the political party’s campaign, their political manifesto, and activities through the social media.
Using Creative Aerobics for Content Creation

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While the insatiable need to feed consumers media content (continues to) grows daily, the ability to create quality content that can satiate this gargantuan need is questionable. Our technological abilities have grown substantially. Our access to information and knowledge has drastically improved. Our connectivity with each other is the best that it has ever been. However, contrary to the popular belief about the benefits of being constantly connected in a multitasking working environment, recent research published in the Journal of Marketing has pointed out that being in constantly connected, always-on and multitasking working environments dampens creativity, productivity, and happiness.

In addition to working in a counter-productive environment, the shift in the ability and power of a consumer to choose where, when, and what content to access is vexing. However, the most effective tactic—to win consumers and retain them—that content creators can possess still remains a creative idea. Even industry leader, Keith Reinhard, Chairman Emeritus of DDB Worldwide, is of the belief that true creativity is more powerful than ever; and therefore Creative Aerobics is valuable for content creators because it is one of the most effective creativity enhancement and generation systems available to them. In the essay, we will elaborate on what is Creative Aerobics and why it should be used for content creation.

Creative Aerobics is an ideation system that serves as an effective solution to the issue of creating quality content quickly. Creative Aerobics is a set of four specific, interrelated word-driven exercises that alternate left- and right-brained thinking, exponentially generating information in quick succession. Creative Aerobics is effective and successful because it reverses the procedure and makes one concentrate more on process rather than the solution. Creative Aerobics exercises do not change from assignment to assignment instead the same four exercises can be utilized with different content creation projects. The four exercises are: 1) Finding Facts, 2) Naming Names, 3) Finding Similarities Between Dissimilars, and 4) New Meaning for Existing Phrases. Using Creative Aerobics enables to generate tremendous amounts of data in no time.

And in the process of generating mega-data specific to the content assignment, there is no delay in results: users can arrive at solutions immediately following or even during implementation making Creative Aerobics a sure shot formula to come up with fresher ideas faster. Participants enjoy the process because it feels like playing. Moreover, there is no anxiety or panic. It is a relaxing, laughter-inducing creative thinking system that has, most importantly, delivered results and proved to be efficient and successful. The benefits of learning Creative Aerobics, as discovered by an advertising agency in Houston, are: 1) You will have no trouble coming up with ideas; 2) You will come up with ideas you would never have thought of, using your normal problem-solving skills; 3) You will come up with multiple ideas in less than an hour – maybe even more quickly; and 4) You will enjoy coming up with ideas.

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In this research paper, the perception management by the armed forces is studied through the content produced by the Directorate of Public Relations, Ministry of Defence, Government of India. This was done by analysing the disbursed press releases from 1999 to 2008, a period of ten years starting from the Kargil War. The analysis of the data disbursed by DPR was done by qualitative means. The language of news studied here is news form and news content with news value. The releases studied were from the Army, Airforce, Navy, Coast Guards and other affiliated organisations coming under the purview of the Ministry of Defence in India. The defence content released by the DPR has a major influence not only national security and bilateral ties but also on the procurement of arms, ammunition and equipment, policy decisions, R&D in defence, the perception of the forces and security operations. This eventually results in the creation and management of the image of the forces in the mind of the nation and eventually in the creation of the secure environment in the region. Hence the study is very timely.
Rural Consumers’ Attitude towards Mobile Advertising and its Impact on Purchase Intention- A Structural Equation Modeling Approach

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Marketers use mobile advertising being more cost-effective, reach fastest and simplest way to the target audience. And the reach, it may in millions. People may not have, pucca house, toilets at home, rich or affluent lifestyle but they have a smartphone in even rural consumers’ hands. People are more exposed to the external world through the smartphones and the Internet.

This study was taken up to understand the rural consumers’ attitude towards mobile advertisement and to analyze the impact on rural consumers’ purchase intention.

A research design was developed based on available literature on attitude toward advertising and consumer behaviour models to exemplify the factors which influence the rural consumer attitudes toward mobile advertising. Convenience sampling method was used to collect the data from rural consumers through a structured questionnaire. The analysis was carried out using Amos and results were interpreted.

Results of the Structural Equation Modelling (SEM) confirmed that there were significant relationships between the factors (namely ‘products or services’, ‘price’, ‘language’) and the ‘attitude towards mobile advertising’. It is also known that there is a significant relationship between the attitude towards mobile advertising and the purchase intention of the consumers. Each dimension in attitude towards mobile advertising was validated to shape the purchase intention of the consumers. This study depicts the importance of each factor in developing the positive attitude towards the product/services/ brand and the purchase intention of consumers. This study helps for theory and practice relating to the future development of mobile advertising industry in India.
Changing Communication Technology, Change in Content Consumption Habits and Needs and Experimentation Opportunities in the Context of Indian Media Market

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The Indian film and television industry has been showing revolutionary change and growth in the recent few years. Change and growth not only in media business but also in adopting and practicing new business practices in content creation, distribution, marketing and promotion. Accordingly, we are seeing changes in the audiences’ media habits in selection, consumption and usage of media content. The Indian film, television and music industry directors and producers are experimenting with content as per the choice of the digital era audiences and bringing new changes in the audiences’ content information needs, by experimenting with different segments. Satellite broadcasting and online release and screening are playing an important role in changing media business definitions in India. Technology is not only making business easy but helping in segregating audiences, identifying their content, information consumption needs and providing the audiences content choice through an audience-friendly platform.

In the media and entertainment sector, changes are happening at a very fast rate. New communication/information technology is providing ways to innovate and experiment to fulfil the market and consumers’ demands. Fast growing communication technology and consumer’s dependency on media are the major factors indicating the existing potential and business opportunities in the Indian market.

This study aims to study the challenges and difficulties in the context of fast-changing communication technology and audience fluctuation to different media outlets. It further aims to understand consumers’ changing and emerging media habits and media usage patterns; analyse the challenges in content creation and getting audience engaged; understand emerging trends in audiences content demand; evaluate if excess of media platforms and media exposure is a reason of lack of novelty and variety in media content resulting in boredom, creating a situation of saturation in media business; and examine new challenges and difficulties providing opportunities for experimentation with content and audiences.

The research questions that this study aims to address include – What challenges is the fast-changing communication technology creating in holding audiences? What changes are we observing in consumers’ media habits and usage? What are the challenges in content creation and keeping audiences engaged? What are the new content demands of consumers? What is the relation between excess media exposure and lack of experimentation in content creation, resulting boredom and downfall in media business? What opportunities does the new market demand create for media industry?

In this paper, considering the hypotheses that generation X in India is not watching television at all, we observe the changes in the pattern of family hours for television watching. Earlier, in
families, people used to watch television together at lunch or dinner time. But with changing life style, family patterns, change in medium of reading, listening and watching media content, diverse information and entertainment needs and requirements, the availability of content on multiple platforms according to audience suitability, choice and preference, these are some of the major changes that we are observing in media habits and use of content and technology. Now, media consumption is more a private affair rather than in a family, group or mass activity. This practice is common not only in high economic and education status groups or in metro or first tier cities but also prevalent in very average and low economic and education status groups and in small towns and villages.

This paper evaluates the revolutionary changes in content consumption habits among different age groups and sections of the Indian audiences with the invention and use of advanced communication technology and availability of multiple platforms and channels in addition to excess media exposure and usage. It also examines contemporary and new patterns of content creations for multiple media platforms - strength, failure and opportunities. It also studies the opportunities and areas of content creation as per the needs, demand and requirement of diverse media platforms and consumers to boost media business.

The findings of this study will help in getting an overview of changing content needs and habits. It will help in understanding if any change is required in the current content creation practices, it will guide in identifying the opportunities in adopting new practices and strategies in content creation.
Media Framing: A Comparative Newspaper Analysis of Kashmir Conflict 2016

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To compare and contrast the political frames used in the reportage of the Kashmir conflict of 2016, six English newspapers - three each published from New Delhi (national) and Jammu and Kashmir (local) - were chosen and a qualitative content analysis was performed on 400 news articles published during July 9-August 9, 2016.

A manual analysis was performed to rate the news reports under the six popular conflict-based news frames: attribution of responsibility, human interest, conflict, morality, economic and diagnostic/prognostic frame. Study results indicated a statistically significant difference between the national and local newspapers with regard to the usage of the chosen political frames. While the local newspapers mostly preferred the human interest angle in the coverage of the issue, their national counterparts heavily used the conflict frame to editorialise the issue.
Resurgent India and usage of Data Journalism: A Critical Analysis

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Data Journalism is at an incipient stage in India. There are at present not very many sites that are working here, and news associations still have far to go to achieve the worldwide benchmark. The uplifting news is that it has got the consideration of the Indian government, news associations, examination organizations, and information representation organizations. Data can be accustomed to realizing responsibility and straightforwardness among individuals and that mindfulness is getting individuals' consideration. It is additionally quickly turning into an essential piece of the arsenal of newsrooms in India and assuming an imperative part of media and advanced revealing newsrooms. The future of data-driven journalism is excellent everywhere. The prospects are excellent in such a large democratic country as India where such journalism can inform so many people accurately about policy issues that depend on verifiably correct data. India has started using the Data Journalism and the BBC World Service is currently undergoing a big expansion, and as part of this, the BBC’s bureau in New Delhi will become the largest outside London, by 2020. They are exploring how journalists can use a new wealth of open data to tell visually compelling stories for Southeast Asian audiences.

There are two sorts of Data Journalism: the first takes a look at information as a unit of data, procedures the information and gets fascinating investigation out of crude information; and the second uses distributed information reports like national wrongdoing measurements or government study reports to compose stories around them. The second kind of information news coverage has got in India quickly, with numerous media houses - both conventional and new ones - doing such stories all the time. This is welcome since it will bring bits of knowledge into reports and overviews that were not earlier detailed broadly. In any case, information reporting that includes working with crude information and changing that information into fascinating examination hasn't caught on. That is on account of newsrooms not having the assets or the required preparing aptitudes to execute this sort of news-casting.

One would require a man with programming aptitudes who can help rub information and orchestrate in a database, and after that compose code to picture the information. A newsroom where a software engineer works close by writers, and who comprehends the information, is expected to execute such work. With government moves to progressively make information accessible, there is an enormous opportunity to do such kind of information news-casting. Such moves increment straightforwardness, as we will make it accessible to the general population with the goal that anybody can comprehend it.
Is social media an alternative medium providing a platform for the masses to highlight issues underrepresented in the mainstream media or is it dominated by the opinions of the latter? To answer this question, a time-series analysis of reports published in three English newspapers on the Goods and Services Tax (GST), a week before and after it was enforced in India, was performed. Newspaper trends were cross-correlated with Twitter sentiments that prevailed on the subject during the same period. A manual sentiment analysis was performed to code both the news reports and tweets. A positive correlation, though with lags, was observed between newspapers and Twitter trends with regard to the topics covered in the papers and discussed in tweets, and also the sentiments expressed in these two media. Theorising on the results, it was concluded that newspapers and social media have a significant influence on each other, with the dominant thinking prevailing across media of mass communication.
News Aggregators... Customer Preferences, Present Offerings and Way Forward

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News has always fascinated mankind as man had realized the power that information can bring to him. Man has always had an innate curiosity to know what’s happening around him and elsewhere in the world. Back in the 1980s we only had newspapers and the odd radio station to get to know what was happening …I still remember people tuning into BBC Radio and Radio Ceylon to get unbiased information on world events. People used to read the one or two established newspapers of that time and their coffee before starting their day.

For hundreds of years, magazine and newspaper publishers had a monopoly on content, channels of communication and consumers that they coveted like it was the crown jewels. But the times, they are a-changing fast and although the quality content is still an important factor for success, today’s promiscuous news consumers trust search engines more than traditional media brands.

Despite the proliferation of news channels in various categories (English News, Hindi News, Regional Language News and Business News). People do not spend much time to listen to them as the news is repetitive, not meeting present-day consumers’ needs.

You select a news channel and it plays the same news again and again...You move to the next it’s the same… The same is the case with newspapers and the select few websites which are mostly offshoots of media houses only. Also, the way news is consumed has also changed.

Today we catch up on news while on the train or waiting at the airport or taking an Uber to work.

Each of us has our own tastes and likes. Some of us prefer sports news…Others prefer politics…others prefer international… Some of us just want to see the local neighborhood news or some of us the happenings in our native places.

This was the opportunity that news aggregators capitalized on. They designed mobile apps where users could select what they wanted …where they had the option to read or watch in video mode as per their wish.

Studies indicate that Gen Z who have grown up with a smartphone in their hand, the Millennials and even the Baby Boomers of today do not have the patience to do this, much less than they do have to read a printed newspaper.

Thus the advent of news aggregators has filled a much-needed demand for present-day news readers and its usage is growing day by day. Aggregation technology helps to consolidate many websites into one page that can show the new or updated information on many sites. Aggregators
reduce the time and effort needed to regularly check websites for updates, creating a unique information space or personal newspaper.

The objectives of the paper are to explore the needs for news aggregators and analysis of the news aggregators available both globally and in India and their growing impact on present media as we know it.

The methodology used for the paper is the Survey and Secondary Research method where targeted customers of different identified segments and met to understand the needs of present customers. Based on the findings the present offerings are analyzed and gaps to improve identified.

In this study, the news preference of customers across different age segments has been identified. Further, a study of the various offerings that are available in the market has also be done. Also a detailed gap analysis between the two has been identified.
The New Journalism Of New Journalists

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Digitalization and economic crisis drove journalism to a new paradigm. Journalistic routines and contents have been modified, supports have changed and new models are hybrid. Meeting tradition and innovation, narrative journalism appears as a possible way to gain profitability.

The main goal of our analysis is to detect challenges of narrative journalism and the narrative journalists in the nowadays context. We aim to analyse formats, routines, and contents of this kind of media and how are they living in the digital atmosphere. Their business model is also interesting for us. We also study how the work of the journalist has changed with new tasks, new roles, and new work conditions.

Our sample is integrated by three narrative journalism magazines from three different countries: Jot Down (Spain), Gatopardo (Mexico) and The New Yorker (United States). Their digital model, interactivity, innovation, contents and literary quality are the reasons for choosing them. They are also from countries where narrative and literary journalism is living a big “boom”.

The study is developed with three theoretical bases: narrative journalism, with authors as Wolfe (1973), Sims (1996) or Herrscher (2012) and digital journalism, with signatures as Heinonen (2008), Ray (2013) or Shim (2014). The research on long-form and slow journalism are also interesting for us. Boynton (2013), Neveu (2014) or Le Masurier (2015) are also great examples.

Our methodology is based on content analysis, justified by the research of authors as Paulussen (2004) or Sonderman (2012). Interviews with narrative journalists and experts are also carried out, following the example of authors as Sims (1996), Quandt (2003) and Angulo (2014).
Advertising Services on Instagram – A Study on the Efficacy of Business Solutions Offered by Instagram in India

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Technology is a boon that keeps evolving and changing over the course of time. With rapid technological advancements in communication technologies, social media has become one of the highly used communicative medium in the modern times. The boundlessness of the ever-growing Internet has disrupted various ideas of traditional marketing. With the immense growth of online content and platforms switching to hybrid business models, it has become effortless for various business enterprises to adopt and endeavour in these techniques of modern strategic marketing without depending on expensive and time-consuming traditional advertising. Amongst the various social media applications, Instagram is one of the highly-used platforms in India followed by Facebook and Twitter.

In this study, we examine the role of Instagram in accommodating space for businesses and entrepreneurs across the world to provide simple and robust marketing solutions that not just encourages profitable results but provides an opportunity for global recognition and business expansion. Such hybrid assemblage of business solutions offered on a platform that merely runs on photographs and hashtags has created a competitive and strategic innovation that disrupts traditional methods of advertising and marketing, creating spaces for newer markets. This is a quantitative study that follows a questionnaire deployment of a sample size consisting 120 respondents, exploring the new marketing solutions offered on Instagram and its efficacy towards causing disruption on traditional methods of marketing. The objective of this paper is to acknowledge and measure the amount of disruption caused by hybrid business models adopted by Instagram.
Globalization has led to dynamic competition in the market and to sustain this competition, organizations need to build a strong association with their customers and other stakeholders in order to enjoy their long and fruitful associations with them. Organizations are now turning towards brand storytelling to build long-lasting associations by acquiring the maximum share of their stakeholder's memory. Brand Storytelling is the third step while crafting content marketing campaign adopted by organizations for maintaining a long-lasting relationship with the customers and different stakeholders.

Web-enabled technologies are evolving as a collaborative mechanism and offer various touch points for an organization to reach out to not only to its customers but also to various stakeholders. These new web technologies are responsible for opening multitude opportunities and providing a channel for organizations to interact with the customers, formulate brand-consumer relationships, promote products and also influence the consumer-generated content as a source not only to get hold of consumers but also for retention strategies as well as product perfection and service enrichment. In place of traditional advertising storytelling by employing effective words can be a sought-after marketing tool that supports interaction with the organization. Selection of proper words and the right platform are essential for people to frame the brand perception. If their need for information is answered by brands, this leads to brand preference and a longer association with the brand. Hence, with the growing digital media inhabitants, there is a need for strategic brand storytelling using digital media tools to ensure forming positive brand image resulting in brand preference.

Using case study method, social media communication channels, especially blog marketing will be analyzed to trace its effectiveness in storytelling. In the present times, online content is the tone of every organization. Words make the web work. We live in a time when most people straight away search online about an organization's value and the things it supports before they start their associations with them in every capacity. This study will analyze how using appropriate content management strategies with regard to type and volume of content organizations can build long-lasting brand associations. Hence, the problem can be defined as "role of blog marketing in building consumer preference". It will try to look for a relationship between types of brand communication in a blog (organizational and promotion). This will help in studying blog marketing as a tool for the Content Marketing campaign.
Museum’s in India – a Paradigm Shift

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Conventionally, a museum is understood as a building/space where a large number of interesting and valuable objects are kept, displayed and studied. These spaces are developed to showcase Heritage, culture, history, nature etc. In India, museum movement started rolling in the early 1800s. In fact, it was the beginning of a significant epoch initiating the socio-cultural and scientific achievements of the country. It is considered the beginning of modernity and the end of the medieval era. Today there are over 400 museums in the country (http://www.indianmuseumkolkata.org/).

The earlier idea of museums in India is now seeking a redefinition. Making museums more interactive, informative with interesting interfaces in today’s era of knowledge is the order of the day. Our forte is the conversion of museums from object specifics to vistas of urbanscapes and interesting narratives. Use of immersive and interactive media in redefining narratives in museum spaces is our forte.

We believe making museums into multi-activity cultural learning centers that redefine experiences and information consumption. Immersive and new age display technologies are our vehicles of the display.

Our presentation will feature this besides our past and present experiences, challenges faced and solutions found.
Children’s Entertainment Television in India: The Changing Scenario and The

Urban Indian Child

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Indian children’s commercial television started in 1995 with foreign channels which gathered momentum in the early 2000s. After 2008, the sudden spurt of home-grown programming added a much needed indigenous dimension. However, much of the content on Indian children’s television still remains foreign. Indigenous programmes mainly appeal to non-metros, and there is little content for the urban Indian child.

This paper assesses the need to create an original, relevant and contemporary world on television for the urban Indian child. It reviews the impact of foreign children’s programming both on the Indian programming scenario and the urban Indian child. It appraises the genres, themes and characters that currently appear on indigenous children’s television, as well as the lack of age segmentation, gender balance and cultural inclusiveness. It ultimately highlights the way decisions are made by channels and programme makers in favour of profits over a commitment to the urban Indian child.

The objective of this research is to find out the key reasons for the shortfall in quantity of indigenous children’s programming on Indian television. It further aims to identify how foreign children’s programming has affected both the programming scenario on Indian children’s television and the urban Indian child. The paper also intends to examine how indigenous programming can be enhanced in quality and how it can create an original, relevant and contemporary world for the urban Indian child on Indian children’s television.

For this descriptive exploratory research paper, 40 children’s shows were reviewed as part of the viewing analysis. Majority of these shows air on Indian children’s television currently. Some classic children’s shows were also viewed to get a better perspective on quality children’s television. Besides the viewing analysis, in-depth interviews were conducted with 21 Pune based urban Indian children, 9 of their parents, 3 industry experts and child specialists (i.e. psychologist, sociologist).

Research findings show that foreign shows in general and American shows, in particular, have high production values, variety in genres, novelty factor, good scripts, well-rounded characters, adequate age and gender segmentation, progressive gender representation, and sufficient educational content. Japanese shows have brought in good stories, very interesting and relatable characters, entertainment value, and good animation but there is a negative side to it. With its attempts to localize, it has encouraged advertising, merchandising and consumerism and fuelled it into the environment in which indigenous children’s television programming is now made.

Indigenous programming, despite its growing popularity, can improve in many ways. Firstly, it lacks in quantity as it over-depends on animation, an industry still very nascent compared to its
American and Japanese counterparts. Indigenous shows also need improvements in quality. They are largely either superhero-driven action-adventure or slapstick comedy, thereby failing to offer variety in genres. There is a conspicuous lack of home-grown educational content. Stereotypical black and white and stereotypical characterizations do not resonate with the urban Indian child.

It was observed that there isn’t adequate indigenous programming to specifically address the developmental needs of children below 6 and above 12. As for gender segmentation, there are hardly any indigenous shows specifically for girls, and female characters within these shows are limited and boxed into traditional roles. Little of India’s multiculturalism and diversity beyond the majority community of Hindus is represented.

The urban Indian child needs inspirational, relevant and contemporary programmes with original storylines and characters. The responsibility to create such television programming must be shouldered by indigenous children’s television programmers and not delegated to foreign programmers.
Properties as Narrative: A Semiotic Analysis of the Film Devdas by Sanjay Leela Bhansali

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The research intends to study the film Devdas directed by Sanjay Leela Bhansali from a semiotic lens. Based on the existing research on Hindi cinema, the present research is an effort to contribute to the corpus by examining the mise-en-scène, focusing on the use of properties present in the film Devdas directed by Sanjay Leela Bhansali. The research reads the film as a text and examines the use of properties not only as narrative devices but also as narratives themselves. The transgressional nature of this research will open up a new avenue towards mise-en-scène.

The objective of this research is to highlight the role of properties as vivid representations of emotions, and rendered as signs, as they complement the characters in a rather covert manner.

The question that this research explores is – do properties in Devdas act as a narrative for the emotions of the characters?

The research is based on the primary sources available. The research is an application of Semiotic Theory and select Narrative Theories from the aspect of the language of the film.

The study shows that in the film Devdas, the properties emerge as catalysts between the character and their emotion and also, these properties tend to become characters themselves.
Unlike those of countries such as Nigeria and South Africa, the film industry in Kenya has remained underdeveloped. When the current government came to power nearly five years ago, President Uhuru Kenyatta promised that his government would prioritise the creative industries, which include film, for state support and promotion through policy interventions. This promise was based on the acknowledgement that the industry plays an important role in the cultural and economic life of the country. Even before this policy promise was made, the previous government had already established a state agency, the Kenya Film Commission, to promote the industry. These initiatives come against a historical backdrop which saw Western filmmakers, especially from Hollywood, shoot world acclaimed feature films in Kenya. The earliest such films go back to 1909 when the American president, Theodore Roosevelt, came on a wildlife safari in Kenya based on the film *Theo in Africa* was produced in 1910. Popular Hollywood films were thereafter produced beginning in the 1930s. These included films such as *African Holiday*, *Stanley and Livingstone*, *Trader Horn*, *the Snows of Kilimanjaro*, *King Solomon’s Mines* and *Mogambo*.

It is against the above background that this paper aims to explore the reasons behind the stunted growth of the local film industry in Kenya. The exploration will consider arguments by those who hold that the film industry needs a conducive/supportive policy environment in order for it to thrive. Such arguments have been behind some of the policy interventions that have been made in a lot of Western countries and in South Africa. However, the literature on the Nigerian film industry, Nollywood, suggest that it is possible for the African film industry to grow and thrive despite a lack of public policy support. This paper will start by reviewing literature revolving around the two positions in order to draw insights that may be applicable to the Kenyan situation. This will be followed by an analysis of the film policy environment to assess whether it is supportive of the industry. The paper will then discuss views from a select number of key players in the industry, from both the policy sector and filmmakers, on why the industry is stunted and what needs to be done to address the problems. Based on all these, the paper will conclude by making suggestions on what could be done to unleash the potential of the Kenyan film industry. These suggestions will include a mix of specific policy intervention proposals and the need for the industry to adapt to local market dynamics.
Movies, Military And Men: A Reality Check On Content And Box Office Performance

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While the globalization has swept the world bringing people in an unstoppable shrinkage of earth and its boundaries, the advent of the World Wide Web has amalgamated the spectrum of society to a conglomerate. This brave new world of communications has encompassed many modern tools for communicating with the masses and visual media continues to remain the strongest while detailing the narratives. Amongst various media platforms, cinema across the globe, made on various themes, has remained popular and are accessed using a variety of media genres. A film lover has access to movies of his choice not only on single screen, multiplex but also through television and Internet-based platforms. This study, in particular, tries to focus its attention on the movies made largely on real-life situations for example, war. Movie makers across the globe have made attempts to make movies on wars or war as the background theme. It is interesting to analyze how the ‘reel’ world has recreated the real-life war situation and their acceptance by the common cine-goer. Since box office or revenue earned will be one of the strong parameters to judge the acceptance of movies by the common man, select popular movies from different time zone will be selected for the study.
Memes: A Tool of Visual Political Communication as Image Builder and Identity Creator

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Visual communication is playing a very important role in the contemporary political scene, constructing/destroying effective image bites that are powerful means of information, communication and propaganda. Persuasive media messages shape the public mind and influence the outcomes. The advent of social media and their viral capacities make the circulation of visual content unavoidable, especially in building public opinion. The phenomenon has led from mass communication to massive communication. Memes are the recent trend which have gone viral across different digital platforms and are generating opinions and building images of people in public. As a construct, images leave their impression on the minds of people. Images are closely related to the reputation and the contexts especially in case of politicians. The memes reflect on certain dominating aspects of personalities of politicians. Today, it is the social media armies which through memes create or destroy the image of the politicians thereby leading to identity creation. The study would be based on the cultivation theory whereby memes cultivate the ideas about circulating images with visual political storytelling effect. The paper puts light on the content being circulated through memes. The data is collected through WhatsApp messages, which are the observed, segregated and analyzed on various, laid down elements to get the answers to the research questions.

This paper attempts to answer research questions such as – what do the visual images of politicians in memes signify and communicate? What is the role of memes in building or destroying the image of politicians? Whether Memes highlight the weaknesses or strengths of politicians? What personality/image traits the memes reflect about different politicians.

Ethnographic content analysis was done on the content of 100 memes on politicians in Indian politics over last one year, which includes an interpretative qualitative analysis having presentational and emotional elements as variables. In this study, the qualitative analysis includes the presentational elements- Text, Language, Style of satire, Images, Tone, Backgrounds and personality traits- Behavior and attitude, Personal relations, Political standing and understanding, Relationship to issues.

The quantitative analysis factors in the number of memes on different politicians, the number of imageries, signs or symbols used, and the frequency/usage of same text or images in different memes.

The research findings indicate that Memes play an important role in building or destroying the image of politicians’. They are the identity creators, hence should not be taken lightly.
Use of Social Media: Impacts and Effects on Social Relationships

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The social and emotional life of human beings is defined by primary social groups and relationships such as their interactions with family and friends. The advent of social media has redefined these social relationships. While some social media analysts claim that virtual relationships and friendships have diminished the intensity of relationships as well as the quality, and quantity of time people spend with one another, a few others argue that social media has actually improved social relationships.

This empirical study examines the influence and effects of using social media on relationships with friends and family members. It explores a) how does the use of social media impact the structure and experience of social relationships? and b) how does the difference in the quantum of use of social media between rural and urban communities disrupt or distort social relationships in the family and across other human relationships? Simultaneously, it also seeks to address other interrelated issues such as how much time do people spend on social media vis-a-vis social relationships? It also seeks to explain what factors affect the use of social media and how they reflect on their social relationships in primary groups?

The study employs a multistage purposive sampling to draw a sample of households from across the Karnataka state, and the data is collected using a questionnaire. The data is analysed and subjected to standard statistical tests as well. The analysis reveals distinct patterns in the longevity of usage, the users' age and educational level, the amount of time they spend on social media, and the reasons for using them. A difference in the use of social media by urban and rural users is evident too. Expectedly, the study also shows that youngsters use social media more than the elders do. Among the elders, the retired people tend to use social media more than working men and women.

The main reason for the use social media by users across the state is to keep contact with friends and to update themselves about their friends and family. Most users have Friends’ Groups on WhatsApp network and relatively fewer of them have Family Groups. While a large number of users report that the use of social media has not affected their relationships with family and friends in any way, a slightly smaller number of users reveal that the time they spend with their family and friends in real terms is affected due to their use of social media. A significant section of those who admit having experienced a change in their relationships and the time spent on social media, also report a positive change in favour of relationships.
Tweets of Women Student Leaders: Critically Examining the Political Strategy of Student Movements in India

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Student movements have been playing a pivotal role in bringing the political or social transformations across the world. They hold a unique status as these movements are being run by the students who themselves hold a transient position which they will eventually leave. (Vaillant & Schwartz, 2012). Student movements also garner media attention owing to its role in nation building, political wings of established parties, raising larger student concerns, demanding policy changes and their active participation in the debate and discourse on a socio-economic and political scenario in the country.

Over the last two decades, the momentum of students run movements in India have increased, so have their demands, debates and discourses. But off late it has been observed that a number of women student leaders have also emerged; people have started accepting and recognizing them. Movements like Pinjra Tod where girls are fighting for the equality in hostel rules between boys and girls or Pink Chaddi where the girls’ brigade showed their solidarity on the issue of attacks on girls in a Mangalore pub, Hok Kolorob, a movement against molestation inside the Kolkata University Campus, or Happy to Bleed a campaign against menstrual taboos. In all the cases, women student leaders have played a pivotal role in bringing change.

It is interesting to also notice that along with traditional media, new media too has become instrumental in creating popularity, support base & discourse. This paper seeks to examine the women student leaders’ discourse on a digital platform – Twitter. The official Twitter accounts of prominent women student leaders will be analyzed using Norman Fairclough critical discourse analysis. To understand the relationship between the messages (Tweets) and the media platform (Twitter) used, the theory will be drawn from McLuhan’s Medium is the Message where McLuhan states that the way information is disseminated is more vital than the information itself.
Generational Cohorts in an Experience Economy and the Rise of YouTubers – A Perspective

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In the last decade or so, media consumption across the globe has witnessed a paradigm shift with a huge majority of Generation Y & Generation Z demographic cohort preferring digital formats for their entertainment needs. In an era of the Internet of Things (IoT) with multiple devices at disposal for accessing content anywhere coupled with burgeoning Internet access speed has empowered the consumer. The propensity to consume digital content is also aided by the humungous volume of content that is available at the consumer's disposal and this content cuts across genres and geographic barriers. This is further corroborated in Deloitte Report published in 2015 which states that consumers now have an option to access the media content of their choice, be it information, entertainment or social activity anytime, anywhere. In terms of media consumption, an average mobile web user in India consumes about 6.2 hours of media daily which includes 102 minutes of mobile media and 79 minutes of online (desktop) media consumption (Source: https://telecom.economictimes.indiatimes.com/tele-talk/picture-perfect-emerging-video-trends-in-india/1967). According to video analytics firm Vidooly, from 2012 to 2014, on average an Indian spent four to six hours a month watching videos. In 2015, the time spent increased to eight to nine hours, and in 2017, it has scaled up to 12 hours per month.

In this paper, we have tried to examine this paradigm shift in content consumption patterns in the context of Generational Cohort Theory (Inglehart, 1977) and the emergence of an Experience Economy (Pine & Gilmore, 1998) aided by the case study of a regional content channel “Yo Yo Gujarati” on YouTube. We have extensively used secondary sources of data available on public domain and long-interview format (McCracken, 1988) for generating insights from Brahma Raval (Founder of Yo Yo Gujarati).

Media programmes can broadly be classified into two categories viz. those with more information content and those with more of entertainment content (Albarran & Umphrey, 1993). According to Conway and Rubin (1991), the diversionary needs of people are satiated by entertainment-centric media programmes. The post-liberalization era in India had seen a boom in the cable & satellite television and consequent shift towards long-running formulaic sitcoms and other general entertainment formats like reality entertainment, comedy shows, game shows etc.

Drawing further from the inherent assumption of the Generational Cohort Theory which harps on the scarcity hypothesis, we have discussed the need for content in a different format in light of the general criticism of the content of television programmes and its pernicious effects on the audience (Madhu, 2017). Consistent with the predictions of the Generational Cohort Theory, substantial inter-generational differences have been documented in countries like China, wherein Chinese Gen-Xers exposed to the western media, economic development and liberal education formats are media savvy, willing to explore new things and care about their personal entertainment (Dou,
Wang & Zhou, 2006). We are witnessing a similar phenomenon in India. According to a report by Business Today (Feb 2017), this content boom has been fueled by three factors: reduced data prices, increased smartphone usage, and lack of content for millennials on traditional media platforms.

We have also harped on the business models of successful YouTubers to emphasize on the monetization and viability aspect of digital media. Drawing from the Experience Economy concept, we believe that the next cohort of users that will come onboard will be from tier-2 or tier-3 cities and when these potential 600-700 million potential users from rural and semi-urban India come on board, there will be a higher demand for regional content and need for distinctive experiences from digital media vis-à-vis their urban counterparts. In a country with multi-cultural underpinnings, regional language content over YouTube or OTT channels can be a potential game-changer and in this context, we have critically evaluated the journey of Brahma Raval who runs “Yo Yo Gujarati”, a comedy genre YouTube channel in the Gujarati language with 44,530 subscribers.
Insight Consultants – Generating Potential Customer Leads for a Tech Brand

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Insight Consultants (www.insightconsultants.co) is a fully owned subsidiary of Stylus Systems (www.stylusin.com), a Bangalore-headquartered IT services company in the business of transforming small and medium business enterprises through IT-based solutions. Insight Consultants have achieved expertise in bringing the advantages of the global marketplace to SMEs by helping them take their offerings to market faster and operate better smarter and more profitably. Established in 1999, they serve over 200 clients from four continents, mostly in the Oil & Gas, Education, Building Architecture and Banking domains. Their focus market right now is SMEs in the USA.

In a bid to grow faster the CEO & MD of the company wants to utilize the power of digital marketing to generate leads that can be converted into potential clients in a cost efficient manner.

All these years, Insight Consultants hasn’t spent on advertising to build awareness of its brand among the intended target group. Their new business strategy has depended mostly on referrals from existing clients, word-of-mouth and personal contacts. While the Internet is a proven medium to generate leads, with several digital platforms having proven capabilities in delivering leads for businesses viz. Google Search, LinkedIn, Facebook, etc., the issue to be confronted at the moment is – would a lead generation campaign work for a brand which doesn’t have much awareness among the intended target group? If the brand is unfamiliar, would the consumer click on the ads to reach the landing page? And even if they did, would they fill up a form and part with their contact details? One has to keep in mind the fact that we are not dealing with a small ticket, impulse purchase item. Insight Consultants’ services can run into 6 figure dollars mark.

In order to get expert advice, the CEO hired the services of a marketing consultant whose advice to the CEO was a 2-pronged approach - build awareness through content marketing and simultaneously generate leads through paid media advertising. Unfortunately, building awareness takes time and cannot be achieved overnight. Building rapid awareness typically involves using paid media channels. The CEO was advised to hire the services of a digital marketing consultancy which would help in executing the above campaign. Since the lead generation campaign would be a short one, the author of this paper advised starting a campaign that would use paid media to do both - build awareness over a short term basis and also generate leads at the same time.

The dilemma facing the CEO is – if he has a limited budget to spend on this campaign, what should be his focus - spend money on building awareness (quick) and spend money on generating leads? Or build awareness through content marketing (slow) and spend money on generating leads?
Social media users tend to develop deeper meaning from and relationships with social media platforms they use and/or are familiar with. The embedded constructs relevant to understand meaning and relationship in this context could be loyalty, preferences, and brand personality. But there is no single framework with standard dimensions to structure the relationship between social media platform brand and the social media user. Kapferer's brand prism, Keller's framework and Aaker's model are some of the most important contributions from the literature towards relationship between a brand and its customers. Thus, it is important to understand media as a brand for users of social media. This study has attempted to listen and interpret the meaning of what social media users say, feel and do. Important decisions emerge from eliciting insights from social media users' responses towards Instagram as a social media platform brand in particular.

The research questions addressed in this paper are a)What does Instagram as a social media platform brand mean for social media users? b)What is the relationship between social media users and Instagram as a social media platform brand?

The study used structured interviews for understanding the meaning and relationship of brand Instagram with social media users. The respondents were also asked to draw pictures to depict the characteristics of Instagram.

Interviews were conducted among respondents who use social media platform such as Facebook, Twitter and Instagram. The respondents were picked from across India. A total of 400 respondents were administered structured interviews.

The findings from the structured interviews will be compiled to understand - what Instagram means to them, their usage patterns of social media in general and Instagram in particular, the type of connect with Instagram vis-a-vis other social media platforms, Instagram as a person, perception of users of Instagram, relationship with social media platforms and Instagram in particular, benefits of using Instagram, assess attitude towards Instagram, preference to use Instagram and assessment of how respondents imagine Instagram and its characteristics through the pictures drawn by respondents.

The results of this study will help understand the social media users' understanding of brand Instagram. The users can be potential end users as well as potential users to utilize Instagram as a social media platform to connect to their brand’s customers.
Personal Branding Through Social Media in India: An Emerging Epoch

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In India, digitization is growing in almost all dimensions and this resulted in attracting the interest in the field of personal branding. Personal branding is a relatively new concept, although it has matched the pace with the growth and dynamic nature of the business world as well as the modern lifestyle of the society. The basic objective behind the personal branding is to communicate the distinctive and significant nature of the brand as well as the human values of the individual subsequent to the brand. In India, in recent years it has been observed that many political campaigns focused on the concept of personal branding, particularly via the social media. However, being the new trend, rarely any detailed studies regarding mentioned topic conducted in context to India.

The objective of the research is to analyze how is social media being used for communicating the concept of personal branding. Therefore the study aims to analyze what needs to be taken care in maintaining the presence of personal brand via the social media with respect to politicians/social workers. Following hypotheses were proposed for the study:

- **H1**: Personal brand influences positively due to the existence of social media in case of politicians/social workers.
- **H2**: Personal brand influences positively due to the active involvement in social media in case of politicians/social workers.
- **H3**: Social media existence and active involvement of politicians/social workers is positively correlated with the type of volunteers (followers/non-followers)

In the initial phase of the study, ten politician/social workers who are users of any social media have been identified. After this, attention was drawn on the identification of people who were associated with social media and for the initial phase of the study, 457 of them have been chosen. In the next phase of the study, active, reactive and casual respondents were analyzed and out of 457 respondents, casual readers (42 percent) were eliminated from the population. An online survey was conducted among 265 active and reactive users of social media for the testing of the hypotheses, and finally, the data obtained from 151 questionnaires (Response rate: 56 percent) have been analyzed through the SPSS. To empirically test the hypotheses linear regression analysis was carried out. For the purpose of analysis, personal branding was considered as the dependent variable, whereas social media existence and active involvement were considered to be independent variables.
The results of this study showed that proper planning with a substantial level of engagement over social media may help in creating value in context to politician/social workers. However, in order to maintain the personal brand properly, regular interactions and related concern also a key role.

The results of the study can be considered to be significant as the concept of personal branding via social media is novel in context to politician/social workers in a country like India. The scope of the study is limited and it can be broadened by considering different types of social media platforms. Besides this, the scope can further be enhanced by individual personal branding to the higher level i.e. by considering the political parties as a whole.
Social Media and Misogyny: An Empirical Study of Gender Trolling among Social Media Users

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Despite the growing voices for gender equality, gender inequality persists in many areas of life manifested through gender stereotypes and gendered constructions of both male and female. In all, these gendered social structures restrict the ability to participate in a phenomenon completely - be it male or female. It is evident in this digital world that the Internet has created new opportunities and has created platforms for various social discussions, debates, and interactions. Not to forget, it has also constructed new combat zone for exhibiting most terrible human behaviour in the most modern forms. The ingraining of pre-existing and constructing new social, gendered roles through the Internet are more so social media. A thorough examination of the forwards on Facebook, WhatsApp and other social media platforms make it very clear and pronounced how many of these messages are exchanged daily. Going by the Walter Lippmann ideology we are indeed ‘manufacturing consent’ and cultivating an everyday world. One does come across an array of such messages camouflaged as jokes. And for which, your friends, colleagues or family members will attach a variety of amusing emoji’s available. On a close reading, one will realize that these messages are anything but funny. Most of them demean men or mostly women.

Many a times one tends to ask why do we do so? Why exhibit such behaviours? The answer to this seemingly simple question may neither be simple nor objective. The reasons can be many and are very subjective to the person. It could be simple humour or with dark intentions, regardless, it is social media and it is a platform for freedom of expression that has opened new possibilities of gender constructions. In India, there were 432 million Internet users in December 2016, as per the Internet and Mobile Association of India’s (IMRB) report. As per Mr. Jaydip Parikh, CEO of Tej SolPro, 120 million of all Indian Internet users are college students. In this scenario, the researchers took up the first survey among 300 college students based on non-probability sampling to understand the readings of younger generation towards such messages and their deriving out of it. The main objectives of the study include; to find out whether youngsters experience gender trolling on the social network, to understand whether messages/forwards stereotype a particular gender and to analyze the intention behind such negative trolls as per the respondents. The study is carried out in Bangalore and Mysore among the college students aged between 20 – 25 years. The study brings out how their interaction with virtual media has exposed them to virtual trolling and how it affects them. The research yielded significant data about gender trolling varying along with the type of sites they use.
New Age Kids and Consumption of Online Content: A Study on YouTube Content on Smartphones

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YouTube is the most popular video-streaming website with over 4 billion videos (and counting) available. YouTube might emerge as a replacement for television in the years to come. Television channels like Cartoon Network, Pogo, Nick Jr etc. as the advertisements in between too become a part of the content consumption by the kids. Videos supposedly have billions of viewers but out of this population, a major chunk is dedicated to the toddlers. Ironically, the minimum age for signing up for a YouTube account is 13 years that too prescribed under parents’ vigilance. This platform is emerging as a source of edutainment for the kids. The creatively crafted content is the key to the popularity of the YouTube Channels like ChuChu TV, Toonz, Hoopla Kidz.

The animation and VFX used during the content curation build the pull for the viewers. The parents are happy to engage kids into the engaging content which provides their kids a right mix of entertainment and education. It is also observed that the parents direct the kids to engage in such activities to overcome the competitive environment in the pre-primary schools.

According to a report by Media Partners Asia (MPA), the online video industry in India is expected to grow around USD 1.6 billion in revenue by 2022. Therefore, such channels are on a rise as according to KPMG India-FICCI Indian Media and Entertainment Industry Report, 2017, India’s animation and VFX industry in India grew 16.4 percent last year. The content in these videos has an exhaustive collection of Nursery Rhymes and kids’ related content.

The research paper tries to uncover India’s unorganized educational market targeting over 200 million kids all across the world. The research would be a case study on the variety of content available various kids’ based Youtube Channels on smartphones and also focus group discussions with parents to understand their loyalties towards the online content rather than nursery rhyme books and self-expression. The research would also try to delve into the psychological impact of the Youtube channels on kids and understand the impact on their health and behavior with this consumption pattern by interviews with practicing psychologists or pediatricians. As the parents are aiming for a smart kid through smartphones, the world will soon have Jack and Jills of all trades and master of none.
Internet-The Prime Disruptor to Media and Entertainment Industry-A Descriptive Study

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The conventional methods of distribution of media and entertainment have dominated the marketplace from the beginning and that too with a very high hiring cost. The invention of the Internet along with advance distribution mediums such as the Third Screen (Smartphone, Tab, E-Reader etc.), coined by Jack W. Plunkett, CEO of Plunkett Research, USA, has often brought down the dominance to its knee. Various newer and innovative forms of services such as subscription-based personalized content, virtual reality, online streaming, embedded advertising etc. are causing disruptions in this highly competitive industry. The paper takes the reference of these and conducted a survey among 50 students of a B-School in Kolkata to see the impact of the disruption.

The attempts to find answers to the questions – What is the newer form of media that is catching fire among the graduate/college going students? Why is it so? How much is it popular than the conventional media? (The impact)

The author took a sample size of 50 students of a B-School in Kolkata, using convenience sampling method for the ease of time and place. The primary data has been collected through a structured questionnaire along with some videographic personal interviews at the convenience of the respondents. Quantitative Data has been analyzed using SPSS software and video interviews have been analysed by content analysis.

The study results indicate that majority of the sample uses one or multiple methods of media access. The most preferred being the third screen, i.e. their own technical gadgets like smartphones, Tabs etc. Time, Availability, Urgency, Cost, Variety - these are some of the variables that are found being most sought after reasons behind the access. The paper concludes with the rapid rising in the popularity of these newer forms of distribution of media.
Marketing India: A Study to Identify Meetings, Incentives, Conference and Exhibitions (MICE) Potential of India

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One of the global ways that countries are looking to measure their growth and development is through Meetings, Incentives, Conference and Exhibitions (MICE) tourism. Identified as the rapidly growing industry, MICE tourism offers a perfect blend of tourism and business expansion. With the global economies opening up new avenues for international market collaborations, MICE tourism offers a tremendous scope of prospective business alliances, strategic partnerships and investments opportunities. With countries marketing themselves as MICE ready, a new wave of embracing this potential business segment is on a constant rise. The trend suggests MICE tourism is an impactful tool for a nation’s revenue as it contributes directly to region’s economy and also strengthens the brand image of the country as the preferred tourist destination hub.

India, with its rich cultural heritage, traditions, festivities, and beauty, has always fascinated tourists from around the globe as the destination hub and the transition from a developing country to emerging as one of the powerful economic regions in a last two decades or so, has interested many countries and businesses to join hands with India. Indian domestic markets are also showing vital signs of stability. This is the reason India is shaping up as the next big MICE destination. The expansion strategies by the government to promote India as leading MICE destination are witnessed through their focus on expansion strategies.

India, currently ranked at 35th position globally, has shown rapid signs of positioning itself as a MICE leader. With the state of the art infrastructure in terms of venues for conferences, exhibitions and accommodation, excellent information technology support and other subsidiary facilities in place, the time has come to market India as a preferred MICE destination. The study aims at highlighting the potentials India has to be the MICE destination leader and the future prospects of this industry in India.

Although India is eyeing to be the preferred destination for MICE tourism, there are inconsistencies in enchasing opportunities to a large extent. Since more dedicated marketing efforts are required to market India, the objectives of the study are to review and analyze the impact of India’s contribution to global MICE industry; to identify the prospective areas for MICE, which India can be used to market; and to study and analyze the future of MICE India.

The researcher aims to use combination primary and secondary variables for this study. Primary variables will be collected through the survey or questionnaire method, interview method and
secondary variables will be collected through literature, thesis, newspapers, journals and online materials. Both qualitative and quantitative research questionnaire could be used.

From the study, a proposed finding is aimed at how India can showcase its potential power in terms of infrastructure, tourism, government policies and other support industries which can contribute to becoming a leading MICE destination.
In *Never Let Me Go*, the 2017 Literature Nobel Laureate Kazuo Ishiguro's dystopic Science Fiction (SF) novel, the protagonist Kathy and her peers are educated in special schools: for clones like them who are reared for a timely donation of their organs to their human counterparts. The clones, though, are deliberately shielded from this life-altering information. Unsurprisingly, such a pedagogical practice—while well-intentioned—leaves the main characters extremely ill-prepared to deal with their intended fate as clones/organ donors in this dystopic setting. Much like these fictional characters, managers often face workplace problems that are rarely discussed in business schools, where the pedagogy is mostly focused on ethical and best-case management practices. This paper, through contrasting and comparing characters and settings from a dystopic culture with everyday real-life managerial exigencies, emphasizes the importance of teaching and discussing dystopic texts in business schools: as primers for learning crisis-management, leadership, communication and overall effective managerial skills.

Offering courses where managerial insights are drawn from films and literary works have become the common pedagogical practice at business schools. However, there is a scholarly lacuna when it comes to analysing which genre of literary and cultural productions are most effective in sensitizing future business practitioners to ethical issues, group norms and individual personality traits: seen as key knowledge areas needed for competent leadership. Through exploring the potential of dystopic cultural productions in producing effective leaders and managers, this paper suggests strategies for their implementation in the business school curriculum. By juxtaposing the leadership traits preferred in an ideal manager within an operationalist paradigm of management alongside a methodology of qualitative content analysis that examines representative dystopic cultural tracts, this paper shows how dystopic culture can pedagogically contribute toward business schools' objective of producing well-rounded management professionals.

Further, this paper argues that the various interlinked elements found in dystopic texts such as technological forewarnings, retributive action within rigid socio-political structures, as well as environmental and gender-oriented activism, make them effective case studies for understanding contemporary managerial challenges. By "transforming our own present into the determinate past of something yet to come" (Frederic Jameson 1982) dystopic Science Fiction enables future managers to relate to and imagine a future where contemporary normalised rules and regulations
may take a downturn for the worse. (Scherzer R. L., 2015). The course of action chosen by the protagonists in these texts and the consequent circumstances can serve as effective reminders of the contextual decisions that allow a manager to handle (or how not to handle) adversarial situations.

That the relevance of this genre in management studies also lies outside the operationalist paradigm, is also explored in this paper by discussing how dystopic themes are trending in films and fiction aimed at young adults and thus poses a significant economic opportunity: as seen with the rise of The Hunger Games trilogy, Divergent Series and the Marvel Cinematic Universe amongst others. The economic viability of this genre along with dystopian culture’s pedagogic potential signals the immense potential of SF to disrupt conventional teaching techniques as well as radically alter management learning in B-Schools.
Hate speech could thrive in an atmosphere shrouded with mutual suspicions where primordial sentiments and unguarded utterances are ventilated without recourse to any possible implication and consequences. In multi-ethnic and culturally diverse countries like Nigeria, the media serve as a platform for dissemination of dissenting and sometimes polarizing views. Nigeria's National Broadcasting Commission (NBC) was established in 1992 with a view to regulating broadcast media industry in the country. Amidst raging debates and numerous efforts of countering hate speech, the Regulatory agency has daunting challenges in the area of countering hate speech. After a thorough examination of the NBC's role and using critical discourse analysis, the paper unearthed numerous ways that NBC used to effectively contribute in the fight against hate speech in Nigeria. The paper highlights how deliberated programming by the Media, under the watchful eyes of NBC, could be used for imparting behavioral adjustment etiquettes, dousing conflict-sensitive information and advocating decency and decorum in speech. Hence, the paper recommends optimum utilization of the codes of the commission the regulation of media content and moderation of conducts for the overall development of human societies.
Ideas of Identity and Aspiration across Generations of Indians: An Understanding through the Lens of Popular Culture

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India as a modern nation-state is a relatively new concept, barely 6 decades old, with a very nascent and constantly evolving culture. Each generation of Indians that grew up after independence, has had distinct socio-political circumstances, a distinct ethos and voice. For example, at a broad level, we can see that the 1950s were shaped by the partition and the drive for nation-building. The 1960s and early 70s by war and political upheaval, and the 80s and 90s by political and economic upheaval – which nearly led to bankruptcy. The post-1991 era is even more clearly defined by the triumvirate of liberalization, digitization and the advent of western media.

What is most interesting is that each generation’s ethos is clearly visible in the popular culture of the era – be it the ubiquitous cinema of Bollywood, the popular programming on television, the celebrities and role models, or even the advertising of the time. For example, the turbulence of the 70s and 80s gave rise to the popular “angry young man” persona, which reflected the angst of the common man. This melted away in the 1990s, as socio-economic prosperity gave rise to the middle class with different motivations, ideals and angst. The psychographics of the post-liberalization and post-millennium generations became even more distinct, as they grew up in a more technologically and culturally connected world.

This research seeks to establish clear psychographic and behavioural profiles of each generation in post-independence India, not unlike the well-defined generational cohorts of “Baby Boomers”, “Gen X”, “Millennials” and “Gen Z” in the western world. The research will also seek to compare the generational cohorts of India to their counterparts in the western economies and draw out similarities and differences among them.

The study remains largely in the exploratory space and will be conducted through extensive secondary research aided by literature review wherever available. Key themes of popular culture will be studied across each decade – through an examination of popular Bollywood cinema, headlines and news articles, and themes prevalent in advertising during that period. A component of qualitative research in the form of in-depth interviews is also required, speaking with members of the generational cohort, in order to understand their lifestyles as well as content consumption during their youth.

Understanding generational theory specifically in the context of India, will enable students as well as marketing practitioners to develop a sharper understanding of consumer cohorts. For multinational companies, it will prove useful in understanding the Indian audience through a familiar generational framework. Additionally, it will enable the forming of informed hypotheses and trends regarding the next generation of consumers and what their ideals and motivations may be.
Communicating Through Silence: Understanding the Use Of Strategic Communication Tools in Maratha Kranti (Mook) Morcha

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The study ‘Communicating through Silence: Understanding the Use of Strategic Communication Tools in Maratha Kranti (Mook) Morcha’ analysed the reason behind the use of various strategic communication tools and how these tools were used by organizers of Maratha Kranti (Mook) Morcha in the protest. The MKMM is the largest silent protest in the history of Independent India. The striking feature of these demonstrations is no political party, leader or organization is at the forefront of these marches. Though the MKMM was not having any ‘Face’, ‘Communication’ became the faceless leader of the MKMM. The interdisciplinary use of various communication tools is getting complex day by day and MKMM is such an instance. Thus, researchers found the need to understand why exactly Marathas blew out on such a large scale. MKMM took place in not only Maharashtra but also other parts of India and world in 2016 and 2017. As a part of this study, the researchers conducted 10 in-depth interviews with the organizers of the MKMM.

The researchers came up with the finding that through the use of new media was significant, actual factors that helped the MKMM was the enormous use of strategic communication tools along with the use of silence as a main strategic communication tool. Managing lakhs of people at a time with no violence and also arranging silent march was not possible for organizers of MKMM without the use of strategic communication tools as these tools. These tools were used in three phases, before mobilization, during mobilization, and after mobilization and the intensity of using communication tools was different. Strategic communication tools and silence played a vital role in the mobilization of MKMM to gain popularity and catch eyeballs. Maratha community has always come together and joined hands to do something for the sociological cause. Therefore MKMM deliberately focused on acceptable means of communication and they hit the belief system of the people who belong to Maratha caste which helped them to play identity politics. The use of silence as a strategic communication tool spoke very loudly to trigger the protest.
Revisiting The *Mela*: Constructing the Cultural and Creative Spaces Within the Dynamics of Chaos and Spectacle of *Bazaar*

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In every society, various spaces are distributed based on the behavioural practices of the society. In this process, we construct new spaces. *Mela* is an event in rural and semi-urban areas which provides them with greater access to the creative space in the form of ‘carnivalesque’ event. This is also an encounter with an unusual experience. The study aims to explore the social relations and communication within the cultural and creative spaces. It was a different experience as it has to do with visitors’ small desires. The objective of this study is to locate/explore the consumer culture and to compare it with the phenomenon of ‘Bazaar’ which was an integral part of human civilization. It will be interesting to study the transcendental nature of ‘Folk’, which is capable enough to transmit itself into a new mode of today’s consumer culture. In other words, the viability of this study relies on the fact that people still have an enchantment with *Mela* along with the experience of chaos, the social significance of *Mela* and how it becomes a place where individual’s liberty plays a pertinent role.

In this paper, the researcher will deal with the practices and experiences of *Mela* which finally turns into an exotic/bizarre experience for rural or semi-urban mass. Walter Benjamin traces what he refers to as the ‘phantasmagoria’ of modernity. He suggested that the spaces and commodity produced through industrial capitalism alter everyday urban life in an improbable way. It is also a space which carries with it a sense of urbanity and modernity – where people socialise and feel ‘liberated’. Also, in cinematic endeavours, *Mela* sequences are used as a ‘trope’ to signify or build a plot based on its typical characteristics. The spatial qualities of *Mela* transform this space into such an extravaganza which comprise crowd, lights, speed, spectacle, leisure, noise etc. If we try to bring all these things together we find a very interesting narrative altogether. The study will attempt to bring out this narrative. Henri Lefebvre in his book *The Production of Space* (1991) talks about the mode, the way spaces are constructed and in the process how people plays a very critical role. In his argument, he deals with the Everyday life and how people actively or inactively participate to make the social base. Further, he gives a critique of recent societies and the crisis of modern life (Lefebvre; 1991).
Effectiveness of Advertisement and Creative Strategy of Brands in Fragrance Market

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In the present time of information explosion, competitive business environment and the world of media, advertisements underwent a noteworthy change in creative execution as well as the behaviour and attitude of consumers towards the products shown in the advertisements. The research study is based on four brands - Engage, Axe, Fogg and Old Spice in the fragrance market. The brands have taken in-depth analysis semiotically, to understand the creative execution style of an advertising campaign.

The objective of this research is to explore the effectiveness of advertisement of different brands in fragrance segment with respect to creative strategy, execution style, celebrity endorsement and sexual appeal used in the television advertising commercials. The aim is to analyze the overall marketing strategy of the brands with respect to value, relationship, culture, sexual appeal.

The study is a descriptive research with the help of qualitative approach through the exposition of semiotic analysis of television advertisements of perfume brands.

The results revealed that sexual appeal is the key approach used in the advertisements in the fragrance segment. Celebrity endorsement, another approach in the commercial, reflects the individual emotions, sensibilities of Indian audiences, youth behaviour and culture, and further helps in developing brand association and enhances the effectiveness of the advertisement. The emotions play a vital role in the advertisements and play with the psychology of Indian consumers touching mental processes for taking cognitive decisions towards the brand.

It is implicated that key utilization of sex appeal in the commercial, creative, strategic and innovative execution of the advertisement with human relationships and values in advertising message is important. The study recommends utilization of common sense and creativity while using sex appeal. The pervasiveness of this approach is an attention getter and presents a natural opening for brand communication message. Broad exchange of ideas, limitations, suggestions and recommendations for future research along with scope are mentioned in this research study.
Political Communication on Social Media, Analysing Communication on Social Media by Maharashtra Chief Minister Devendra Fadnavis

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The growth of the Internet, the proliferation of mobile phones, and ever-increasing influence of social networking sites has created a new communication space. Political communication is today influenced by new communication space created by the advancement of technology. Earlier politicians relied on television, but now the scenario has changed. World over, the political class is communicating through new communication space. Along with the political class, the corporate world is also using new communication space for spreading the message. Manuel Castells argues that the interest of the political and corporate world in communication space has created a new form of socialised communication: mass self-communication, in this kind of communication, content is self-generated, self-directed and self-selected in reception.

The objective of this paper is to understand the utilization of new communication space by the political people. This study analyses the specific case of Chief Minister of Maharashtra, Devendra Fadanavis’s social media activity since the day Mr. Fadanavis became the Chief Minister of Maharashtra in October 2014. This study intends to analyse the Facebook page activity, and Twitter handles activity of Mr. Fadanavis from 31 October 2014 to 31 October 2017.

This paper studies how the Facebook page and Twitter handle activity has changed over the study period?; what is the nature of social media activity?; the trends concerning the use of Hashtags for interaction; and the quantitative nature of audience engagement, with the social media messages. The quantitative analysis of the data can provide insights into social media activity of a politician and nature of the activity regarding pictures, videos, text, and graphics. It can also provide insights into social media users’ engagement with different types of social media messages.

The quantitative study would help in understanding the trends concerning extent and nature of political communication during last three years in the Indian context. This study can provide a framework for the qualitative analysis of political communication through social media platforms.
Social Media Fatigue, Antecedents and Continuance Usage Intention: Empirical Model Validation

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The phenomenal growth of social media has taken the online world by storm – Facebook, Twitter, Google plus is the prominent examples. Social media fulfils the individual’s desire for self-expression by enabling them to create a personal profile, develop connections, and interact with other users. As more people want to register a social media presence, ineluctably, this creates a huge amount of content online. Prior research highlights that excessive information on social media platforms leads to a usage related behaviour termed as “social media fatigue.” Goasduff and Pettey (2011) refer social media fatigue as the users’ inclination to retreat from social media participation due to information overload. This study investigates the potent antecedents of social media fatigue: self-efficacy, usefulness, privacy concern, credibility and trust. Also, the study examines the relationship between social media fatigue and continuance usage intention. The present research draws from three major theories in information systems research- limited capacity model (LCM), technology acceptance model (TAM) and UTAUT, to effectively understand the phenomenon of social media fatigue. Based on responses from 393 university students, the study employed structural equation modelling to assess the empirical model. The findings reveal that the antecedents- privacy concern, credibility, and trust significantly influence social media fatigue. Also, the linkage between social media fatigue and continuance usage intention has been found significant. This research contributes to the limited literature on social media fatigue by extending the LCM theory into virtual space context. Further, the present study responds to the recent call for research of this under-explored area. From a managerial perspective, the research findings may assist the social media managers and online experts to formulate strategies for content modification and user engagement. Future researchers can explore the different sources, variation across age-groups, and possible moderators of social media fatigue to yield interesting insights.
City Branding for Vadodara: A Case Study for Integrated Campaign to Market a Place

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Today cities are competing with each other both at the domestic and international level, to attract the highest number of tourists, high-value investors, best of talented professionals and civilized inhabitants. These are challenging demands and thus require a professional approach. Like product branding, even cities are required to be branded. City Branding is a forthcoming and growing concept. This paper adopts a case study approach for analyzing City Branding Strategy and Execution for Vadodara city campaign titled ‘Big lil city’ (2012). Most of the academic work on this theme is done on the strategy; however, the present paper focuses more on the implementation of the city branding strategy.

The first part of the paper describes the problem, challenges and opportunities faced by the city today. This is followed by the design strategy adopted for the campaign. The last part describes the implementation and effectiveness of the brand strategy. Qualitative analysis, interviews and citizen participation will remain crucial in analyzing the strategy.

The paper and its conclusions will be useful to advertising and branding professionals, research scholars and students in the field among others.
Connecting Media and Consumer Behaviour

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Living in a society with every moment something happening around us, there exists certain and extreme requirement of information about what is happening around us, how it is related to us and how is it going to affect us. Media has been playing a very important role in shaping human minds and their behavior by both mirroring and modeling various cultures and values. The importance and popularity of media is ever growing. Media has become indispensible in everyday life, be it personal life or business, trade or work and especially in entertainment industry. Media is such a part of our daily lives that we don't even realize it's influencing us in big and small ways. The industry primarily involves the creation, aggregation and distribution of content, products and services, news and information, advertising and entertainment through various channels and platforms. Billions dollars are spent in advertising each year. Understanding the needs of the consumer is really important and is a complicated task when it comes to creating the right advertisement for the right audience. Consumer behavior is concerned with psychology, motivations and individuals. Understanding the Consumer behavior includes: knowing about consumers about what they think and feel regarding various types of brands, products and services; how consumers are influenced by their peers, culture and especially media. Collecting consumer insights found through social media research. Understanding consumer response to campaigns or track brand association and emotional response around them. Understanding demographics such as age gender, culture, profession, background and so on. The purpose is being served by media right from the beginning of civilization. However, it had and is changing its forms very rapidly and very broadly. Collectively, these articles shed light from many different angles on how consumers experience. Much is still to be understood and existing knowledge tends to be disproportionately focused on word of mouth.

The five main strategies undertaken in understanding the consumers of media giants include:
1. Media Consumers and Content/ messages.
2. Consumers and behavioral changes.
5. Media and Consumer right and responsibilities.
The consumer in the present situation is the emperor of the market. Marketers need to understand how consumers perceive communication sent and also how consumption happens. Consumer buying behaviour process has various stages and all such stages are influenced by various factors. In family buying process each member has a different role to play. The role of earner in the family buying decisions of an electronic product is significant, as the decision making power is exercised by earner of the family earlier. Marketers provide relevant information to the earner of the family. Family buying decision for consuming product unit is a very vital area of studying the behaviour of the consumer. Members of the family contribute differently to the buying process of the electronic product. One should understand such contribution and their level of involvement in the purchase of electronic products.

Teenagers in India are equal to one-fifth of the world’s population of teenagers (Hindustan Times, 2016). In the present age, media has influenced the knowledge about brand amongst teenagers. A teenager becomes important in the family and affects the purchasing decision of a nuclear family. In the past a teenager did not contribute in the purchasing decision of electronic products even though such electronic products are to be used by them. However, in the present situation, teenager’s involvement in purchasing of the electronic product is welcome by other family members. Preference of teenager consumers/family members are taken care of by family members and they are being treated as participants in household buying decisions for electronic products. Involvement of teenagers in buying of several electronic products has significantly increased. In electronic products buying, teenagers are decision makers for the brand as well and also play a role of the user of the product. Decision maker of electronic products in a family also considers their opinion while buying various electronic products. In case of a nuclear family, the role of the teenager for the family buying decisions for electronic products is significant. The teenager in the age group of thirteen to nineteen years is taking part in the buying process of various electronic products. It indicates that as the age of teenager increases purchase involvement of teenager for various products also increases. Parents are playing the role of a gatekeeper in many family buying decisions for selected electronic products.

Teenagers have more exposure to the Internet as against middle-aged parents nowadays. Moreover, the influence of brand ambassadors on brand preference and status amongst peer’s teenager friends is also playing a significant role in brand decision amongst teenagers for electronic products. The level of involvement of teenagers in the family buying of electronic goods at every
stage of buying has increased. Teenagers are playing a wide range of roles from an opinion giver to the final brand decider.

Marketers in the emerging economies are attracting teenagers for their new electronic products through various brand ambassadors as well as through audio-video advertisements. In India, changes in lifestyle patterns and dramatic media revolution in terms of increase in Internet users as well as the lowest cost of Internet access provides exposure to teenagers to a great extent as compared to their parents. Teenagers are spending a significant time in family purchase decision which has increased to a great extent over several years. A teenager’s influence on first two stages of buying viz. problem recognition as well as information search is significant. Level of involvement of a teenager in family buying decisions is dependent upon various demographic aspects like the age of the teenager, the profession of the parent, level of income of parents, working status of parents, type of family and nature of the product.

The present study is an attempt to examine the role of teenagers in the family buying decision for selected electronic products in case of a nuclear family. The role of a teenager in a nuclear family is significant. The study also makes an attempt to examine whether the teenager is playing more than one role in family buying. Teenagers are also influenced by peers, self-concept, and status. To know the exact role of teenagers a structured questionnaire will be used for primary data from teenagers of 50 nuclear families of Ahmedabad city. The said research work is restricted to family buying of electronic products like mobile, laptop, and videogames. Influence of various media on the teenager’s involvement in buying decisions at different stages of buying will be examined. Demographic aspects of parents like the age of parents, profession, earning members of the family, level of income of the family, educational qualification of parent’s influence on teenager will guide marketers in developing various marketing communication strategies.
Ecological issues and thus the future of our globe has become a worldwide dread for companies and consumers alike (Vaccaro, 2009). According to Trucost (2010), factors such as a paucity of water, contamination of air, the filth of bio-network, biodiversity loss and climate change are frightening the existence of our natural resources. In the past, companies and buyers operated as if there is an infinite availability of natural resources for usage, which has resulted in the loss of our globe’s natural ecosystem.

In recent times, a great discussion is happening regarding the overwhelming circumstances of what would occur to our earth in 2050 if it warmed by more than 3 degrees Celsius (World Economic Forum, 2012). People’s consciousness of ecological concerns had increased which showed the way for the evolution of green revolution with the objective of discontinuing the use of products which are harmful to the ecosystem of the earth. This green revolution has made the consumers head towards those companies which are providing eco-friendly products/services in a less eco-harmful way.

Studies show that companies started gaining a reputation for the market through their eco-friendly activities in their business. Hence companies should be alert to understand the consumer’s environmental friendly consumption behaviour in order to survive and be in the game of competition. Green marketing efforts guarantee beneficial exchanges without the harmful consequence on current and/or upcoming generations. This hits the green policies of those companies which are claiming environment concern. This means that these companies not only focus on the impact of their production and products on ecosystem but also every small activity in their value chain. One of the most ignored parts of the value chain is the medium through which the marketing of products/services is done. In particular, these companies should also take account of what degree their selection of advertising media affects the ecosystem of the earth.

A person sees on an average 254 to 5000 advertising messages daily (Creamer & Klaassen, 2007). This implies that advertising and media are considered as the vital part of our daily life. In this study, a hypothetical fashion apparel brand known as “Dolphin” will be studied. In particular, the following objectives are framed: i) to study the brand attitude of the given fashion brand due to its selection of eco-friendly advertising medium ii) to study the advertisement attitude of the given fashion brand due to its selection of eco-friendly advertising medium and iii) to study the purchase intention of the given fashion brand due to its selection of eco-friendly advertising medium. An
online experiment will be conducted. Respondents between the ages of 20-64 years will be selected randomly from the online consumer panel database.

The findings of this study will have a great impact on the companies that are claiming environment concerns by understanding how the advertising media is affecting the company’s brand image in the long run.
Analyzing the Effect of Paid Form of Instagram Advertising on Fashion Brands

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Marketing serves the fundamental goal of any business for increasing sales and achieving a sustainable competitive advantage. For a business to be successful, relevant segmentation and identification of ideal target markets are required. The key element of marketing strategy is to fulfill consumer needs and satisfy them to the fullest while making a way for the increase in the revenues.

Social media has been the game changer in almost everything that surrounds us. Custom targeting of customers has become easier than ever. Social media has become the greatest innovations in technology, not just in our ability to communicate but in direct marketing. The best feature of social media marketing is its low barrier entry. Earlier businesses required to spend huge amounts on advertising to reach the prospect. The most popular platforms for social media marketing include Facebook, Twitter, LinkedIn, Instagram, Pinterest, YouTube, Yelp, Tumblr, etc. Social networking sites act as word of mouth or more precisely, e-word of mouth.

With the advent of technology, mass production of clothing started. The fashion industry is influenced by several factors like needs of consumers, socio-economic factors, political factors and technological improvements.

This paper is about tactics and various paid advertising tools used to promote various brands of the fashion industry through social media, specifically Instagram. Instagram is a platform for sharing visual content and hence an important tool for marketing and promotional activities of Fashion Industry. It serves as a medium for the companies to display their products to millions of users of Instagram across the globe which is indeed a huge number to target for their product. An impactful brand image is built to attract the maximum customers. According to certain surveys, around 98% of the brands use Instagram as a platform to gain popularity. Also, celebrities or other people having huge fan followers play an important role in promotional activities.

The main focus of the paper is to analyze the effect of a paid form of advertising of Instagram on fashion brands through primary and secondary research. Given the large numbers of consumers using Instagram, businesses of all types are getting involved in an attempt to reach new audiences and strengthen their ties with existing customers.

This paper will be helpful to academicians, management students, and social media marketers.
Case Study on Nutralite

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When Zydus Cadila bought the brand Nutralite (a fat spread) from Carnation Foods in 2006, it entered a market which was primarily dominated by Amul butter. Nutralite positioned itself as a ‘healthier alternative to butter’ in its marketing communications. The case takes you through the marketing journey of Nutralite. Having existed in the market for more than a decade, was it time for Nutralite to promise something more than health? How can they convert this transactional relationship with their consumers and reach their hearts? The case study would foster student understanding of brand identity, brand repositioning and client-agency relationship.
Transforming Nature of Protest in Digital India: A Critical Analysis

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“Numerous evils are taking place in the 20th century. But there is one unique quality. Man has never fought against all injustices, everywhere and at the same time, as he is doing today.” (Ram Manohar Lohia)

Though written just two decades after independence the above epitaph captures the essence of the changing ‘protest culture’ of India after seventy years of its independence. India has always been an inclusive place for all to get immersed in its culture and society. The basic mantra was to suffer in silence or fight the law. The war of independence was fought without violence and led to its freedom in 1947. The present study aims to foreground the ways in which this tradition has been transformed in the digital age and a different kind of ‘voice of protest’ has been created. This ‘voice of protest’ which is predicated upon bringing together of knowledge as well as values from different aspects of communication has resulted in a new movement wherein the real-life incidents in the lives of people are shared and recorded through the choice of media fashioning movement of awareness and protest.

The study positions itself specifically in the endeavour practised by digital media users (for instance, Facebook, Change.org etc.) wherein they have found ways to start a movement such as documenting about extreme violence against women that have taken place in India. This form of study will facilitate understanding of changing values of Indian society going beyond quotidian struggle towards the voice of change:

1. What section of society takes part in such movement?
2. What is the success rate of such movements?

The answers to these questions will be significant in the present global situation of flux and fervour. Thus, the process of digitalization of the present day ‘voice of protest’ not only adds vigour to this movement but also makes it a powerful democratic medium by establishing a deeper interaction with the audience.
Cross-Cultural Marketing:

The Impact of Indian Culture on Marketing in India

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For the last 20–25 years, India has been on the radar of many leaders, viewing from the corporate point of view and is among the fastest growing economies. Since 1990, the opening of the doors for the outer multinational companies led to creating value in the mind of consumers and further, facilitating a standardised form of marketing and advertising. With a population of over one billion, market opportunities are growing with the rising middle-class population, increasing income levels, growing number of working women and consequently, increasing purchasing power.

The objectives of this paper are to examine both Terminal and Instrumental values in the Indian context and analyse different cultural dimensions using Hofstede’s cultural framework.

The research design of the study is descriptive cum analytical in nature. The research is based on processed data. The data was collected from journals like - Journal of International Marketing Review, Journal of Technology Management, and Cross Cultural Management: An International Journal, Journal of Indian Business Research etc. Those papers were adopted that were relating to Rokeach values.

Meta-Analysis technique was considered for the following paper and was analysed using the Comprehensive Meta-Analysis tool. Comprehensive Meta-Analysis program is most widely used to explain the process of Meta-Analysis. Under the analysis, the goal of synthesis is to understand the results of any study in the context of all the other studies. The focus is on the data analysis rather than the full process of the review.

The study revealed that India being one nation, has the one of the oldest civilization in the world includes so many subcultures which have their specific traditions, personal attitude, unfamiliar lifestyle and different host culture behaviour. So, in India individuals are socialized by getting input from their specific culture and their core – values. The brief summary of Indian culture gives hints to marketers about the people interested in their own values and social system. In Indian culture, the values are shifting from the collectivistic background to the individualistic front, where preference is revolving around the following values-freedom and pleasure for terminal values, whereas among instrumental values-ambition, independence and intellectualism are ranked high. It is the instrumental values that allow fulfilling the terminal aspects that an individual want to achieve through the lifetime. As Indians are shifting from ‘risk–restrained’ to ‘risk–takers’, the desired values are changing and furthermore, individuals are becoming more open to new things and items. Furthermore, various questions shall be kept in mind in order to formulate a cross-cultural marketing strategy – (1) is the geographic area homogenous or heterogeneous with aspect
to targeted culture? (2) What need of the product or service fill in that particular culture? (3) Can people afford the product in that specific culture? (4) What values and pattern (consumption) are relevant to the purchase and use of the proposed product? (5) In what ways can marketer communicate about the product?
A Study on Advertising Effectiveness between Traditional Advertisements and Interactive Advertisements in Central India

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INTRODUCTION

Traditional Advertising

As per the most commonly followed definitions and relevant review of literature, Traditional advertising is that advertising which is using traditional media or media that is permitting one-way marketing communication which includes television, radio, and print. (Bezjian-Avery, Calder, and Lacobucci, 1998; Dickinger and Zorn, 2008; Hoffman and Novak, 1996; Pramataris et al. 2001).

Interactive Advertising

Continuing the above-mentioned criterion of differentiating traditional advertising and interactive advertising, the two-way marketing communication hence referred here as ‘interactivity’, refers as the interaction between sender [who is the advertiser] and receiver [who is the reader/ potential customer] (Yang 1996). The above-mentioned criterion further supports the aspect of two-way advertising communication in which information flows between both the parties. Hence for the research study and general understanding, this fact distinguishes Internet Advertising from Traditional Advertising, as traditional advertising can present one-way communication from the advertiser to the potential customer/ reader. (Bezjian-Avery, Calder, and Lacobucci, 1998; Dickinger and Zorn, 2008; Hoffman and Novak, 1996; Pramataris et al. 2001; Shrum, Lowrey & Liu 2009).

Traditional versus Interactive Advertising

Over the years, the internet as a media of advertising has significantly grown and plays a very important role in the advertiser's media mix. Hence one can truly say that interactive advertising via the internet has become an alternative to advertising done on traditional media. The consumers too are also expanding in context to using both traditional and interactive media.

Both the advertisements also face similar types of problems like advertisement fatigue (irritation by viewing too many advertisements), competition for audience attention and an newly evolved challenge faced in advertising, the customer engaging in both the media (traditional and interactive) simultaneously, as per Armstrong (2010), Nagar (2009), Tellis (2004) and Vakratsas & Ambler (1999).

With respect to effectiveness, numerous studies have been conducted on various parameters and models of effectiveness. From DAGMAR to GRP, from CTR to Unique hit ratio etc, every
technique has its limitations and drawbacks. Many theories which focus on objectives attained also tend to fail, as it is very difficult for the viewer to identify what was the specific objective of a particular advertisement let alone decide the fact that the objective has been attained or not. Hollis and Nigel (2005) Ducoffe (1995). A prominent assumption that is sales, can never be said as the sole objective as many advertisements tend to communicate different aspects of a brand rather focusing on the commercial aspect. Burnett (1984), Berkman and Gilson (1987) and Farbey (1994). The effectiveness has to be done on the basis of a comprehensive study, by using a proper model such as the hierarchy of effects model Lavidge and Steiner (1961).

OBJECTIVES

The purpose of the present study is to contribute to an understanding of the effectiveness of both traditional advertising and interactive advertising on the basis of factors influencing them. The product category of mobile phones is taken for study as the industry focuses on both interactive and traditional advertising.

Main objectives of the research study were:

1. To study the overall advertising effectiveness of interactive advertising in Central India.
2. To study the overall advertising effectiveness of traditional advertising in Central India.
3. To compare the advertising effectiveness with respect to traditional versus interactive advertising.
4. To compare the advertising effectiveness of traditional and interactive advertising on the parameters such as age, gender, and income.

RESEARCH METHODOLOGY

This research purpose of the study is descriptive. Multiple survey-questionnaire have been applied to measure the effectiveness of both traditional advertising and interactive advertising. Related data was analyzed to verify various hypothesis set for the course of research.

TOOLS FOR DATA COLLECTION

The primary data for the study was collected with the help of a self-designed validated scale based on the Lavidge and Steiner Hierarchy Model (1961), considered as the most widely accepted model for evaluating advertising effectiveness. The scale was pilot tested for both traditional and interactive advertisements with a reliability of .764 and latter with a reliability of .749 for final study. Data was first collected after showing respondents traditional advertisement and then after showing interactive advertisement of the same mobile brand and the same mobile phone.

SAMPLE SIZE
Customers, who were subjected to both interactive as well as traditional advertising were approached for the research study. In general, the basic criterion for the sample selection was-

a) The Customer was at least a graduate.
b) The Customer understood English
c) The Customer had basic computer and internet knowledge such as opening websites and clicking advertisements.

In total 256 customers (of Central India) responses for both traditional and interactive advertisements were considered for the study. Since the researcher was present on the spot for any doubt clarity, the responses are authenticated.

TOOLS FOR DATA ANALYSIS

The t-test was used for data analysis in order to generate results for interpretation.

KEY RESULTS

The research study had the following key results-

- There is no significant difference in intensity of unaided recall between traditional and interactive advertising in Central India.
- There is no significant difference in intensity of aided recall between traditional and interactive advertising in Central India.
- There is a significant difference in recognition between traditional and interactive advertising in Central India.
- There is a significant difference in awareness between traditional and interactive advertising in Central India.
- There is a significant difference in attitude towards advertisement between traditional and interactive advertising in Central India.
- There is a significant difference in attitude towards advertiser between traditional and interactive advertising in Central India.
- There is no significant difference in purchase intention towards advertiser between traditional and interactive advertising in Central India.
- With respect to demographic parameters, following were the results.
  - There is a significant difference in age of viewer with respect to advertising effectiveness between traditional and interactive advertising in Central India.
  - There is no significant difference in gender of the viewer with respect to advertising effectiveness between traditional and interactive advertising in Central India.
  - There is no significant difference in income of viewer with respect to advertising effectiveness between traditional and interactive advertising in Central India.
Perceptions of Indian Cinemas and Their Viewing Habits: A Study among the
Indian Community in The US

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An average Indian cine goer is largely known for his fanaticism towards films and his/her favorite actors. Indians at large watch movies not only movies made in the Indian regional language but also in other languages including Hollywood. Going by the growth of Indian entertainment industry that has seen a tremendous growth in terms of financial investments and the captivating power of audiences worldwide, movies produced in India today, have joint collaborations with that of multinational companies. Indian movies made in regional languages are not just subtitled but are also dubbed in different languages like English, Hindi and other foreign languages like German, Spanish, etc. Indians are also making movies in English. Hollywood has attracted not only Indian viewers but also Indian actors. Many popular Bollywood actors have accepted assignments from Hollywood filmmakers in the past and the trend continues to be growing further strong. Keeping the world as a marketplace for Indian cinema it is interesting to understand how Indians who are nonresidents perceive Indian movies. It will be interesting to understand the perception, particularly amongst the younger members of Indian community residing in the USA, which hosts largest Indian population. The study will try to explore the perception of viewers from viewing pattern, marketing, production, and distribution.
Leadership and Political Rhetoric: Analyzing Prime Minister Modi’s 2014 Lok Sabha Election Campaign

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During a political campaign, the narrative presented by the candidate is a major decisive factor (Hammer, 2010). And the variation in rhetorical choices helps in building leader’s public persona and political success (Reitzes). It is noteworthy that clear logical reasoning and emotional expressions backed by rational and emotional appeals and conventional, progressive, figurative and repetitive forms make a strong political rhetoric approach (Zhou & Kazemian, 2015). Many have credited Barack Obama’s oratory skills to his electoral success in the US Presidential elections. Carolin Lehmann's study on ‘A Rhetorical Analysis of President Barack Obama's Speech’ determines that a well-structured constitutive rhetoric, along with rhetorical devices, can be used to shape public opinion towards a persuasive goal.

In the Indian context, the 2014 Lok Sabha elections saw a single man’s rhetoric drive the Bharatiya Janata Party’s entire election campaign. Prime ministerial candidate Narendra Modi, at his rallies, touted the prowess of the state of Gujarat Model which became a central point throughout his campaign. Modi’s multi-dimensional rhetoric aided in securing the support of key campaign influencers and the public towards establishing that a “vote for India was a vote for him” (Jaffrelot, 2015).

This paper seeks to analyze selected speeches from Modi’s rallies over the period of election campaigning (between September 13, 2013, and May 16, 2014) using qualitative research methods. This paper aims to expand the scope of research and resulting knowledge in the Indian leaders’ rhetoric in the election campaign space.
Scenario Planning for the Indian Media and Entertainment Industry

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The Indian Media and Entertainment industry has traditionally been dominated by media behemoths like the Essel Group, the Times Group, and the Sun Group. However, recent trends including increased penetration of smartphones, coupled with a drastic reduction in mobile data tariff rates; and an increase in digital media consumption have forced these media giants to rethink their strategy to capture higher value in the media value chain. As it stands, the media and entertainment industry is at a digital inflection point. This paper critically evaluates the existing value chains in the industry along with the various competencies and business models that the media conglomerates have developed to stay relevant in this sector. It presents different future scenarios of the media industry based on firm business models and media consumption patterns. Based on our analysis, a comprehensive set of competencies that Indian media conglomerates have to acquire/possess to remain competitive in this industry are elucidated.
Biopics have existed for close to a century. Indian cinema began with Dadasaheb Phalke-directed film based on the legend of Raja Harishchandra, in 1913. Many films that followed were based on fabled/mythological characters or real persons. Most of them, such as Dr. Kotnis Ki Amar Kahani, were inspirational. Over the years, some Hindi filmmakers grew bolder to expand the film genre of historical drama to make a film about villainous characters like underworld gang leaders. Incidentally, many of them have reported impressive box office collection. Some of them, based either on fictitious characters of real people, are considered landmarks in Hollywood as well as Bollywood cinema. A common trait in these films is the glorification of the main protagonist(s) whom people largely see as a negative influence on society. A recent example is Rahul Dholakia-directed Hindi film Raees in which popular actor Shah Rukh Khan has essayed a character based on a yesteryear gang leader from Ahmedabad, Abdul Latif (though the filmmakers: producers, director, writers deny that it is based on Latif’s life). He was a known law-breaker with several criminal cases registered against him and was shot dead by the police. He dabbled in real estate, but primarily dealt with the sale of liquor in a state that practices prohibition. Yet his actions and dialogues in the film evoked applause from the audience.

The primary objective of the study is to study why it was so. Did the audience find the character ‘cool’? Did the audience have a cathartic effect watching Raees bullying a politician? Did the audience identify with the character who was also seen as a caring husband and a doting father? Did the audience sympathize with the character who was portrayed as a simpleton who was only concerned about doing a business even though the business itself was banned? While fulfilling the primary objective, the paper will (i) look at the mise-en-scene, main plot, sub-plots and compare them with the circumstances prevailing in Ahmedabad city during the days of Latif; and (ii) to look at the props/properties used in the film to establish that the film is indeed based on Latif’s life.

The study uses both quantitative (survey) and qualitative (semiotics) methods to fulfil the objectives. For the quantitative data, the sampling method is purposive and only such people have been selected to respond to the questionnaire who had known Latif either through personal experiences or through the media reports about him, and later watched the film.

The result of the study is yet to be arrived at.
Indian Women as Portrayed By Bollywood Films

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Women and their sexuality have since times immemorial been projected through various mediums. Films are one medium of portraying the identity and sexuality of women. The digital age has brought to the notice of the world, various nuances of the Indian woman and created a kaleidoscopic picture of the 21st century Indian woman. Today, Indian women are being presented through films, advertisements and TV serials to global audiences. Bollywood films, in particular, are viewed globally. They are a very popular medium that both reflect as well as shape social identities as well as cultural values.

The paper proposes to study the identity of a typical Indian woman as is projected through Bollywood films in the 21st century and whether it is any different from that projected in films in the late 90s. The study will analyze whether their roles have changed over time from being dependent on their male counterparts to very independently carrying the storyline forward. The researcher also proposes to see whether the growing influence of western culture in India is reflected in the projection of the Indian woman in the 21st century films and whether it is at variance with the traditional values of Indian society. This is important as many Bollywood film directors have borrowed from Hollywood films and made changes to suit Indian audiences’ sensibility.

The author will analyze for this purpose some prominent Bollywood films both in the 90s as well as in the 21st century. The research will also try to find out whether the 21st century Bollywood films try to break away from the late 20th century depiction of Indian women’s sexuality and the traditional values of a woman’s true identity. The author will also substantiate the findings with secondary background research. The study is important as media is both a representation as well as a moulder of society’s values about women’s sexuality and her contribution to the progress and prosperity of the society. Representation of women in films as emotionally and economically independent can contribute to social change in the way women are treated in Indian society which has for a long time been very male-dominated and patriarchal.
Women Involvement in Bangladesh News Media: Representation or Deprivation

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The purpose of this study is to explore the involvement of women in Bangladesh media (Print and Electronic) as a journalist. This study found that in Bangladesh whereas 48% of people are women but still now the media sector of this country is male-dominated and male are known as policymakers. Also, most of the decisions in the newsroom are made by men. Women representation in the media (both electronic and print) is without a doubt sadly peripheral in Bangladesh. Women take part in media as experts significantly less than men.

The current research revealed that women are lacking to show their creativity due to security and protection. Although more women are securing sensibly imperative workplaces in media, few really comprehend or have disguised sex issues.

The researcher collected data through surveys and FGD (Focus Group Discussion) with current and past women journalists (Print and Electronic Media), in-depth interviews with editorials and case studies. The findings of this research show that women journalists are deprived because of past media situation, negative controversy about women in the media sector, lack of family support, hypothesis based on gender and muscle strength and work time physical and psychological harassment. This study finds out several incidents of physical and psychological harassment and violence faced by women during their job.

This research also finds out some measures and suggestions to city administration and media organization for women empowerment in journalism, women safety and security in the workplace which are given by some women journalists.
Social Media’s evolution has been significant enough to impact all our lives. The constant flux of creation, distribution and consumption of content on social networking platforms influences what passes off as entertainment and where it comes from. This includes the rise of a significant number of ‘stars’ who have become prominent by virtue of their presence and activity on platforms like Instagram and YouTube. With the power to reach out to potentially millions of people by sharing personal information in the garb of entertainment, these personalities ride waves of popularity that are carried up or down by the very people they have as followers. The idea of network sociality (Wittel, 2001) finds meaning here when these stars generate massive interest by keeping alive the context of their lives with glamor and indulgence. The projected persona is that of a highly social, friendly entertainer, who is easily within reach via a choice of social media apps/interfaces.

While new media ensures a steady supply of entertainers for people on Instagram and YouTube, the decision of a select few of them to abandon the virtual existence, either partially or completely can be seen as antithetical to their personas, and their popularity. The case of Instagram star Essena O’Neill in 2015 with an introspective and self-critical departure generated a massive debate on the limits of online behaviour and narcissism. The dramatized real (Nayar, 2009) lives of these stars makes for an interesting case study, in the instance of their choice to eliminate or trim their virtual presence due to scrutiny, criticism or a rather remarkable realisation of a purported intellectual shallowness of it all.
Audience Interactivity and Gratification On Facebook: A Case Study of Film

‘Doob’

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In earlier theories of mass communication, characteristics of audiences or receivers were treated as passive and anonymous. Feedback in traditional mass communication was also inferential or delayed. Enhancement of new media has changed the pattern of mass media consumption. The emerging patterns of mass communication through new media are more interactive and modified. In these contexts, the theory of Uses and Gratification 21st Century, recognized the audience as an active part of mass communication. In recent times, the audience of film ‘Doob’ (India – Bangladesh jointly produced the film) created a storm with their posts, sharing reviews, news and with their comments over Facebook. In these circumstances, the study shows, how film audiences (receivers of mass communication) opine and reviews their big screen experience on a social media platform like Facebook. The study will analyze the gap between their GO (Gratification Obtain) and GS (Gratification Sought) as an audience of Doob and user of Facebook. Finally, this study will analyze by using new media, how the hybrid communication evolves the traditional definition of mass communication. The research will use the Uses and Gratification Theory in the 21st Century. Content analysis method will be the major data collection method. Audience interview, as well as an expert interview, will be included as a partial method.
Digital Access - As Means to End Secrecy and Beckon Age of Transparency:

Netaji Papers – A Case Study

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On 23rd of January 2016, PM Narendra Modi arrived at the National Archives of India to unveil digital copies of 100 files relating to one of the greatest mysteries that still influences the political discourse and catches the popular imagination. Seven decades of secrecy surrounding the death of one of the leading figures of the Indian freedom movement, Netaji Subhas Chandra Bose, had always aroused curiosity and speculation. This paper will study how the announcement to place the files in public domain demonstrated the role of enhanced digital access and content availability to facilitate the government’s intention to publish the declassified files and to hence make a strong policy statement that it intended to break away from the past practice of successive governments, thus opening itself to scrutiny and initiating a transformation from secrecy to transparency. The paper studies the role of digital access in aiding democratic participation and giving shape to a citizen’s fundamental right to information. The paper uses de-classification of Bose’s files as a case study that marks a trend of an evolving political system backed by growing digital access perhaps leading to a more accountable government. In the process, the study reveals that Digital Access has enabled the government to present a paradigm shift in its position qua disclosure of classified documents. Furthermore, this is not an isolated instance but represents a trend in watering down past standards of jealous guarding of official secrets.
Marketing in the Age of Social Media: Measuring Onesta’s Social Campaign

Effectiveness

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“When the food is honest, it shows” reads the opening line on Onesta’s Facebook page. Onesta is a Bangalore-based pizzeria chain that has used social media effectively to promote its brand, acquire and retain customers for the last two years. Onesta has been promoted through Facebook, Instagram, and Twitter. Studies have shown that penetration and reach are important drivers for building loyalty which indicates the importance of mass media over social media. Earned and owned media have never been a substitute for paid media. This paper revisits the importance and factors of success for effective social media campaigns through the case of Onesta.

The key questions addressed in the paper/case include – How are social campaigns measured for Onesta? What are the success metrics for Onesta’s social media campaigns? What are the learnings of Onesta’s use of social campaigns for other similar businesses?

For this study, data will be sourced from Onesta and their marketing team. Simplify360 will be used to cull out social media mentions to assess the impact of the social campaigns. Other than this, we will also analyze data from stores/restaurants to study the impact of the social media campaigns on the walk-ins and revenue.

The findings from this paper/case will be useful to understand the impact of social campaigns for businesses that specifically use only social media. An important contribution will be the measurement method of marketing investment and KPI benchmarks for ROI in social campaigns.
Role of Media During Demonetisation in India: A Political Economy Perspective

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In the 21st century, the argumentative discourse appears through various media platforms, irrespective of space and time horizons. Earlier in India, the news allied to aforementioned discourses were predominantly broadcasted through traditional media. However, in recent times, it is facilitated by social media platforms. On the 8th November 2016, the currency notes of Rs.500 and Rs.1000 had been momentarily declared as illegal tender, from midnight of the same day as per the policy. The main purpose of this policy is to abolish the counterfeit notes and black money, to formalize the economy and to restrict the financial support extended to terrorist activities. However, it has been perceived that this policy was not just implied to reform the Indian economy but has had political intentions too.

Today demonetisation cannot be considered merely an economic policy, but it can be considered as a strategically planned action which was a brainchild of the present government to eradicate corruption and the circulation of black money from the Indian economy. Moreover, it has also transformed the Indian economy, from cash to cashless economy to a certain extent. At the same time, it was a politically determined decision which had been used to strengthen the winning possibilities of the present government for the upcoming state assembly elections as well as and the general elections to be held in 2019. At this juncture, media works as a ‘mouthpiece’ by providing the visibility element to the demonetisation event, which further helps voters to recall the incident on the top of their memories. Moreover, it has helped the present government to create the distinct image of demonetisation by glorifying its immediate efforts for the removal of corruption and black money etc. Hence, media had played a significant role to understand the demonetisation situation by analysing political economy perspective. Eventually, we can conclude that having black money is an economical constraint but corruption is a behavioural problem. The impact of demonetisation should not be limited to the battle of mindsets rather it should be the war of erosions against corruption, black money and counterfeiting notes.

This paper is an attempt to examine the impact of demonetisation policy on the long run political objectives of the present government. It conceptually analyses the political economy perspective of media in the context of demonetization in India.