

SHOWBIZ

THE INDIAN SUPERPOWER
Growth & Potential of Entertainment Marketing



INDIA ENTERTAINMENT
MARKETING REPORT 2017

©GroupM Media India Private Limited

All rights reserved. Copyright of all material in this research report rests with GroupM Media India Private Limited and is protected by national and international copyright and trademark laws. The material and contents of this research report are provided on a non-exclusive, non-commercial and single-user licence. No part of any of the materials and information made available in this research report, including but not restricted to, articles and graphics can be copied, adapted, abridged, translated or stored in any retrieval system, computer system, photographic or other system now known or developed in the future or can be transmitted in any form by any means whether electronic, mechanical, digital, optical, photographic or otherwise now known or developed in future, without the prior written permission of the copyright holder – GroupM Media India Private Limited. Distribution of the material and content for any purposes is prohibited. Any breach will entail legal action and prosecution to the maximum extent without further notice.

GroupM Media India Private Limited
8th Floor, Commerz, International Business Park,
Oberoi Garden City, Off Western Express Highway,
Goregaon (East), Mumbai, India – 400 063
[Facebook.com/GroupM.India](https://www.facebook.com/GroupM.India)
[Twitter.com/GroupMIndia](https://twitter.com/GroupMIndia)

Disclaimer: GroupM Media India Private Limited has endeavoured and taken all efforts to provide the most correct and most reliable information and avoid any kind of mistake in this research report. The data included in the report for December 2017 is obtained on the basis of estimation only. GroupM Media India Private Limited does not accept any liability whatsoever arising from any form of inference or conclusion from the information provided in this research report and GroupM Media India Private Limited expressly disclaims any liability for direct, indirect or special losses like loss of profits or loss of business opportunities or any other kind of losses and will be free from any liability for damages or losses of any nature arising from or related to the information in this research report.

Foreword



Vinit Karnik

Business Head - ESP Properties
vinit.karnik@espglobal.com

What's the one thing we Indians can talk about and bond over with strangers in any corner of the world? Food – perhaps. Politics? No! Films? Definitely! The world's biggest film-churning machine is an intriguing beast, and it is the most visible and effective superpower we can wield. The frenetic pace at which we have seen stars, films and studios rise (and sometimes fall), is worthy of many reports, not just one. We are talking about the industry that's consistently growing at 10% year on year¹. On a primordial level, this phantasm called entertainment is very closely linked to the time an individual has on hand and the manner in which he or she chooses to spend that time. Inarguably, money is the other side of the coin and we all subconsciously know already - this industry has seen a growth spurt in the share of wallet of customers and if future estimates are of any reckoning, this status-quo is going to be maintained as creativity coupled with technology breaks new barriers.

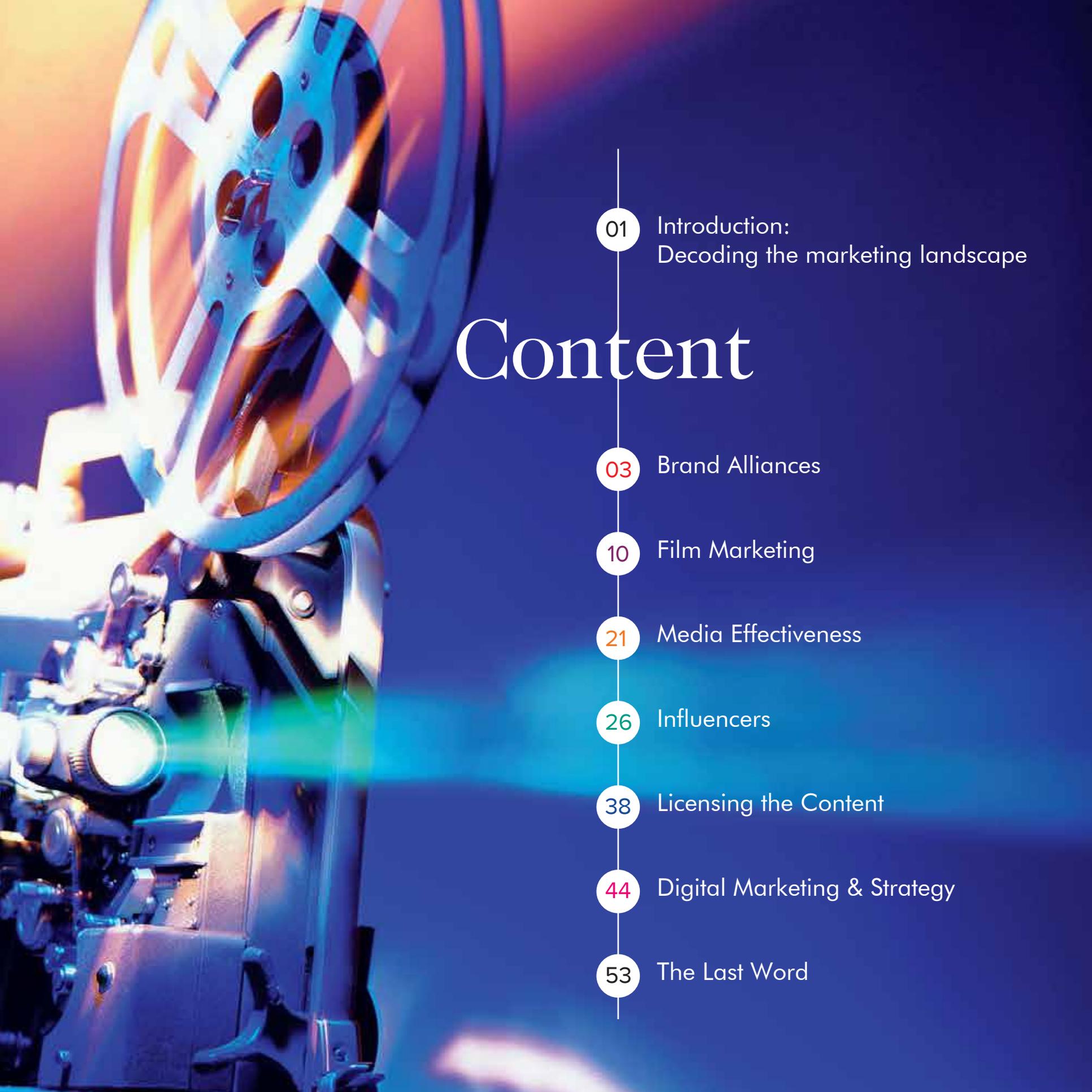
We are the biggest film industry in the world in terms of number of theatrical releases², but not all of its stakeholders are aware of its infinite possibilities besides box-office collection. There is so much that goes behind in building the film and its market. With this report, we are talking about the film industry and its need for insights, for analysis, not just information. Besides humongous number of films that are churned out every year, there are many films that are venturing into their own licensed products. Through this, licensing industry is entering Indian market and is growing every year. Hence, there is a dire need to talk about what triggers Indian entertainment. Is it films, licensing or simply the phenomenal talents? The intriguing market with all its newfound practices and trends needs a clear voice of reason to know where it is coming from and where it is going. "Showbiz, The Indian Superpower" aspires to be that voice for the market and its people.

In this inaugural edition of Showbiz, we touch upon the triggers of entertainment as an industry that is beyond content and infrastructure. We are telling the marketer - among other stakeholders - how entertainment can be looked at without the conventional tactics. We dissect reams of data with regards to the brand and promotions across the industries. As you unravel the chapters, you will find interesting data where we decode the entire marketing landscape - be it brand alliances or marketing of films. We are delving deep into the various stages of a film's cycle, and showing how they can be used to create memorable brands. This report tells the film marketer how one can optimise every stage of film marketing. We also speak about people - how brand ambassadors are not just the faces to campaigns, but also influencers. Finally, we also dig into how licensing can take the marketing tie-up to another level, by touching upon products and influencing sales.

This one-stop-read covers films, licensing, and talent as a whole in India. We have analysed trends, put forth ideas, looked back at numbers, predicted the future, but most importantly will be telling you a compelling story. We hope you find this an interesting read as we found it while creating it! In the pages that follow, we have filtered the choices of insights and analysis based on data from last 10 years. All of this would not have been possible without the vision of Mr. Suku Murti, who inspired and helped us in bringing life to this Superpower.

¹ESP Properties

²Matusitz, J., & Payano, P. (2011). *The Bollywood in Indian and American Perceptions: A Comparative Analysis*. *India Quarterly: A Journal of International Affairs*, 67(1), 65-77



Content

01

Introduction:
Decoding the marketing landscape

03

Brand Alliances

10

Film Marketing

21

Media Effectiveness

26

Influencers

38

Licensing the Content

44

Digital Marketing & Strategy

53

The Last Word

Decoding the marketing landscape

“*Ae Circuit, apun ko Bapu clearly dikhrela hai!*”

In times when brouhaha is the norm and a hyperactive environment surrounds us, all that's needed for decision-making is a calm, collected voice of reason. Munnabhai, the 'likeable rogue', found this in Gandhi and ten years later, we aspire to be that voice for the film industry through this report. "Showbiz, The Indian Superpower" wants to be the guiding light tailored for the industry, and unlike the smiling Bapu in Munnabhai, we do not want to be invisible!

The tides of our giant film business are difficult to study. It evolves in unpredictable ways, seeks trends and sets new ones simultaneously. With the number of film releases increasing at an average rate of 10% every year (827 in 2007 to 1012 in 2017) except 2008 and 2017 when it saw a dip³, the breakneck pace leaves no time for the industry's stakeholders to pause and draw insights.

We are in an industry where market information is on tap but analysis is rare, and sharp conclusions based on analysis, even rarer. With this first-of-its-kind effort, "Showbiz, The Indian Superpower" intends to be the cornerstone for insights on films. We want to talk about what you probably missed, what you saw but didn't notice, and what you noticed but did not fathom.

The Chak De year, 2007, was marked by iconic hits such as Jab We Met, Taare Zameen Par and Om Shanti Om. In the mushrooming studios backed by large corporations, the suits felt they had cracked

the code to commercial successes. But 'dus saal baad,' in 2017, the industry didn't have even half as many successes, let alone iconic films... and many large corporation backed film studios, have in past three years downed their shutters. Where does that leave MNC marketers, brands, industry leaders and lest we forget, producers?

Regional film industries, namely Marathi and Punjabi upped their game to compete with their Hindi counterpart – whereas just the South accounted for 53 percent of all releases since 2007.⁴ Also, when a whole new 'digital' wave grabbed the audience, the competition just got way tougher.

Given this, "Showbiz, The Indian Superpower" isn't the number crunching presentation you shudder to open, nor is it the overbearing voice that says much but means little. This report has been put together by passionate film lovers themselves, and while we have painstakingly gone through reams of data and held innumerable meets, we only present to you the essence, the third act of it all, in an entertaining manner. "Showbiz, The Indian Superpower" will talk about 3 pillars of Entertainment - Films, Influencers and Licensing through various sections. And it will talk to you, the industry, the fraternity or simply, the film lover. But before we start decoding the marketing landscape of the Entertainment Industry, let's see why this industry is important and how it is getting deeper and deeper into the wallets of consumers.

³ESP Properties

⁴ESP Properties

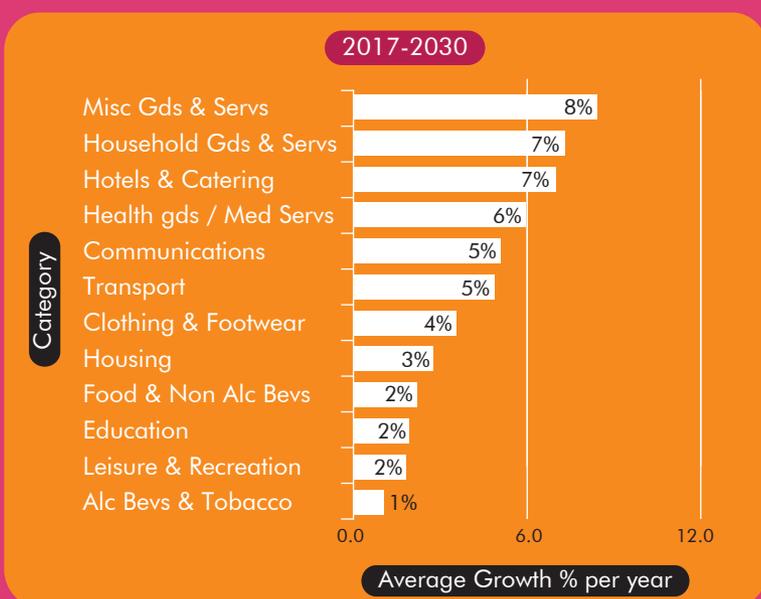


At first, most of India just needed its 'Roti, Kapda and Makaan'.

Leisure and Entertainment was not a major head in an average Indian family's expenditure. But, with the growth of the film industry, its expansive distribution methods and its sheer number of films churned out annually, the share of wallet for entertainment has shot up.

As per a Euromonitor International report, by 2030, the leisure and entertainment category will be as much as education.

Estimated Consumer Expenditure Average Annual Growth by Category: 2017-2030

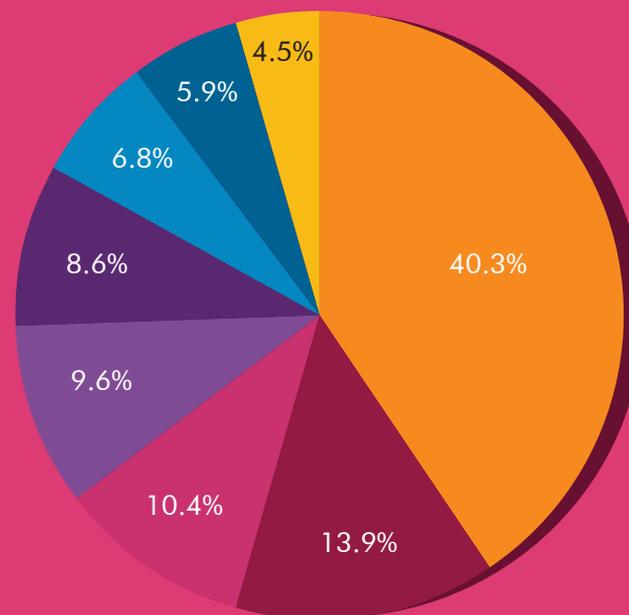


All numbers are rounded off to the next highest decimal point

Source: *Income and Expenditure: India*,
Euromonitor International, May 2017

A glimpse at how an average Indian household spends ₹ 10,000 a month is intriguing too – for it allocated 8.6% to eating out and recreation.⁵

How an average household spends ₹ 10,000 a month



- Food
- Housing & Household Amenities
- Clothing, Footwear & Personal Care
- Eating out, Intoxicants & Recreation
- Transport & Communication
- Fuel & Light
- Health
- Education

Share of Indian household expenses by category, CAGR 2011-2017

Source: *Income and Expenditure: India*, Euromonitor International, May 2017

This pattern of consumption makes the world's biggest film producing country hungrier to produce more. The industry is India's most visible identity across the world, but within itself, it is a multi-layered eco-system with actors, producers, studios, brands and most importantly, the audiences. Show biz is truly India's superpower.

⁵*Income and Expenditure: India*, Euromonitor International, May 2017



Brand *Alliances*

“*Main zandu balm hui, darling tere liye*”

Quick filmy history lesson if you are among the uninitiated: The practice of brand associations with Hindi films goes way back to before a certain Munni promised to soothe her beloved's aches with a popular ointment. If Sharmila Tagore sipped from a cola bottle in *An Evening in Paris*, 1967, the 1973 opus *Bobby*, besides launching Rishi Kapoor and Dimple Kapadia, also launched the Rajdoot GTS bike, which went on to be as popular as its two leads. In 1992, in *Prem Deewane* starring Madhuri Dixit, a lot of people in the frame were shown carrying Benzer bags... and now, associations of brands with films have gone beyond just in-film positioning. It's not just the brand that benefits from tying up with celluloid, it's a two-way street, correctly termed as 'co-branded marketing'.

The wave of brand associations which could be in the form of in-film or co-branded marketing, has become a tide as the Hindi film industry has become box-office collection centric. For brands, whether it's talking to a niche segment or a wide market, films have

always been an attractive partner. With time, the number of releases and stars increased-so did the number of brands and opportunities for association.

An ad film or an OOH campaign must put together its own imagery, planning, execution and distribution but co-branded marketing associations allow brands to directly flash on big screens across the world and later on smaller screens too. No surprises then that this route to publicity is much more effective and clutter free than buying media space. Moreover, if the film they choose becomes an iconic hit, the brand gets immortalized on the virtual shelves of streaming platforms.

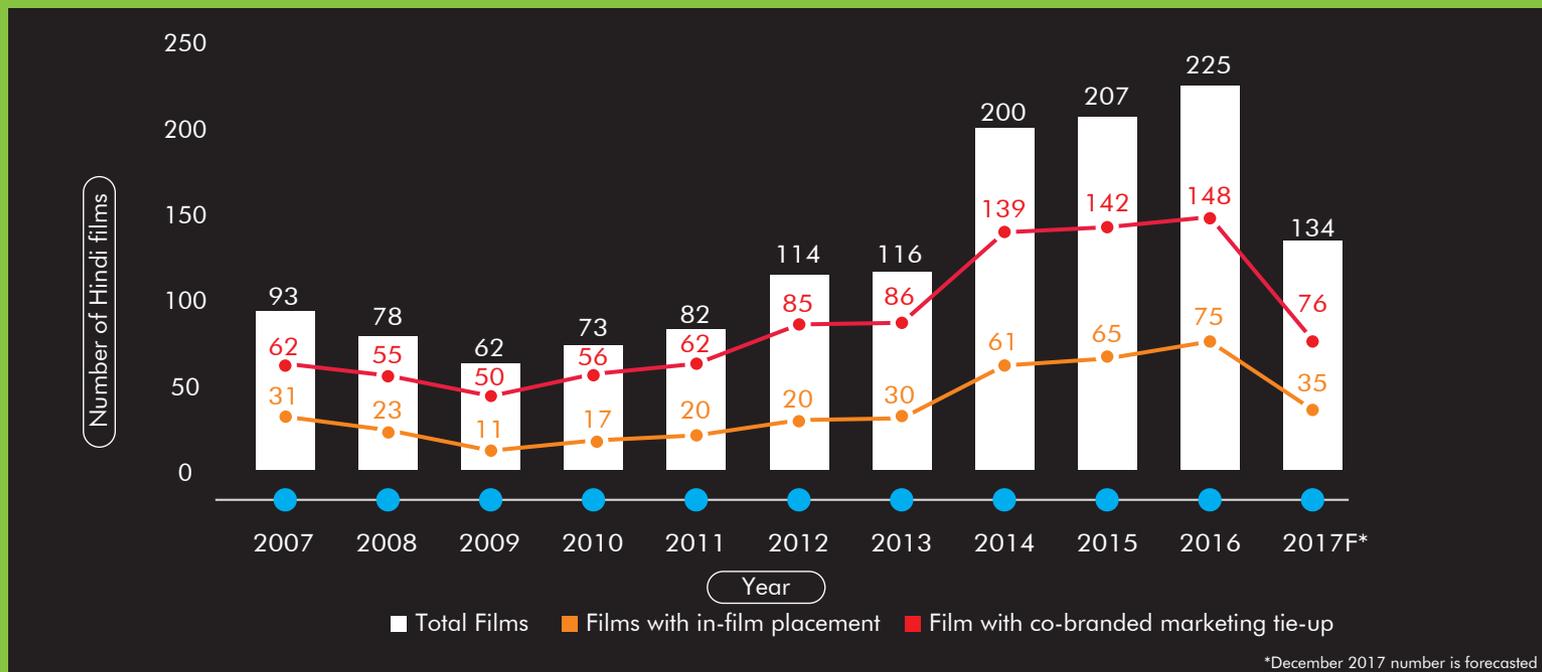
If feature films provide the brand a vehicle and an emotional connect, the brands too in turn lend their personalities and eventually, their monies to films. This was true for all these years but 2017 saw a dip in the number of brand associations because of many reasons.

Let's cut straight to the chase scene. Here's how co-branded marketing associations in films is an ever-increasing industry by itself

Numbers you must know

Total co-branded marketing media spends for Hindi films have reached approximately ₹ 100 crore a year

In the past 10 years, we have witnessed film-brand associations steadily increasing, with the only dip coming in 2008 when the entire economy was hit by recession and there was a dip of around 2 percent in co-branded marketing associations.⁶ 2017 has seen a similar dip, perhaps due to various economic reforms in India and digital content increasing its share.



After 2013, film-brand associations rose like Bhuvan's batting strike-rate in Lagaan

Source: ESP Properties

More brands tied up with films through co-branded marketing associations than in-film associations across all years. The former route allowed brands to replace their existing communication with a fresh one, directing the planned media spends towards the tie-up.

Between 2014 to 2016, we saw a steep increase in associations in sync with the rise in number of films. In-film and co-branded marketing associations nearly doubled. In 2017, though, we saw it coming downwards.

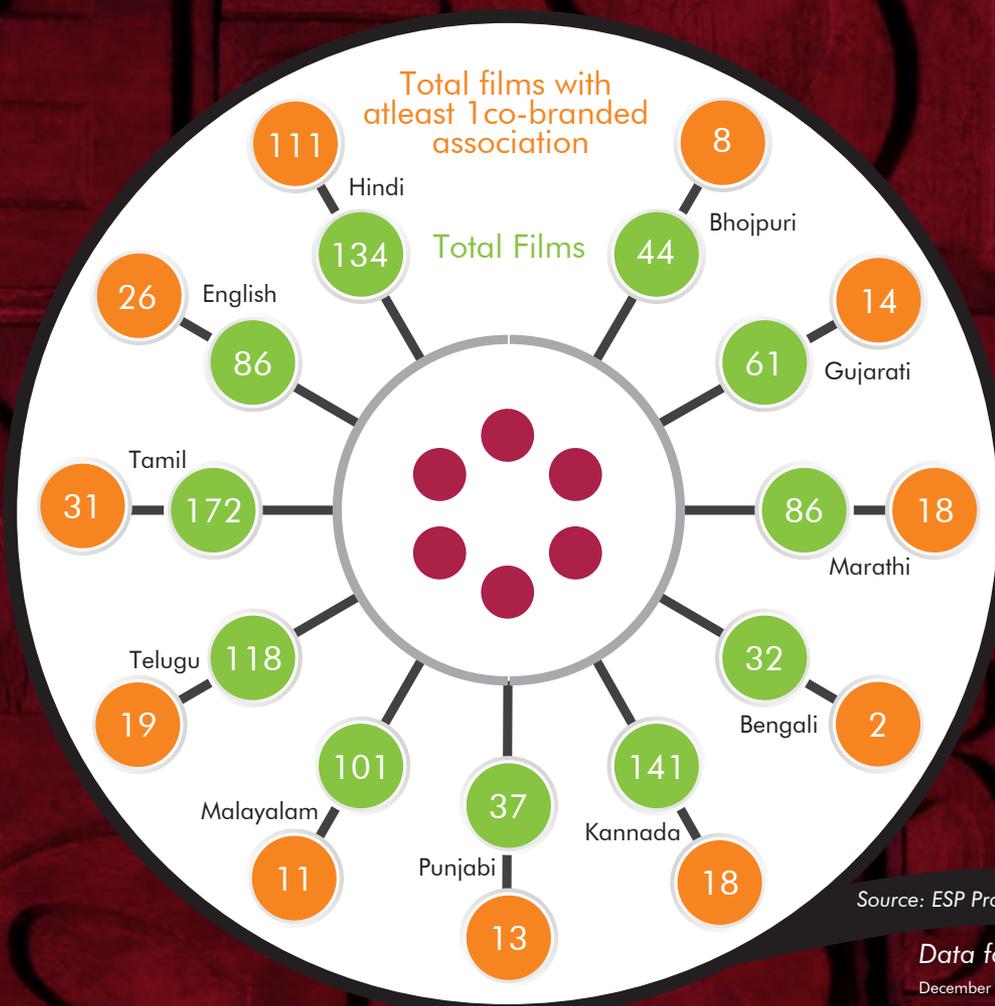
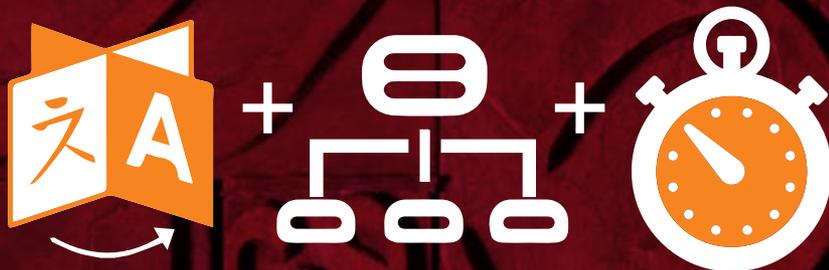
Like many high-value businesses, the co-marketing sphere too was impacted with the demonetisation that hit India in November 2016. The last quarter of the year was marked by a sudden decrease in advertising media spends and hence co-branded marketing associations dipped as well.

⁶ESP Properties

The Language Fit

Now when you know that co-branded marketing is to a film what fuel was to Jai and Veeru's vehicle, you must know that not all vehicles go with all fuels.

Lets have a look at how co-branded marketing association is happening in the industry, with the help of three key parameters that are establishing the fit- Language, Category and Time.



High number of Hindi film releases gave marketers an array of options, and the popularity of Hollywood films was evident in the number of brand associations. In fact, many youth-centric brands have chosen Hollywood to talk to their target audience despite foreign flicks not giving them in-film integration options. Check this out- almost 30% of the total Hollywood releases in 2017 had brand associations. Hindi films however saw a decline in the number of brand associations from 2016 as the number of releases also declined drastically.

Back in our market, both the language and the heroes change every few miles, so there is immense scope for brands to go local by opting for regional films as marketing partners. Sure, a Pierce Brosnan can sell pan-masala in Uttar Pradesh, but a Manoj Tiwari doing the same through a film association would certainly have an impact!

Our multi-lingual film market offers sharp, local targeting and hence co-branded marketing associations can create an appeal that reaches straight into the hearts of their consumers.

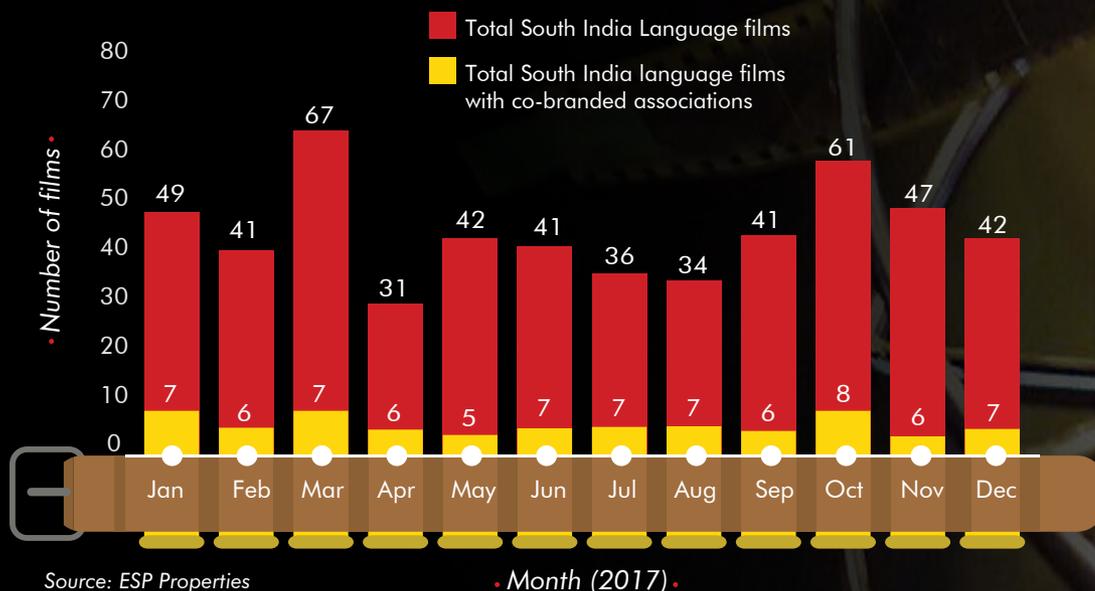
A regional or local brand must feel 'Yeh hi hai right choice baby' about co-marketing with regional language films.

Krrish may talk in Hindi and Logan in English, but a regional film here would converse directly with a specific demographic in a local language, leading to a stronger flavour. The industry now has space for films of at least 10 more languages for brands to associate with. Tamil, Telugu, Punjabi and Marathi film industries have evolved over time and likewise, brands across categories too have begun to partner with them. Bite into two stats on this:

In 2017, over 15% of the films released in South India had brands associated with them

Marathi Films have seen a phenomenal growth in last three years. In 2017, almost 16% films had brand associations.

What brand managers like about regional films is the perfect fit to speak to a community, allowing a high level of customisation in their brand's content. The films, therefore become thematic campaigns for the brands, which receive immediate returns on objective (and investment).



In 2017, co-branded associations in regional films (graph depicts South India language films) waned like the climax of a B-grade film.

That said, certain hindi films offer scale that regional or Hollywood counterparts cannot. While the festive releases like Tubelight or Judwaa 2 or Golmaal Again went to over 3,000 screens, other films like Hindi Medium or Bareilly Ki Barfi too offer extensive reach, especially in Tier-2 and Tier-3 cities. This kind of scale makes marketers ogle, and their parallel marketing campaigns automatically assume a new level of awareness.

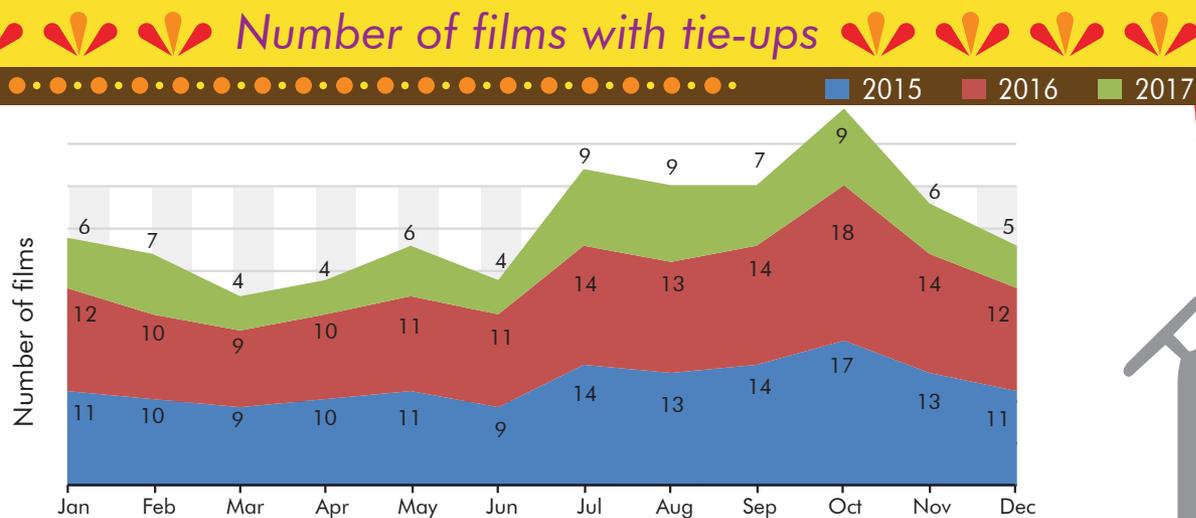
The Time Fit

Just 52 Fridays in a year and over a 1,000 releases across languages sounds like *bahut naa-insaafi*, but for marketers, this gives plenty of opportunities to time their association and achieve maximum impact. While the producers look at factors such as long weekends, the political calendar, sporting events and hyped productions to time the release of their own, the marketers consider their product's functionality and sales season. A cream for cracked heels won't want to partner in a film that releases in summer whereas a sporty brand will want to maximise its visibility on a film that releases during IPL.

A large number of Hindi releases happen in the third and fourth quarter of the year, courtesy many holidays due to India's festive season.

Likewise, pan-India brands crowd the co-branded marketing calendar during this time period too. Just before and during peak sales time, they associate with big banner films to expect an immediate spike in brand objective. **The trends from 2015 to 2017 show that July onwards, films get more attention from brands for associations.** This defines the beginning of the festive season and helps the brand with clutter-breaking campaigns.

For regional films, predominantly South Indian films, the releases are more or less equally spread across the year. Yet, local brands explore maximum associations in the middle of the year. March and October being festive months, witness some hustle in terms of brand activations with films.



Source: ESP Properties

From the big Eid release till Christmas, it's boom time for all

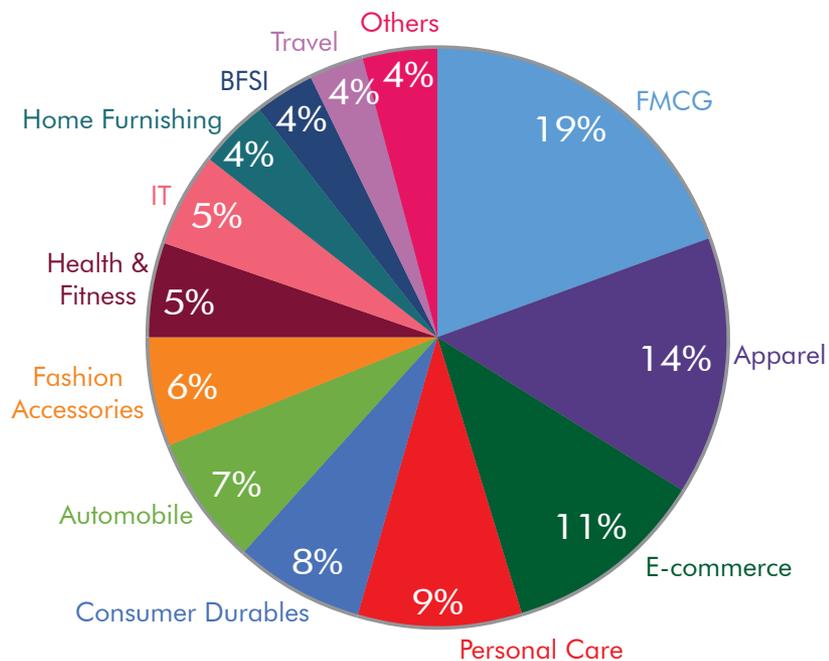
December 2017 data is forecasted

The Category Fit

Just as 'love stories' and 'action dramas' are not the only categories our film industry dabbles in the market place too explores film associations depending on the categories of products and synergies with the film. With genres such as horror, chick flicks, biopics, road trip films and coming-of-age dramas gaining prominence, there are more brands eager to partner. That said, there are some categories of brands that are relevant across genres and time of the year.

- FMCG, Apparel and E-commerce for instance, are categories that are most active in in-film integrations and co-branded associations
- Among these three, FMCG tops the brand integration charts. From 2015 to 2017, there was at least one co-branded campaign for FMCG every month. There have been around 13 brands active in this category across genres and films.

With digital start-ups booming all over, players from the apparel, grocery and e-commerce space are seeking visibility in 'young, urban' films, as their target audience watches those films. While the producers go with the traditional associations, those with online players also help them take their films to far away markets. One such



Co-branded associations categorywise for Year 2015-2017

Source: ESP Properties

instance from 2015 was a leading mobile wallet's association with Rohit Shetty's Dilwale, which reached a wide customer base in Tier-1 and Tier-2 cities. It pushed ticket sales, which redefined the value of brand associations for the producer.

It is no secret that brands from the automobile or electronics categories love big-action Hollywood releases, as they allow them to target a demographic skewed towards urban men. Animated films, especially those featuring iconic superheroes offer wide options to brands that talk to young adults and their parents.

Brand categories or sectors that are warming up to film tie-ups go way beyond fashion and electronics. The last few years witnessed many small and medium sized brands from confectionery, QSR (quick-service restaurants), alcohol (of course, in a surrogate way) and travel sector. Going forward in our 'digital India' age, expect this pie to have even more slices.

India's youth likes to dress up like their film icons⁷, which works great for apparel co-branded association



⁷Bollywood: The fashion guru". The Economic Times. 4 Jul 2007

Moti Baat

01

Of all films released in India across languages, approximately a fifth of them are being used by brands for co-marketing

02

Co-branded associations increase July onwards, peaking at Festival time

03

Brand alliances increased steadily 2010 onwards till 2016, with their media spends exceeding marketing budgets of the film in few cases

04

25% of hollywood films, 15% of South India films and 17% of Marathi films has brand associations in 2017

05

FMCG, Apparel and E-commerce are categories that are most active in in-film integrations and co-branded marketing associations

Film Marketing



“Jab log khush hote hain, toh numbers apne aap badhne lagte hain. Kyunki business numbers nahin, log hai. Sirf log”



Preeti Mascarenhas
Principal Partner- Strategy, Mindshare

A good film is an advertisement by itself but it doesn't take a Rocket Singh, Salesman of the Year to know that marketing is an art. While film production was and will always be costly, it is the skills and monies behind marketing that often decides how many people will watch it. Production houses and distributors who spend large amounts

in producing a film must market it well to expect returns. The game isn't just about the bus shelter or the TV promotions any more, film marketing has seeped through all that you see (and don't) – OOH avenues, standees, live activations, interactive ads.... just recall the last big SRK release, Jab Harry Met Sejal and you will know.

So what goes in the marketing of a film?



Film marketing, just like processes in other industries, begins at the product development stage and continues through the formation, distribution and exhibition of it. At key stages of a product's life cycle, various actors are involved in numerous marketing activities, from selling an 'idea' or a script to a production company to the marketing of the film in theaters and through exhibition outlets such as TV and streaming rights.

With press releases, advertising campaigns, merchandising and media interviews with key talents of the film, the studios will invest in a focused campaign to maximise revenue early in the release cycle. Now, with film attendance having increased rapidly worldwide in recent years, the film as an ad medium too has seen a parallel increase.

While publicity is usually handled by the distributor and exhibitors, a film's promotions team is responsible for designing an effective, cohesive marketing campaign across media. It's no secret that this business is cyclical and seasonal by nature, and major studio releases are clustered around holidays, long weekends such as those of Holi, Eid, Diwali and Christmas. With many high-profile films battling for the same audience, the film marketers' job to make their films stand out gets tougher.

Marketing budgets tend to be 10-15% of the production budget. One of the most important indicators of the success of a film's marketing campaign is the gross box office sales from the first weekend of a film's release. Opening weekend sales are a direct reflection of how much buzz and excitement has been generated by the promotional campaign.

Film Marketing Strategy

Product

A script with a well-woven screenplay is where the core of the film strategy should be invested. It is not only about who sees the film, but also about who talks about it and shares a good word with others. All other elements of marketing focus on 'attracting' audiences, but this aims at 'satisfying' them.

Placement

'Placement' accounts for attracting the audience into filling up a theatre. Placement devises the communication and promotion strategy of the film for media and non-media platforms available in the industry today. It makes perfect sense to collaborate with one or more media partners in order to ensure maximum focused publicity of a film through certain guided platforms.

Positioning

Where does the film belong to, in the viewer and potential fan's mind? Positioning is about carving out a slot in the mind of the audience. The more well defined a film's target-audience is, the better it can be positioned. The ordeal of figuring out the target audience is something a good marketer does right at the conceptualization stage.

Based on projected associations with a film's target-audience, 'positioning elements' are created, which highlight and reflect in all promotions for the film.

'Shah Rukh Khan and Cricket sells' they say in a simplistic one-liner. In reality, the strategies behind selling a film are layered. Here's a set of six 'Ps' that capture the crux of a well-marketed film...

People

Promoting a film has much to do with the 'personification' of it, i.e. the process of creating a brand out of a film. Lagaan was brand 'India' and 'Cricket', while Dil Chahta Hai was brand 'new youth'. The films' central characters (not the actors) enable the making of this brand, this unique voice. A well-defined promotion plan must be put into place for promoting the people of a film. The build-up should be such that without over-exposing the team there should be enough activity to catapult the audiences into the character of the film even before they see it.

Public Relations

Besides advertising and promotion, a strategic focus on public relations for a film and its key talents plays a vital role in its success. The media – all the fragmented hundreds of publications, sites and outlets – are the loudspeakers through which a film's word, good or bad, goes out. Managing media and ensuring a positive vibe about a film goes out is a public relations function.

Partners

With today's short attention spans and greater efforts to break through the clutter of multiple brands and media vehicles, the best way to deliver a message is to catch a customer off-guard. The best way to do so is to pick the emotional gate over the rational one, i.e. not the advantages, benefits, features and value for money but trust, love, identification and belief.

A film's partners leverage these aspects directly and discreetly to their own and to the audiences' advantage.

Marketing Cycle

Elements of a full-blown film marketing campaign

1 First Look

An image which can eventually become the 'key art image' of the film. This image will be the truest representation of the film and will normally tell you what the film is about and who the lead actors are. It will also contain the logos of the production house involved and credits. Like *Padmavati* that used all its 3 characters individually in its print campaign during Navratri

2 Teaser

The very first time that a film's content is released to the world. It is actually a teaser for the film's marketing campaign to follow, meant to generate curiosity among fans. Like *Jab Harry Met Sejal* introduced the title of the film in parts and built curiosity around the tagline of the film "What you seek is seeking you"

3 Theatrical Trailer

The main trailer of the film; for TV and theatrical viewing, production houses cut various lengths of 30, 60, 90 and 120 seconds. The big launch, these days, happens on social media assets of the production company, and that's full-length and high-definition content

To sell a motion picture, a campaign must be created to introduce the film to the public, with the plot, customer and segmentation in mind. A targeted segment should be identifiable, measurable and should be accessible for marketing communication and distribution. For instance, '*Jagga Jasoos*' targeted audiences only from metros and cosmopolitan cities. Target audience can be categorized as a core group and then a wider set of theatregoers. The core target audience of the film '*Secret Superstar*' was school-going teenagers but it was open to attracting their families as well.

A marketing plan includes objectives, timeline, budgets and promotional activities, which can begin much earlier than the release of the film, should an opportunity for attracting eye-balls arise. SRK's Red Chillies Entertainment released a teaser trailer of their film *Ra.One* during the 2011 Cricket World Cup, nine months before the film's release.

4 Music Launch

One of the big build-ups to the release, as it ensures publicity for the film. Again, the social media assets here are in action, running contests, giving fans access to behind-the-scenes content and creating conversations around the music and film. From this stage on, a film's musical assets are released for playing on TV, Music apps and radio

5 Promotional Tour

To publicise a film, its cast, director and producer conduct a multi-city tour of important markets. Apart from the obvious Tier-I cities, other cities such as Pune, Ahmedabad and Lucknow too get to see their stars in action. Candid photos, guessing the details of a location and other activations are done to keep the buzz going. For example, for *Tamasha*, Deepika Padukone and Ranbir Kapoor took a train trip. For *Jab Harry Met Sejal*, SRK and Anushka went bar-hopping in Mumbai

Continued..

6 Cast/Makers Interview

To fill in the usual quiet lull that precedes the release, the PR practitioners or publicists tap media interviewing the cast and crew of the film. Conversations around the challenges in making the film, the relevance of its theme and behind-the-scenes incidents are usually discussed, again with online media playing a big role in stoking fan interest. Like Dangal showcased Aamir Khan's preparation for his role in "Fat to Fit" video

7 Film Premiere

A red carpet screening or a press screening, or both, is the first time when the film is shown to select guests. To tap this last chance to create buzz around the film, marketers invite fans and bloggers here

8 Marketing the Film to Exhibitors

The distributor interests the theatre owners to exhibit the film in their theatres

9 Film Release

Contrary to popular belief, the release weekend for many Indian films begins from Thursday, with Dubai getting the first shows before the rest of the world. The opening weekend is when the chatter around a film is at its peak. Fanning the positive responses and replying to the negative ones becomes an important social media function

10 Marketing the film to tape distributors

The film's distributor does not normally sell the tape or disk of the film directly to a mom-and-pop video store. Rather it gets a specialized distributor to put this in their catalogue

11 Publicity

More trailers, behind-the-scenes 'making of', stills and critics' reaction posters are the ways in which a distributor maximises on the popularity of a film running in theatres. Some production companies, in search of a distributor, create their own trailers and posters but once the film is picked up by a distributor and an advertising campaign is determined, the distributor might still hire one of the many companies which produce trailers for most motion pictures today.

In most cases, the distributor pays the production company a small fee upfront for the right to distribute the film. Then the production company receives a royalty after sales reach a certain amount. Therefore, it is beneficial for the production company to help in the publicity. Also, the cost of the distributor's advertising can often be charged against the income due to the production company. So it is better for the production company to do as much of this as they can.

Once the distributor creates a marketing campaign, they don't want the production company creating a different image for the film. Additionally, all rights to most of the publicity material created by the production company are now owned by the film's distributor so the production company can no longer use it in many cases

How to be your film's Rocket Singh

Industry's View



By Prerna Singh
Chief Marketing Officer,
Eros International Media Limited

If I were to decode the decade from 2008 to 2017, I'd just hold up the prism of a select few films from last year to see how the big M of marketing got the other M, money, flowing.

The year, although disastrous by relative box-office collections, witnessed two defining types of films, ones with a strong, relevant story, Hindi Medium and Toilet Ek Prem Katha, and ones with massive star value such as Dangal and Sultan in last year, and all of them called the shots in getting the audience to the films. While mentioning their 'primacy of content,' I would also include in 'content' the marketing campaigns of such films. The big trend in film marketing has been intelligent and focused 'content' marketing, which goes beyond trailer launches and film integrations with GEC shows. While the latter remains a critical part of the marketing mix, the film marketer who is thinking on his or her feet and constantly reinventing has a better strike rate at success.

I identified few insights that have come to redefine film marketing as we knew it...



How you launch = what you launch

Housefull 3 tied up with Dainik Bhaskar to simultaneously launch its trailer in 100 cities with real time audience. This achieved many things - a high-impact launch, PR worthy news, trending hashtags across cities on digital and co-opting the fans into film promotion, giving them ownership over a film asset. The #HF3 in 100 cities along with multi-city hashtags on the day of the launch gave the trailer a great amount of digital buzz. Similarly, Raees tied up with UFO films to make the trailer launch an immersive and fan led campaign with Shah Rukh Khan video-conferencing with the people who mattered most – the fans.

Over the said decade, a trailer launch of every medium to big film followed a similar template – a) media event with cast in attendance and b) digital and theatrical launch. Views on digital platforms thus became a vital index of a trailer's popularity. But how do you turn a trailer launch into headline news and create buzz? In the past year, marketers innovated on this. Two fine instances were Housefull 3, the latest edition of the comedy franchise and the SRK starrer Raees.

The content beyond film content

The big difference between film promotion last decade and now is an altogether new medium-digital. A film's ancillary content – making of, promotional songs and behind-the-scenes material now finds a useful place on the web's platforms. Much of the eager audience is made up of millennials, and they are no longer satisfied with crumbs, i.e. bi-weekly launches of film assets, one must serve them entrées until the main course releases.

Studios over the years have invested in creating shoulder/ancillary content which has sometimes managed to get even more traction than the film itself. Shoulder content is often created along with the film but not exactly during production itself. The best examples of this again come from the

past year – with Sushant Singh Rajput's 'candid' teasers with the real Dhoni, the Dangal 'fat to fit' video and the Phobia pre-trailer teasers. All of these were not culled from the film and yet were brand extensions which bolstered the brand.

In MS Dhoni – The Untold Story, the studio also happened to be a television network and hence gave considerable airtime to these specially created videos, making them the focal point of the campaign and laying them out on channels across genres, streaming platforms as well as social media properties. It tremendously boosted the pre-release buzz levels and to no surprise, the opening day numbers of the film were more than triple of what an average Sushant Singh Rajput starrer opened at.



Disruptive scheduling of assets

Sometimes, a marketing 'template' becomes its own enemy. There is no gospel rule that the trailer needs to be the first look of the film. In some cases, films (such as Dear Zindagi) did away with the trailer altogether, and in others, a song became the primary asset of the film, launching 10 days before the trailer. Dear Zindagi's innovative scheduling of assets worked as the film was unconventional, and for the promotion, the studio followed a 'teaser vignette' model, i.e. they kept serving snippets from the film, extending a slice of life to their marketing campaign. Eventually, four different assets were rolled out, none of which revealed much about the plot but were rather endearing for consumption.

The star as a 24x7 influencer

It's one of the biggest takeaways from this fine report, and it's now a known fact that the modern day film star turns into a digital marketer, a brand vehicle himself or herself from the moment the promotions begin.

'Promotional interviews' aren't enough, the star's social media presence must amplify his or her physical presence and boost the film's marketing assets.

The star is also the focal point of a well-strategized digital campaign whose sole goal is to earn engagement. More people came to know of Tiger Shroff's Flying Jatt thanks to his 'Beat Pe Booty' challenge, while Varun Dhawan's 100 fan challenges for Dishoom and Ranveer Singh's quirky Befikre videos kept their loyal fans on their toes. As they reach out directly to their fans, such videos and marketing moves give the film a captive base of a few million at the very least. The star is the loudspeaker here, for it's his/her tweets, posts and videos that fuel their fan clubs.



Facebook – It's not complicated

The world's largest social network is gaining more relevance as a vital marketing tool for film promotion. Facebook enjoys 241 million active users in India⁸, one of its biggest markets, and obviously for a majority of these, Hindi films related content is a big draw. The Facebook India office has been rather aggressive in terms of video, with more brands and actors using its tool and 'auto roll', raking up the views. Facebook's ease of live streaming has pushed the envelope too.

- 2016 saw the Riteish Deshmukh produced film Banjo streaming the making of a song, a first
- Ok Jaanu did a Facebook relay with its cast from different parts of Mumbai
- 'Chat bots' too are adding a new level of personalisation to the fan experience, a tool effectively used by Hrithik Roshan starrer Kaabil where the star directly sent the trailer to thousands of fans through Facebook messenger
- In 2011, SRK's home production Ra.One went all out on digital media, with Facebook being the focal point for the game 'Ra.One Genesis'

Diversified platforms for content distribution

The big 'Y' has got bigger than ever before but digital reach goes well beyond YouTube. As the OTT (over-the-top content) market gets more competitive, 'platform exclusivity' is becoming the rule for film assets. At Eros Now we have a mandatory 24-hour window, while other streaming platforms such as Hotstar and Flickbay too have had exclusive windows for films such as Shivaay, Jagga Jasoos and Baar Baar Dekho.

Exclusivity leads to the feeling of premiumness in the minds of the consumer. A potential film watcher will value 'premium' content on a streaming platform over one which is freely available on a music or entertainment channel. With a rising number of streaming platforms, this practice is only set to be a norm for big releases.

⁸"India now has highest number of Facebook users, beats US: Report" Livemint, July 14 2017

Augment the reality

The world of technology keeps hitting new highs in the virtual reality and more so in the 'augmented reality' (AR) areas. The wave has hit entertainment and Hindi films too. 2010 witnessed the first ever 'virtual film premiere party' when Anjaana Anjaani tied up with Gojiyo, a browser-based 3D world while 2016's psychological thriller Phobia invited viewers into its central character's house using VR (Virtual Reality) therapy. The high-tech promotions lend themselves better to children's films, as the 2014 release Chaar Sahibzaade proved. The Punjabi animated film tied up with augmented reality app Augray to allow fans to take selfies with its historical hero, Banda Bahadur Singh.

Film marketing of the future is likely to get more gonzo and immersive in its approach, the latter being the keyword. AR can provide a stunning reach as well as become a cool talking point if used innovatively. Hollywood is again ahead of the curve here but back home, with the above films breaking ground already, the use of AR and VR is only set to increase.

E-wallets and changing consumer behaviour

In 2016, the economics of demonetization hit the film industry too, and going cashless by using digital wallets impacted consumer behaviour remarkably in A-town markets. Cashbacks and promotional offers through booking sites, bank products and e-wallets have become the norm. Today, with just a few taps on an app, one can book seats for a film, snacks for the intermission and go home with merchandise. As India's digital wallet wave gets bigger, the film-going people are definitely going to engage more and more with apps and electronic money as part of their experience.

Regional film, the money-spinner

The perception that a regional film does not have the technical wherewithal or pan-India appeal has long gone, and two massive hits of 2016 and 2017, *Sairat* and *Bahubali 2* are worthy to be pointed out to demonstrate the big regional game. *Bahubali*, the Telugu blockbuster which was backed by Dharma Productions went on to become the highest grossing film of its year and also won a National Award; while *Sairat*, a small budget Marathi film starring newcomers shattered rules and perceptions with its music production, distribution and eventually box-office collections. *Belaseshe*, a Bengali film that ran for over 250 days reiterated the fact that a well-made, well-marketed film can win over critics and fans with equal ease.

Regional language films with either big stars, big budgets or an acclaimed director have the power to transcend boundaries and go beyond home markets. They are therefore marketed with primary focus in the home state but promotional activities and sub-titled versions run in many new territories later. *Sairat*, backed by the powers of Zee Studios, released with English sub-titles in Gujarat, Goa, West Bengal and Delhi and found appeal.

Barring South, all other markets are not driven by presence of a big star in the film. If the content is solid, its producers pump more money in promotions, distribution and backing future projects.

The views and opinions expressed in the above article are those of the author's and do not necessarily reflect the official policy or position of any agency/unit of GroupM Media India Pvt. Ltd.



Moti Baat

01

The process of film marketing begins with production itself and culminates with the release of the film, thereby using every stage of the marketing cycle

02

In recent years, a popular strategy has been to 'go big,' with the hope of marketing money paying off in ticket sales on release weekend

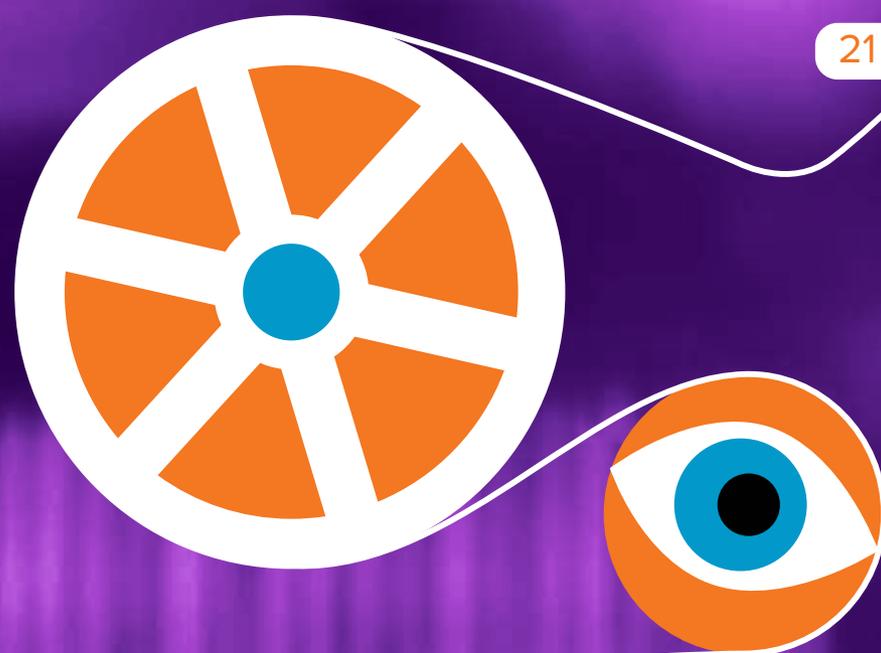
03

A film's marketing budget is usually 10 to 15 percent of the film's production budget

04

A typical, full-fledged marketing campaign begins with a teaser and takes the next five to eight weeks to position its stars, music etc. to the target audience





Media

effectiveness

“*Main paise ghode par nahin,
jockey par lagata hoon*”



By Karan Sabde

Business Director - Entertainment Marketing, GroupM

It's not just film screens that went from 'single' to multiplexes at the turn of the 21st century, but the multiplicity also hit the industry in other ways – multiple stars, markets and media to tap on. Today, the scale of a film is defined not only by its cost of production but also by the media spends for its promotion. With a cluttered media space offering options in mainstream and 'new' media, the film that effectively utilizes them 'all' comes out a winner.

Numbers you must know

Beginning 2008, the industry witnessed mega releases such as Jodha Akbar, 3 Idiots, Chennai Express, Happy New Year, Bajrangi Bhaijaan, Dangal, Judwaa 2 which were promoted on every possible medium as early as eight to ten weeks prior to release. The trend of TV shows, especially the non-fiction ones promoting an upcoming film was at its peak, as 'promote more to ensure a hit' became a norm.

But the economic slowdown of 2008-09 was a reality check for the film industry too, as the promotion purses began gradually tightening. Starting 2015, the promotion period of films shrunk to five to eight weeks, the presence of big stars notwithstanding.



The average split of the promotion budget pie has been lower on print and higher on TV with digital making the big headway:

TV: 45-50%

Digital: 10-15%

Activations: 25-30%

Print: 10-15%



Many horses to bet on, which is the winning one?

Not one horse for every type of film, unfortunately. With the media now manifold and fragmented and the releases also witnessing a spurt from 2007 to 2017, here are our insights on effective media for film promotions

Genre	Channel	GRPs	Rank	GRPs	Rank
GEC	STAR Plus	230	2	73	5
	Colors	236	1	82	4
	Zee TV	141	4	93	1
	Life Ok/Star Bharat	123	5	89	2
	SAB	146	3	49	8
	SONY	119	6	58	6
	&TV	71	7	23	9
	Zee Anmol	35	8	88	3
	STAR Utsav	27	9	50	7
	Bindass	14	10	5	10
		TAM		BARC	

The shift to BARC affected operating GRP levels of almost all genres. Check out how much the big GECs dropped

Source: TAM Report (Week 49, 2015) & BARC Report (Week 45, 2017)

The OOH landscape grew to be wide and fragmented in past years. There are opportunities in innovative spaces such as Metro train exteriors and installations at malls to showcase films to a select audience

On TV and digital, the song and dialog promotion dispersion is seen at 70:30. It is an open secret that most of Hindi films depend on music as a vehicle for promotion

Brand associations sometimes contributed with more GRPs (Gross Rating Points) than those of the film promos itself. In Dilwale (2015), the film promotion generated 800+ GRPs where as its co-branded promotions gathered around 900+ GRPs, thanks to the 13 brands it associated with

With handy help from 'data mining' firms, niche to medium-sized films can reach out to TA of a specific demographic. For instance, the promoters of Ittefaq (2017) connected with male audiences which proved to be a timely investment

With rise in digital media budgets, thanks to YouTube pre-rolls, promoted tweets and web banners, the medium has eaten into the conventional media budget

Couple of years back, we saw the media industry shift from the TAM method of TV viewership measurement system to the alternative, BARC. TAM officially exited the TV viewership measurement business in February 2016 and left many comparisons

Earlier, promotions of big Hindi films releases would generate 1600+ GRP, but now it has become a magic number to achieve given the shorter promotional period and fall in GRP in BARC. Even the TRPs of world television premieres has seen a dip

Even for top Hindi and English film channels, the GRP operating levels on BARC which were easily over 120-130 GRPs are now under 100 GRPs

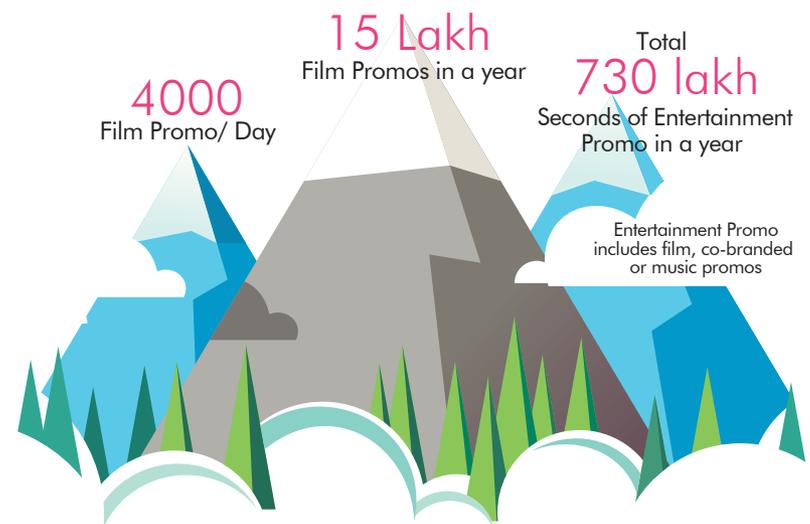
BARC captures the HD feed of almost all channels now, which is a boon for HD variants of channels, especially those airing foreign films

Distribution of FCT

Need a dummies guide? FCT (Free Commercial Time) is basically the advertising time during which you get to know brands, their stories and offerings. We dissected the inventory of film promotions on various channels and here's what it showed

Today, over 4000 promos of films air on various channels every day, a big clutter within the space

How did the prominent films of recent time disperse their promo spots?



That pyramid will seem prettier than those in Egypt, it shows a consumption of film promotion content of approximately two lakh seconds every day & 20,000 seconds an hour

Film	Number of weeks	Pre Release	Release	Post Release	Total Spots
Jab Harry Met Sejal (2017)	7	51%	29%	20%	34654
Tubelight (2017)	7	62%	24%	14%	25986
Airlift (2016)	10	47%	25%	28%	40058
Neerja (2016)	6	50%	25%	25%	26093
Bajrangi Bhaijaan (2015)	8	62%	21%	17%	47300
Prem Ratan Dhan Payo (2015)	8	59%	21%	20%	27667
Tanu Weds Manu Returns (2015)	8	49%	25%	27%	24247
Dilwale (2015)	8	43%	37%	20%	42366
Happy New Year (2014)	12	47%	24%	29%	59681
PK (2014)	10	63%	27%	10%	31039
Chennai Express (2013)	14	44%	17%	39%	50416

Snooze not, let us break down this Amartya Sen of a chart to a Sushmita Sen of an insight...

- TV is the king of all vehicles for now, and the FCT consumption has been increasing YOY from 2015. Great news for film promoters, right? But....
- ... with the average promotional period of a film reduced over the decade, most big releases now have an eight week activity with heavy scheduling for the release week
- The shelf life of a film in theatres is limited to two-three weeks after release (that too, only for big films) so the release weekend gets heavy focus. The first weekend is also when production houses expect over 70 percent of the total collection of the film
- With shorter promotional periods, big studios have started optimising their spends and marketing campaigns to ensure a favourable box-office result. On television, the number of spots for each film varies from 30,000-50,000, as compared to earlier days where few titles went beyond even 70,000 to 80,000 promos
- Our data ninjas also discovered that films saw heavy dependency on smaller edits. A crux of the story-telling happened in the launch week followed by 'reminder' promos of the release date of the film with smaller edits
- Then, something you probably know – music has been and will be an integral part of film marketing for Hindi films. The contribution towards the music genre witnessed over 50 per cent of the total FCT on promotion

Moti Baat

01

Marketers look at TV as their primary vehicle, and have done judicious 'impact' buying of spots

02

With the TAM method of TV viewership measurement giving way to BARC, the numbers are believed to be more credible, with feeds from HD channels being factored in

03

With higher associations with brands, co-marketing spots contributed to as many GRPs or even more than those of the film promos

04

The film's promotion budget is higher on television (45-50%) and lower on print (10-15%). Digital is getting added (10-15%) and activation is steady (25-30%)

Influencers

“*Mujhe jo sahi lagta hai main karta hoon... woh chahe bhagwan ke khilaf ho, samaj ke khilaf ho, police, kanoon, ya phir purey system ke khilaf kyun na ho*”

Much before Shah Rukh Khan suggested to a dark-skinned man to get himself a *mardon wali* fairness cream and Ranveer Singh donned a dozen looks to sell as many brands, celebrity endorsements had trickled in to our media and culture. In fact, what had begun with a trickle in the '80s became a defining phenomenon for Indian television in the '90s – brands extensively depending upon celebrities, mostly film stars, to flaunt their wares and get them profits. In the '00s, when Dravid began clean-shaving with Gillette, AR Rahman composed the Airtel tune and Aamir Khan showed the way to a jhingalala life, the guidebook for celebrity endorsements was rewritten.

The term “Endorser” has broadly diversified in the last decade. The prodigious development of social networking has also bred a plethora of self-styled celebrities, who have earned a name for

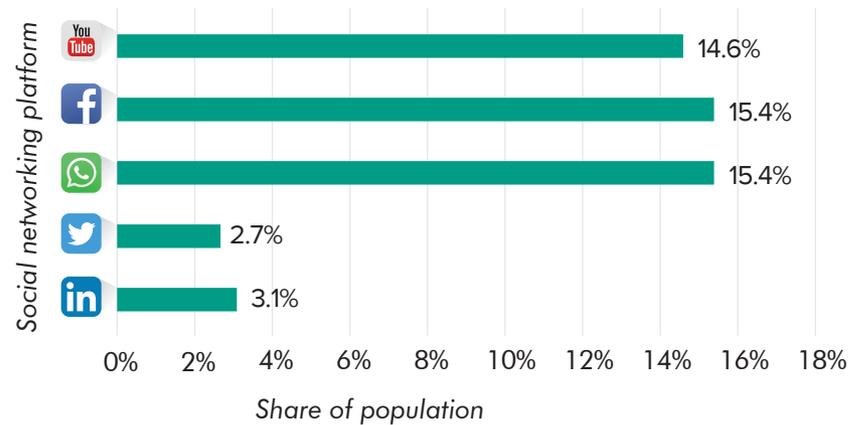
themselves through video-sharing websites; blogs and other e-platforms. They are called Influencers. Earlier only film stars, singers or super models would fit under this nomenclature, now, social media influencers are working their way to the facade. Instead of turning to TV/ newspapers/ magazines for our role models, we now look to Instagram, Facebook and Twitter in search of them. We have swelling ranks of young social media operators who are crafting careers by leveraging e-platforms. Owing to their success in their chosen field and capability to optimize on the reach of this platform, they become the face of products/ brands across categories as diverse as fashion, food, fitness, beauty, music and so on and are harnessing content to influence consumers.

How Celebrities affect consumer behaviour

Social media works well with most groups, especially with millennials. As per a Deloitte report, 47 percent of millennials are influenced in their purchases by social media⁹, compared to 19 percent for all other age groups. It is no rocket science that consumers have a greater recall of products that have been endorsed by celebrities – irrespective of whether they are actual fans or not. The human brain recognises celebrities just like how it recognises people we actually know. The effect is that, if consumers happen to be fans, they place a higher value on products that celebrities are endorsing.

Penetration of leading online platforms in India as of 2017 (in %age)

Assuming India's Population = 1300 Million



Source: Industry Estimates

Data updated as on November 2017

How are influencers different from celebrity endorsers?

Many marketers have coined the term 'influencers' as an expertly executed celebrity endorsement in SNS wrapping paper. It's easy to mistake one method for another. Brands use 'influencers' to create word-of-mouth advertising by using people who are trusted in certain circles. With this strategy, influential people are building up brand image and credibility in the minds of their followers. Both celebrity endorsement and influencer marketing use well-known people to influence their target market. But the way they are executed and how they influence their audience is very different.

Influencers are specialists. They've built communities around themselves in a very niche space. In a layman's language, Deepika Padukone is a multi-million-dollar celebrity today. But when it comes to sport centric fitness within Hindi films, she's an influencer as she herself has been a badminton player. As an influencer for Nike's Da da ding campaign, which aimed to inspire young women to take up sports, she fitted in perfectly and credibly.

In a celebrity endorsement, the celebrity is the face of a brand message. In influencer marketing, the influencer is perceived to be

'creator' of the entire message. This, all the more holds true in case of social media as it is a very personalized medium wherein the audience interacts with celebrities and influencers at a personal, one-to-one level.

India's transition from 'endorsers' to 'influencers' has been seamless as its liking towards known faces is perhaps more deeply rooted in culture than in other markets. With crores of consumers, many of them semi-literate, following the glamorous lives of larger-than-life endorsers, the stakes get higher. 'Brand influencers' does not refer to celebrities who nudge or suggest a brand, but it's instead a team of Mad Men dissecting his or her public image and stuffing it with emotions.

And just as the roles of endorsers have widened to 'influencers', the media through which they talk to audiences has changed and most importantly, their public perceptions too. There's credibility, risk, social media status and much more in the frame now.

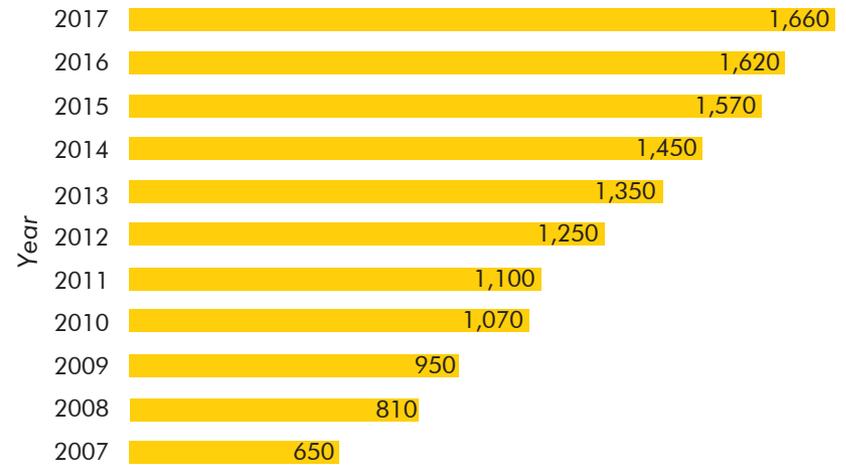
⁹Navigating the new digital divide: capitalizing on digital influence in retail' Deloitte Digital (2015)

Numbers you must know

Like a plot of a detective film, the celebrity endorsers' market in India has thickened, with regular peaks and 'wow' moments from 2007 to 2017. The crores that began flowing to buy prime time inventory kept growing and so did ad films with endorsers.

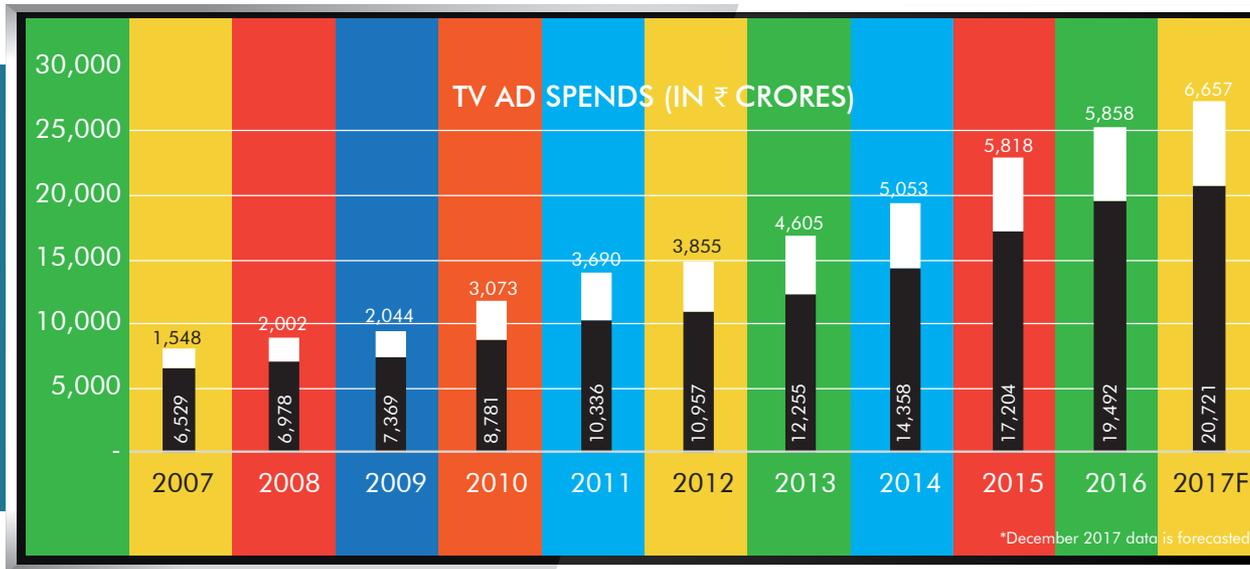
With satellite television and later digitized Set Top Boxes piercing through Indian households, the endorsers kept getting bigger and more in number.

Number of celebrity engagements



Celebrity-led endorsements have steadily gone from Amitabh in 2007 to Aliaa in 2017

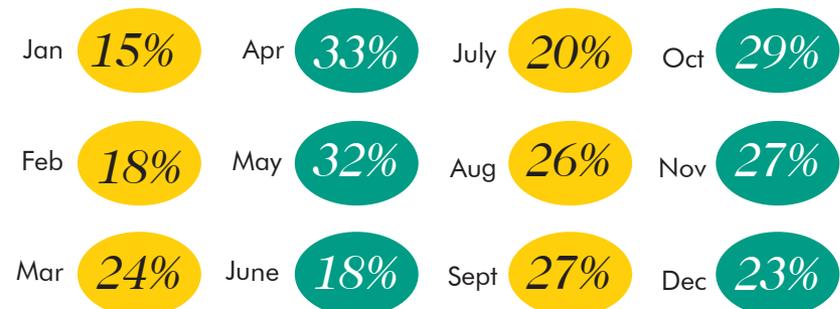
Source: ESP Properties



Source: ESP Properties

Then, if we took 2007-2017 data and split it into month-wise spends, we saw that endorsement driven ads had an upward trend during the summer and pre-Diwali season and saw a thin drop beginning November for the winter.

Month wise split of endorsement share (in%) on TV from 2007-2017



Source: ESP Properties

■ Without Endorser
 ■ Endorser



Ads with celebrity endorsers have steadily increased since 2007

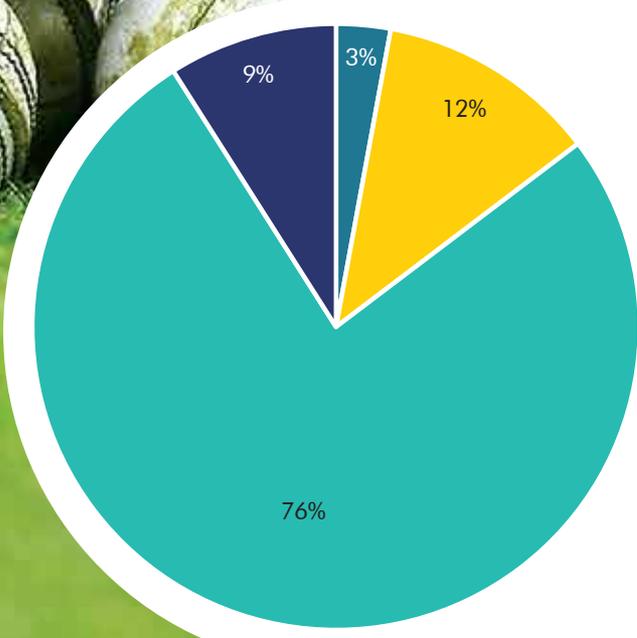
Sportspersons break into the scene

In between the three Olympics and two cricket World Cup wins in the period of 2007-2017, India grew as a nation that not only was obsessed with cricket but also one that relishes racquet sports, wrestling and kabaddi. Likewise, Indian sportspersons cutting into the celebrity endorsements pie is the most remarkable aspect in the influencers' story. With the exception of 2009 and 2010, years which didn't have Olympics or the ODI World Cup, the influencers from sports kept on rising.

Today, players in India have started lending not only their name but a deeper association with brands, services, and companies by investments, product designs, licensed deals etc to have both an economic stake and a longevity to their career spans. Unlike at the beginning of the decade, managers of non-cricket athletes too are busier finding synergies with brands or campaigns that resonate with their personalities.

Sportspersons such as Vijender Singh, Sakshi Malik, PV Sindhu and Sania Mirza are proof that non-cricket sports endorsers can be iconic faces too, especially for categories that require fresh faces. The decade also witnessed the birth (in some cases rebirth) of home-grown leagues in hockey, kabaddi, football, wrestling and badminton, leading to even more hero figures available to be influencers.

It is now common for up and coming athletes to choose between many sports management companies who would then get him/her the choicest of endorsement deals which would fetch everyone moolah and boost the talent's public image.



Split of type of Endorsers taken by brands

Average of 2007-2017 data

- Flims
- Sports
- TV Stars
- Others

**December 2017 data is forecasted*

Categories that prefer endorsers

Just as consumers have an affinity towards certain celebrities that influences their purchases, certain brand segments too lean more towards endorsers. Colas and shampoos are the usual suspects, but if you look closely, mobile handset brands too have been big spenders in this regard.

One of the telling trends of the endorser story has been the rise of e-commerce portals. While some have made moustachioed children

as their endorsers, others have depended upon known faces regularly.

Fashion, particularly apparel as a category relies upon Hindi films' famous faces too, as a 'range of clothing' dedicated to a specific film is a successful partnership to sell.

Rank	2017	2016	2015	2014	2013
1	Personal Care				
2	Apparel	Apparel	Beverage	Beverage	Beverage
3	Mobile	Jewelry	Apparel	Cosmetic	Apparel
4	Beverage	Beverage	Jewelry	Apparel	Jewelry
5	Jewelry	Mobile	Cosmetic	Jewelry	Cosmetic

Source: ESP Properties

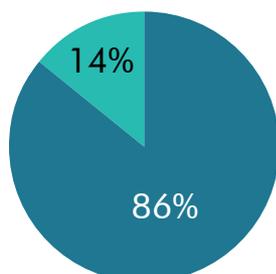
Sector wise celebrity endorsement –

Male Female

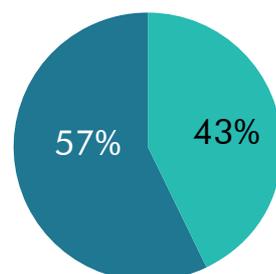
Sectors dominated by female celebrities

Sectors dominated by male celebrities

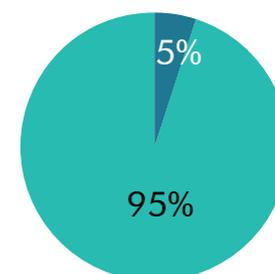
Personal Care



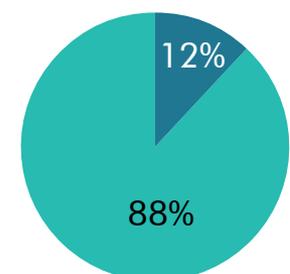
Consumer Durables



Automobiles



e-commerce



The number of brands endorsed by top female celebrities saw 50% growth between 2007-2015.

Source: ESP Properties



Source: ESP Properties

Total Number of Brand Endorsements by Top Female Celebrities

Analysis based on endorsements for Deepika Padukone, Priyanka Chopra, Anushka Sharma, Aliaa Bhatt, Kareena Kapoor Khan, Katrina Kaif, Sonakshi Sinha and Shraddha Kapoor



Reasons for endorsements



Why do brands choose endorsements?

Now we don't want to sound like the suited consultant guy in your conference room, but it's imperative that we define just why most brands want to get a known face to sell itself when some others can simply put a picture of their founder on their packaging?

The motives are multiple - influencing consumer purchase decisions, building awareness, positioning a brand, attracting new consumers and breathing life into a failing brand. But to get exactly the crux of them, we have divided them into three – sustenance, revival and launch.

Sustenance, or the motive of the brand to keep its recall value in your mind, is the biggest reason for using a celebrity influencer. For instance, Sachin Tendulkar for Boost, Glaxosmithkline

Revival is when the popularity of the endorser is used to simply pull the brand out of obscurity, for instance Aamir Khan for Godrej

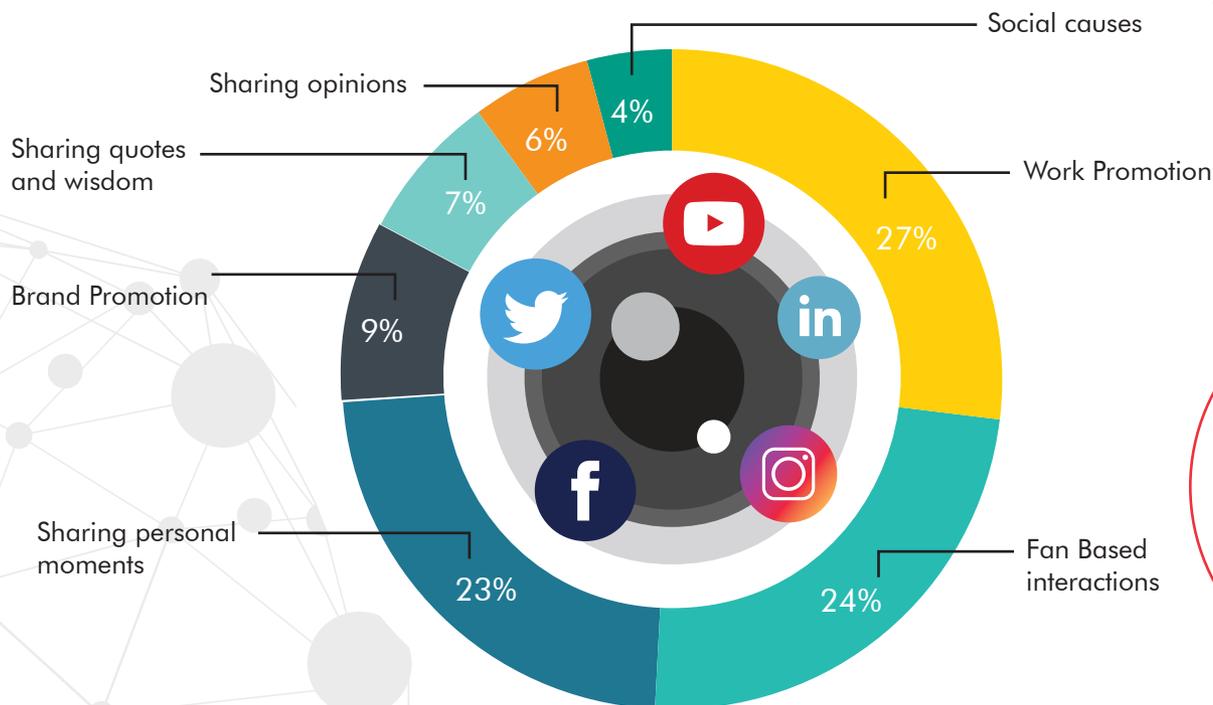
Launch, as it's evident is about making a first impression while riding on the endorser's known face, such as most phone brands tapping on Hindi films actors.

Celebrities and Social media

Towards the latter half of the 2007-2017, the endorsements market began to witness that just a famous face was not enough to sell shampoos with ZPTO and milk with power boosters. An opinion, a YouTube link or a video too would add to the brand's value, as a celebrity's Twitter following or Facebook fan page strength came to be big factors. And with even the second and third rung actors commanding millions of followers on platforms such as Instagram, the brands found a whole new way to drive home their message.

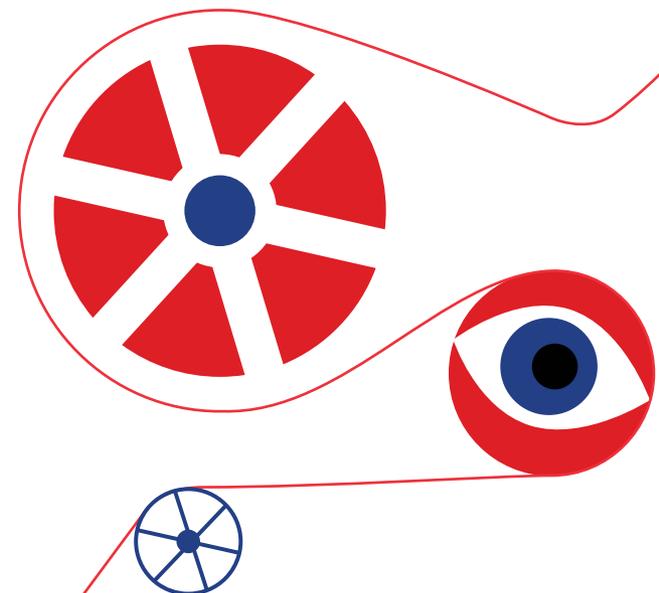


Reasons for the most famous bollywood celebs to be on social media



Source: ESP Properties

Nearly one out of 10 social media activities by Hindi films celebrities involve promoting a brand



To wind up, here's an exhaustive list we compiled which puts down 10 top brand endorsers in India from 2010 to 2017

	2017	2016	2015	2014	2013
1	Virat Kohli	Shah Rukh Khan	Shah Rukh Khan	MS Dhoni	MS Dhoni
2	Shah Rukh Khan	Akshay Kumar	MS Dhoni	Salman Khan	Sachin Tendulkar
3	Deepika Padukone	Salman Khan	Sachin Tendulkar	Shah Rukh Khan	Shah Rukh Khan
4	Akshay Kumar	Virat Kohli	Salman Khan	Akshay Kumar	Salman Khan
5	Ranveer Singh	MS Dhoni	Virat Kohli	Virat Kohli	Virat Kohli
6	Salman Khan	Deepika Padukone	Akshay Kumar	Amitabh Bachchan	Akshay Kumar
7	Amitabh Bachchan	Amitabh Bachchan	Deepika Padukone	Ranbir Kapoor	Katrina Kaif
8	MS Dhoni	Ranveer Singh	Ranbir Kapoor	Katrina Kaif	Amitabh Bachchan
9	Aliaa Bhatt	Sachin Tendulkar	Amitabh Bachchan	Priyanka Chopra	Ranbir Kapoor
10	Priyanka Chopra	Aliaa Bhatt	Priyanka Chopra	Deepika Padukone	Priyanka Chopra

Source: ESP Properties

Woman power made it to the 'top three' of this list for the first time in 2017, and we see it being there for sometime

Sportspersons like Dhoni or Kohli have maintained one spot in 'top five' endorsers every year

Shah Rukh Khan and MS Dhoni have most consistently been in the top endorser's list

Impact of Celebrity Endorsements on Brand Recall

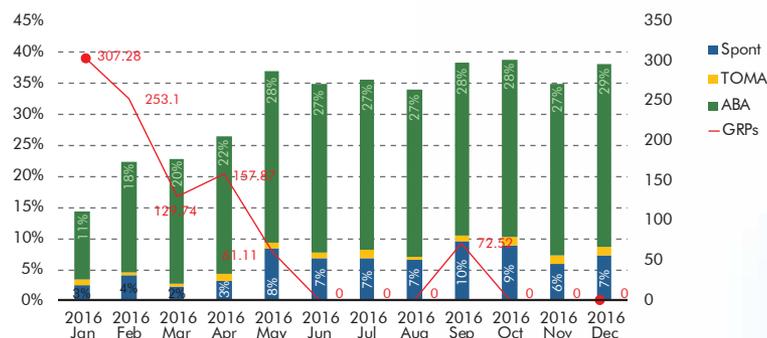
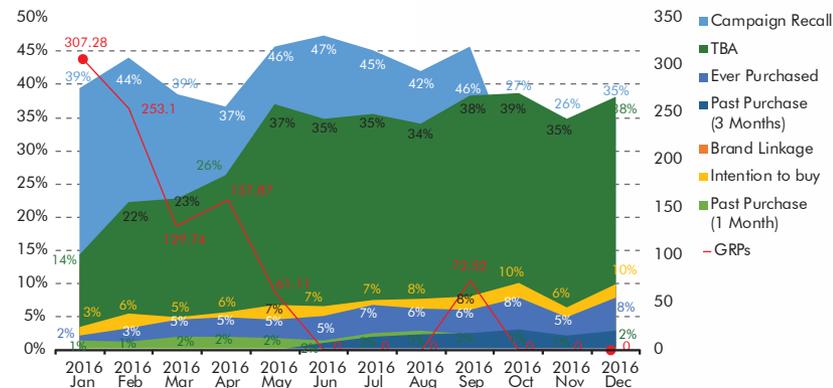


By Irvinder Kaur

Managing Partner- mConsult, Marketing and Media Consulting Arm of GroupM

Celebrity endorsements have been prevailing in the Indian marketing industry for a very long time. Marketers believe in the hypothesis that celebrity endorsements provide a higher degree of consumer recall as compared to otherwise. mConsult's Campaign Watch insights validates the hypothesis with data especially for new and emerging brands in categories targeting youths in India.

A celebrity often lends credibility to claims of a brand and increases the saliency of the message. Below charts from Campaign Watch highlight the impact of various types of TV advertisements with celebrities. Q4 in 2015 witnessed entry of many new brands in the online fashion space. One of the brands launched their first TVC with a popular Indian Choreographer during the FilmFare awards. In just 3 weeks of launch, the campaign recall and brand attribution to the campaign surpassed the category norm. The TV investments during the launch were comparable to other established brands in the category.



For another brand in this space with moderate TV investments, the celebrity campaign worked better than their product campaign. The brand associated with Kareena Kapoor Khan's film and launched a collection under the film name. The recall for the campaign was significantly high. However, it did not contribute to the linking of correct brand name to the campaign. More than 50% of the target group had seen the ad around the brand and film, however, only 10-15% could correctly associate the advertisement with the brand name.

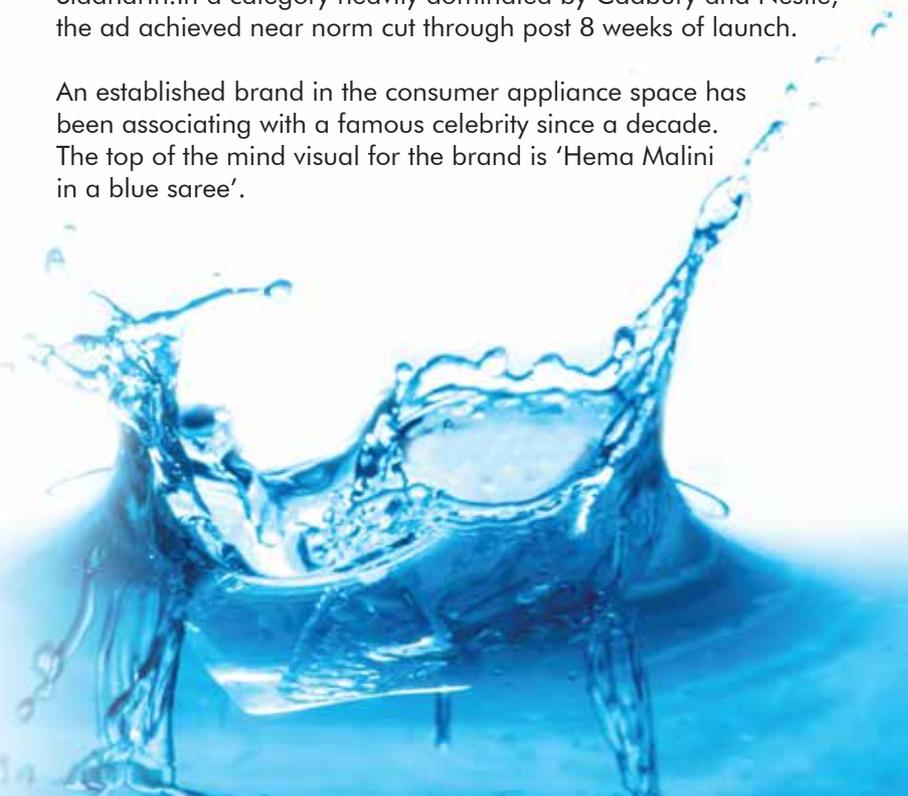
A TVC featuring king khan was launched by a brand around the festive season. It was a highly invested media campaign which helped the brand on both building saliency and attribution. It was one of the pioneers in online fashion space doing such an elaborate campaign with a Hindi film star. Most of the other brands, so far, had advertisements with a blink and miss appearance of celebrities like Hrithik Roshan, Deepika Padukone etc.

Many times, if the association is too close, there is a risk of celebrity controversies impacting brands negatively. We have seen that happening for brands like Snapdeal.

All the new entrants in this space who don't have celebrity endorsements are gradually building brand recall and perception. Brands endorsed by celebrities managed to get initial uplift and impact on saliency. However, all new brands are struggling to occupy the unaided space and a unique perception because of the clutter in category and presence of multi category players.

FMCG categories have also witnessed a similar trend. A new brand in chocolate space was launched in South India with a TVC featuring Siddharth. In a category heavily dominated by Cadbury and Nestle, the ad achieved near norm cut through post 8 weeks of launch.

An established brand in the consumer appliance space has been associating with a famous celebrity since a decade. The top of the mind visual for the brand is 'Hema Malini in a blue saree'.



Minute to win it

By Atul Kasbekar

Chief Managing Director -
Bling! Entertainment

Photographer, film producer and brand endorser himself, we get one of Hindi films's favourite lensmen to share insights on the past decade's brand ambassadors



Industry's View

Celebrities continue to be highly regarded in India and the brand endorsements they do have only gained greater importance since the last decade. Today, most brands perceive endorsements as a winning formula for corporate image building and product marketing. 'Bigger the influencer on board, bigger the market share gained' is still the belief which brands have to stay ahead of their competition.

But look a little closely, a celebrity now isn't just the face of a brand. He or she is a spokesperson, a living breathing billboard for it, as well as being a social media influencer and an ambassador abroad. In the clutter of India's mediascape, there has been a need to avoid the stereotypical messaging and thus, the relationships between celebrities and brands have changed. Beyond 'star appeal', the endorser must also deliver true brand ambassadorship. And this relationship is getting intimate indeed!

Rules of the game

A typical endorsement deal is for a term of one to two years with three to four days of TV/Print shoots or event appearances. The final terms depend strictly on the brand's budgets and media usage. Economies of scale play a huge role in the final endorsements deals and the value they deliver. Engaging a celeb for five days in an year may work out cheaper than three days in terms of cost per day.

Brands which plan in advance on the utilisation of celebrities for multiple campaigns, usually put down higher number of days in the contract to get a better cost per day from the celebrity. Smarter managers, however, factor in a minimum 'cost of association' which is annual and that factors in a minimum number of days, whether the brand utilises them or not.

We are in an age when brands have begun looking at full-fledged partnerships with celebs and explored 'Equity Deals' and strategic partnerships. For instance, Sonam and Rhea Kapoor have collaborated on their clothing line Rheson with Shoppers Stop but will continue to completely own the brand. In the case of All About You by Deepika Padukone, the intellectual property is co-owned by Deepika and Myntra which has a profit-sharing deal structure. HRX by Hrithik is another example. Salman apparently holds an equity stake in a travel portal and of course in Being Human.

What's a perfect mix?

Over the past two years, e-commerce has seen an unprecedented growth in use of brand ambassadors. Almost every major e-commerce company has engaged celebrities through multi-crore deals and partnerships. Other categories such as personal care (cosmetics, skin products etc.), automobiles, beverages, social causes have also seen heartening growth in the past few years. The home appliances category on the other hand has slumped recently. The moot point is, can the same celebrity be of great value to one brand or sector and could do no good to another? Can there be a perfect mix of factors that a celebrity requires to become the most desirable brand endorser?

The answer is yes, and although no one public figure can have literally all qualities, if you look at the top few influencers of India, you'd know that they possess all of these...

- a) **Credibility and market perception:** Knowledge, skills, expertise that the celebrity stands for.
- b) **Attractiveness:** Likeability, familiarity, similarity of the celeb with the brand.
- c) **Star Power:** The mass appeal which affects the end consumers' buying behaviour for products targeted towards them.
- d) **Relatability:** Can consumers relate to an ambassador who is advocating a certain brand?
- e) **Return on Investment:** The 'what's in it for me' question for the brand company. Interestingly, this factor was nearly non-existent before, but has now become an important metric on which the brands gauge the investment required to rope in a celebrity. This investment is measured against the estimated returns from multiple celebrities before closing the deal.

Trends ahead

01

It's already happening, and I foresee a big shift in focus from celebrity brand ambassadors to 'key opinion leaders/influencers' or KOLs. Secondly, with all the media fragmentation (across TV, print, open web, closed social networks, smartphone/tablet apps, etc.), brands could choose between using a single figure in all those channels or having multiple faces for the campaign.

02

Often with slowdowns or shrinking budgets, brands may opt for shorter and shorter associations and ambassadors would only sign up for a campaign or two. For instance, Lavie Bags and Neha Dhupia or Samsung A8 with Abhay Deol, Lisa Haydon and myself! There would also be more equity and licensing led deals than just simple endorsement deals, we are already seeing a trend where start-ups are engaging celebrities as investors in the company.

03

A celebrity's following on social media is now a major deciding factor on which celebrity to engage with. Social media posts by the celebrities and the overall PR around it now have a huge impact on the perception of a celebrity's personality. Look at Ford's engagement with Farhan Akhtar, it was a classic example of a brand leveraging social media strength of a celebrity, and its digital media spends for the Ford Aspire launch campaign were significantly higher than those on conventional media.

04

Social media will continue enabling brands to measure the effectiveness of campaigns, real-time. As it gets instant feedback from a product's users and a celeb's followers, it is also possible to calculate ROI sooner. The brands can course-correct the campaigns on digital by collating and studying feedback, something that's too far-fetched for mainline campaigns.

Parting shot

A thumb rule for 'average talent spend' versus 'overall media spend' for any brand is that on an average, 5-10 percent of a brand's media spends is what it has paid the celebrity. It's good news for the rich to get richer and semi-famous to get on that billboard... because we now have so many of our own influencers, even Hugh Jackman or Jackie Chan (who endorsed Micromax and Bajaj respectively) were not really effective.

Here's to an even more cluttered but exciting, digital decade of influencers!

Moti Baat

01

'Influencers' are a tad different than celebrity endorsers. Endorsers are the 'face' of a brand while Influencers are perceived to be 'creators' of the entire message

02

Ads with celeb endorsers steadily grew in the decade beginning from 2007

03

Brands choose endorsers and influencers for multiple reasons – launch, sustenance, revival

04

Shah Rukh Khan and MS Dhoni have consistently been in top endorsers list

05

An influencer's social media presence is a huge pull for a brand or a film's promotional plan. It also enables brands to amplify and measure the effectiveness of a campaign real-time

LICENSING the Content

“*Khada ho jaan ya...
uske liye bhi
license chahiye*”

In the '70s, arguably the finest period of film-making, just before the filming of Star Wars, its creator George Lucas, already a reputed film-maker, was asked why he wasn't charging his studio, 20th Century Fox, a higher fee for writing and directing it. It was because he had his eye on the bigger pie. 'We wanted merchandising rights, sequels, all those things. I didn't ask for another \$1 million, just the merchandising rights' he said later. In a deal that Fox later rued bitterly, it agreed. After the film's release, \$100,000 were made in Star Wars t-shirts in a month alone, whereas a branded 'intergalactic bubble gum' fetched

\$260,000 and ad budgets for Star Wars breakfast cereals reached \$3 million.¹⁰

We don't want to go all history lecturer on you with the history of film merchandising, but let's just say that with the eventual \$2.6 billion that the Star Wars trilogy made then, an era of licensed t-shirts, accessories, action figures and other merchandise began. The power of merchandising has since changed the definition of film licensing, and the wave has long reached Indian shores.

¹⁰"The Man Who Made Star Wars" *The Atlantic*, March 1979 Issue

Indian beginnings

From Vijay Dinanath Chauhan to Ra.One, we have had iconic heroes and superheroes a plenty, but the first guy with the superpowers of truly selling himself on tees, school bags and action figures was Rakesh Roshan's Krrish. The 2006 release, taking off from its prequel Koi... Mil Gaya, fine-tuned its merchandise game and was among the first movers to venture into licensing. In the last decade and the present year, the ride has been slow, bumpy yet exciting for licensed merchandising in India.

Even as films such as Roadside Romeo, Hum Tum, Drona and Love Story 2050 fell flat on the merch market, Hollywood franchises and superhero films continued to plunder it. In 2012, a leading chocolate brand partnered with Warner Brothers to integrate Batman's 'Dark Knight' with dark chocolate, but the following year, Krrish 3 unleashed 250 products costing from ₹ 50 to ₹ 3,500.¹¹ Along with YRF's Dhoom series, it pushed marketers and retailers to relook into the vast opportunities of the licensed merchandising market. The urban Indian film geek who was shelling good monies to take the Hollywood film home, had to be wooed to do the same for desi films.

Cut to 2016, even as Batman, Superman and their ilk rule the roost by making it to embossed chocolate bars and other products, India's market is also populated by several 'small' heroes – Chhota Bheem, Motu-Patlu, Mighty Raju et al. The wave of Japanese series such as Doraemon and Pokemon have captured the imagination of under-12 year olds as well as created a large, unorganised market of pirated merchandise.

In 2017, Bahubali 2 became the first South Indian film that redefined film licensing and became a path-breaker in exploiting a franchise. It generated a three-part book series, an animated series,

a graphic novel series, mobile games, apparel, stationery, mobile accessories, confectionery and toys. It is unprecedented in the Indian film industry.

Some of the most successful film licensors are from the West, and they all get the bulk of their revenue from children's merchandise and accessories:

Licensing House	Revenue from sale of licensed products in 2017 (in Crore, ₹)
The Walt Disney Company (Frozen, Cinderella, Jungle Book, Alice)	3,65,554
Warner Bros Consumer Products (Batman, Harry Potter, Superman)	41,981
Universal Brand Development (Madagascar, Kung-Fu Panda)	39,397
20 th Century Fox Consumer Products (Ice Age, Simpsons)	9,688
Sony Pictures Consumer Products (Karate Kid, Men in Black, Smurfs, Ghostbusters)	2,163

Source: The Top 150 Global Licensors, License Global, 1 May 2017

¹¹"Super moolah riding on Bollywood superhero Krrish", Business Standard, 02 Nov 2013

Numbers you must know

In the summer of 2016, a ripe time for Hollywood superhero films to capture the young adult audience, *Captain America: Civil War* arrived in India and with it came a barrage of brand associations. Over 50 brands latched on to the release through co-branded promotional campaigns, license associations and barter deals. The big-ticket film reinforced the spotlight on the many players of the emerging Indian licensing market – studios, licensing agents, brand managers and advertisers.

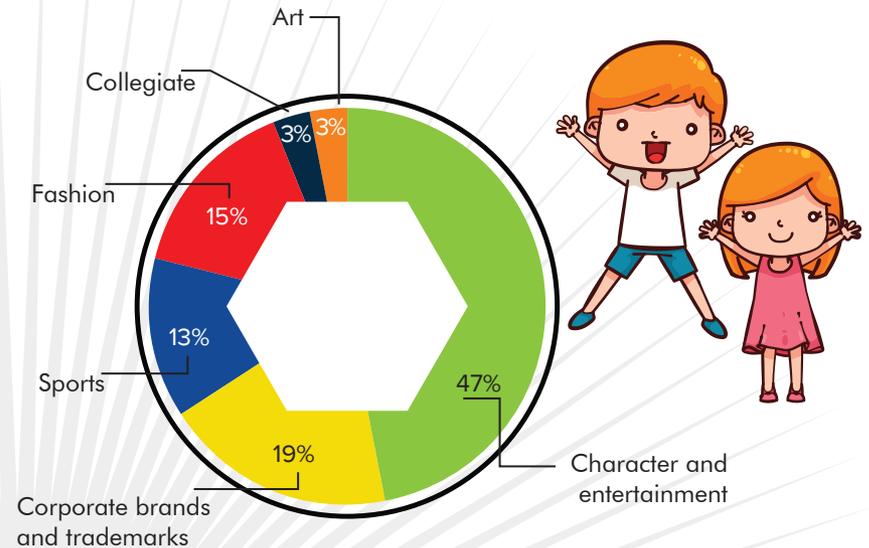
The top Global Licensors (which include non-film brands too) reported total retail sales of ₹ 1,751,200 crore worldwide in 2017. Even though India's share in the global licensing market is 5-7%, its days ahead look bright. Industry sources predict India's licensing growth at 7.4%, which is higher than the growth in USA, Canada and UK combined. The global industry is massively dominated by the US and Canada, which collectively account for 57.7% of global sales.¹²

The good news for the region is that thanks to multinational companies such as HUL and Nestle, India's neighbouring markets such as Pakistan and Sri Lanka too have tasted the blood of the licensing market. Let's see the sector-wise breakdown of the licensing industry.



¹²The Top 150 Global Licensors, License Global, 1 May 2017

SECTOR-WISE LICENSING CATEGORIES



Source: The Top 150 Global Licensors, License Global, 1 May 2017

Character and Entertainment: License of iconic character and entertainment property
Sport: License of Sporting properties and Team
Collegiate: License of colleges
Corporate brands & TM: License of Corporate brands
Fashion: License of most popular fashion brands like Salvador
Art: Licensing of famous art pieces

PROPERTY SECTORS THAT INDIAN LICENSING IS WAKING UP TO

- Television & Film licensing — TV series and theatrical films
- Sports licensing — Individual clubs; championships
- Event licensing — Sporting events; Culture events
- Art & Design licensing — Photographs, paintings, designs etc.
- Food and Drink licensing — F&B retail outlet promotions; on-pack promotions; individual products or ranges
- Personality licensing — Individuals, dead or alive, in all fields from sport, music, film to science
- Institutional licensing — Museums; galleries; tourist attractions; charitable organisations; cities or regions etc
- Corporate brand licensing — Individual corporations or organisations
- Music licensing — Individual artists or bands, club nights etc
- Fashion & Lifestyle brand licensing — Fashion or designer labels or Lifestyle Specialist

Players of the License Game

With Hollywood continuing to tell us superhero stories and their Indian counterparts, especially the animated ones, being a hit with children, the fortune curves of many in the licensing arena look exciting.

Take the once humble animation house Green Gold for instance – in just a few years of existence it has grown to a multi-million dollar licensing and content hub. It has under its wing some of the biggest intellectual properties (IP) such as Chhota Bheem, Mighty Raju and Krishna-Balram and has grown nearly 200 percent YOY in the licensing and merchandising vertical alone.

Other significant players in the market that represent international and Indian IPs are Disney, Dream Theatre, Viacom, Bradford Licensing, Al Licensing and Sony. One of our top studios, YRF, now has a dedicated licensing vertical YRFL (Yash Raj Films Licensing) and going by how they re-sold the magic of DDLJ on its 1,000-week celebration through commemorative merchandise, it knows the tropes.

Content through licensing is leading the next leg of the licensing lifecycle. Traditionally, the rights holders/IP holders would not part with their IP and controlled every aspect of it –content, imagery and ancillary merchandise. Now, it is common to see big licensees and creators lend their properties to new mediums, new forms.



01

One of the most iconic brands of the world, Lego took the audacious step up toward making a licensed film. By taking the license for Batman to come up with a new animation 'The Lego Batman,' it disrupted the status quo

03

A Mumbai based agency that had the "master license" of the Bahubali franchise across the globe inked a deal in 2016 with HBO for merchandise rights of Game of Thrones. It is eyeing no less than ₹ 230 Cr in retail sales in India from the GoT merchandise across categories

02

Closer home, after Bahubali reached cult status, Arka Mediaworks, the creators of its stunning imagery partnered with the character entertainment firm Graphic India to create an animated version of the property, along with comics, novels and video games. Arka, looking at the longevity of Bahubali as an IP, is a huge landmark in the Indian licensing story

04

A bank brand became the first of its kind to launch a collection of 'Expressions Debit Cards' associating with over 35 licensing properties - Jungle Book, Gujarat Lions (IPL team), Queen, Rockstar, Mary Kom, Bhaag Milkha Bhaag etc. For credit cards, they flaunt popular IPs such as Ferrari and Game of Thrones

The story ahead...

Our licensing story has come a long way from the days of just ice-cream or confectionery brands knowing about it. The owners of IPs and managers of brands are now looking beyond templated methods to tap markets.

Today, more film-makers and producers are using merchandising not just as an afterthought or a promotional tool but as an integral part of the film's experience itself. The success of Bahubali became a starting point to think out-of-the-box and create homegrown superheroes or characters that appeal across ages. The success of Game of Thrones is also a reference point in thinking that like the West, Indian films and characters too should be 'carried home' and flaunted.

On the other hand, we foresee brands amplifying their associations with IPs to build/transform their perceptions. Players across sectors are already in the licensing ripple, but with ways to tie-up with IPs getting cooler, expect many first-timers in the coming decade - gearing up to latch on to opportunities - furniture, real estate, healthcare - why not? In the global tide, India's ripple is set to be a wave. Like George Lucas said, May the force be with us!



Moti Baat

01

The wave of licensing opportunities reached India late – associations were restricted to just biscuits and ice-creams but now have moved to children's merchandise, snacks and apparel

02

The top 150 global licensors (which include non-film brands too) reported total retail sales of ₹ 1,751,200 Crore worldwide in 2017. India's share in the global licensing pie is 5-7%

03

Hollywood properties dominate the licensing market. Superhero franchises and character-led entertainment takes up the bulk of licensing deals

04

Homegrown IPs, Krrish and Dhoom made ample headway but Bahubali was a game-changer. Content through licensing is leading the next leg of the licensing lifecycle

05

Licensing agencies are now eyeing the big millions with popularity of TV series such as Game of Thrones, Indian characters such as Chhota Bheem and Japanese anime such as Doraemon



Digital marketing and strategy

“*Baniye ka dimaag aur miyabhai ki daring*”

In November 2016, more than one and a half years before the release of 2.0, director Shankar's science-fiction film starring Rajinikanth and Akshay Kumar, its first look was shown to hundreds at an event in Mumbai. The lucky few invitees got to see the superstars (Salman Khan decided to drop in too) in flesh and blood but a few hours before that, the 'look' reached out to way more people than any theatre could have accommodated.

Akshay Kumar released his anti-hero look from the film on Twitter and within minutes, it racked up thousands of like signs, hundreds of 'heart' reactions and dozens of comments across social networks. The superstars had arrived.

A month later, Shah Rukh Khan sits in a suburban theatre in Mumbai and video conferences with fans in nine cities for the trailer launch of the film Raees. For this release too, the trailer was let out on digital media assets of Red Chillies Entertainment minutes prior to launch.

Just as its hand-churned film projectors or posters with wet paint have evolved to digital projections and cutting-edge posters, the world's largest film producing country has suited up for the world of online marketing. Social media has changed the way films are marketed, and production houses, big and small, have their sleeves rolled up for this.

'Digital first' i.e. opting to show a film's assets first to the millions on the web has impacted the first look, first motion poster, music release, trailer release and film release, in that order. In other words, the journey that begins with a tweet from an A-list talent about 'first look' ends with a film 'premiere' (after it's done a box-office run) on a streaming platform. To quote Mohnish Bahl's character from Ram Gopal Varma's film Rann, 'It's a fantastic game!'

Numbers you must know

The world's favourite streaming platform loves India for a reason – its user base is bigger than the population of a few European countries. Check this out – the total number of YouTube channels in India at the end of 2016 was 13,99,000+, the views clocking in a neat 22,375 Crore, subscribers standing at 4118.5 Lakh and uploads at a staggering 97.5 Lakh. Not surprisingly, the top YouTube channel in India across categories is the one that thrives on launching some of Hindi films's biggest assets – T-Series, followed by SET India and the children's animation channel Chu Chu TV.

The 'digital first' practice has put a permanent spotlight on production houses, which were in the background before the decade. As the most exciting assets of a film are launched first on the digital platforms of production houses, their following too has grown, with SRK's Red Chillies clocking one crore likes on Facebook.

Facebook and Twitter fan base of top production houses in India



Source: Verified Social Handle of respective Production House (Data updated as on November 2017)

The Next Level of Film Promotion

In 2007-2017, digital media strategy played a lead role in the industry making a departure from a 'single-event' launch or press interaction to an entire campaign spanning weeks or months.

By the late 2000s, as Facebook and YouTube widened their footprint in India, the 'views' of a trailer or a song was the prime metric of gauging fans' reactions. But 2013 onwards, with Twitter, Google+ and Instagram also in the mix and Facebook giving a boost to video content, digital marketers shifted their focus to 'engagement' and 'reactions' to tailor their promotions.

The next level of digital film marketing would be – the production houses having their ears to fan reactions through comments, likes and sentiments and altering the promotion plan and even further, trailers. Hindi films most successful digital teams use analytic tools such as 'Vidooly' (for video intelligence), Lexalytics (for sentiment scores) and Buzz Engine for film promotions.

Not surprisingly, the digital marketing teams of studios aren't just a bunch of young collegians posting and tweeting, they are highly skilled agencies or in-house teams with big budgets at their disposal.

The show before the show



By Karthik Nagarajan

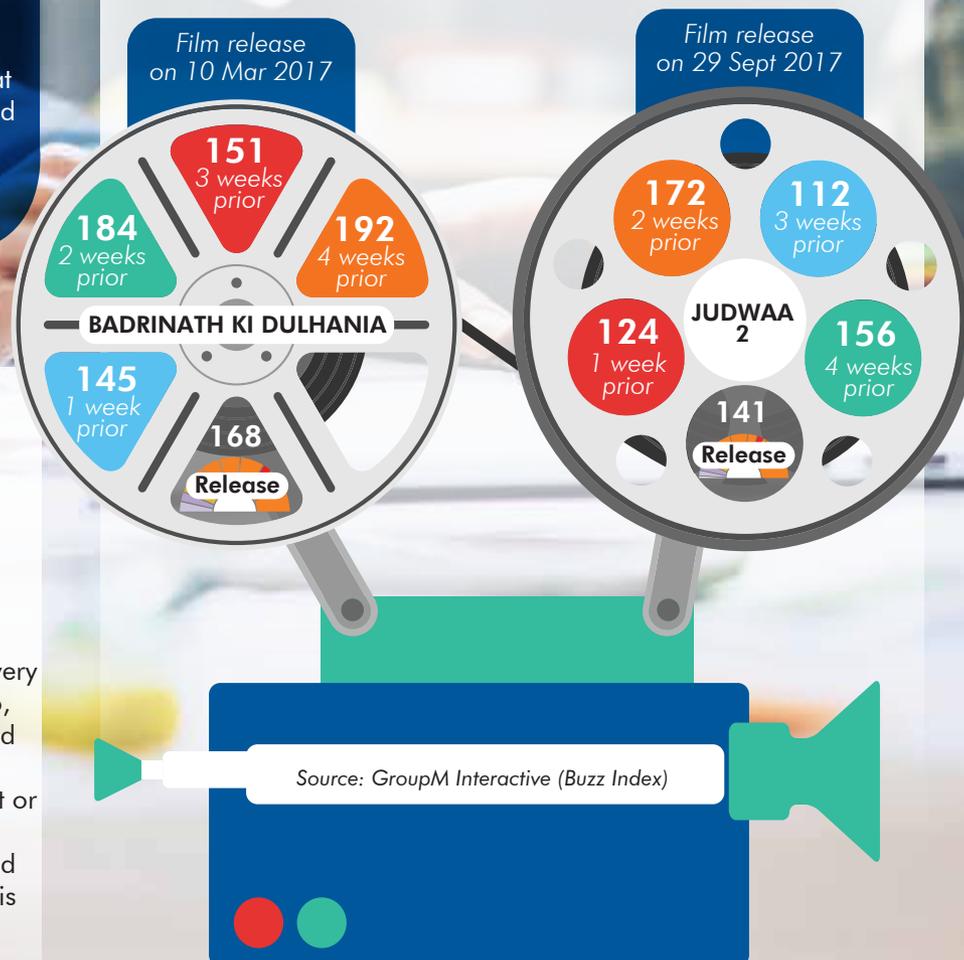
National Director -
Social Media and Insights, GroupM

The entertainment industry, especially cinema is probably sitting on the largest marketing opportunity since the advent of the cereal box. And we probably haven't even realized its full potential yet. The opportunity I am talking about is the uniquely honest and vast window into the audience, thrown wide open, thanks to social media.

Over the last 5 years, social media has transformed multiple industries, but none as much as entertainment. The two have a complex relationship with each other that borders on the schizophrenic. Social media today for the entertainment industry is a marketing medium, a platform for distribution, a competition for audience's mind space and a breeding ground for independent talent, all at the same time. For a medium that did not even exist a decade back, this is an unbelievable impact on an industry and that is why we are witnessing most of the rules being rewritten. The good news is that much of this impact is measurable and hence, actionable for creators and media owners.

buzz has also become a great leveler for the entertainment industry itself, as it empowers a low budget, independent film with the same WOM potential as a studio driven, high stakes film.

Below is an example of an index that GroupM has developed for brands to understand the social media health of an upcoming film at different life stages:



The disproportionate impact on consideration

The average audience spends about 3 hours on social media every day, and these are at different times of the day. Unlike TV or radio, these are consumptions that happen when his / her mind is primed for it. Therefore, social media has a uniquely profound impact on consideration for the audience – whether it is a TV show, a concert or a film over the weekend. We can see the correlation between the quantum of buzz a show / film is able to drive on social media and the actual audience it garners eventually. The organic nature of this

Understanding the audience

The Netflix success story is not just a content phenomenon but an extraordinary big data adventure as well. Purely by analyzing consumption data, the platform has been able to create more than 80,000 micro genres. Shows like House of Cards (The US version) have actually been born out of analytics. In India, there is an unprecedented but quiet revolution happening on content analytics as well. The last 3-4 years have witnessed a great amount of entrepreneurial activity in this space and it seems almost inevitable that very soon, we will see global products, developed out of India.

From a creator / studio's perspective, this is a game changing development because it comes at a time when a majority of their urban audience is present and active on a medium. But unlike Netflix, which reverse engineers data to understand what the audience is 'likely to love' and creates shows accordingly, ours continues to be an industry that is still idea driven, for the most part.

Maybe studios can take a leaf out of corporate brands (for once!), who are investing heavily in adaptive marketing. Many are doing this by adopting the phenomenon of command centers, which enable marketing teams to monitor their efforts and investments in close to real time and make efficient, data driven decisions, in a news room type environment. Content and social analytics are the back bone of such installations. One of the key areas of impact of this trend will be our increased ability to understand the audience for whom content is created, in a much deeper manner.

Below is the kind of analysis that is possible today on the audience for beauty product related content.

Audience reaction

Where

Travel	14%	Office	26%
Home	15%	Parlour	28%

When

Morning	14%	Evening	26%
Afternoon	18%	Night	28%

Why

Experiments with Looks	29%	Keeps up with fashion trends	26%
Conscious about looks	22%	Recommendations	18%
Bargain Conscious	14%	Feelings of insecurity	10%

What Kind

Fairness	15%	Softening	26%
Moisturising	18%	Sunscreen	28%

Now, imagine if a studio were to make plot, genre or even casting decisions based on what the audience really wants! But then, we already have Rohit Shetty I guess.

Social influence of stars – the best and the worst thing for the entertainment industry

Some of the most followed entertainment icons in the World are from India. Whether it is Amitabh Bachchan or Rajinikanth, or Priyanka Chopra, our stars have taken to social media like a fish to water. At this point, their ability to engage with audiences on this platform or their commitment to creating exclusive content for them is at its peak. However, it comes at a price. Not a week goes by without a major star getting into a controversy – sometimes knowingly but mostly inadvertently. The volatility of the medium comes with the territory and only the savviest will be able to tide through efficiently in the long run. Hence, this will always be a double-edged sword for the entertainment industry. Shows, films, events or even campaigns that are associated with stars will continue to sustain collateral damage in the process.

Thankfully, today, studios can understand whether their stars are impacting their film in a positive or a negative way. Not only that, but they can also understand who are the other influencers / carriers of positivity around a project, which can help them succeed in launches – whether a Friday release or a web series launch.



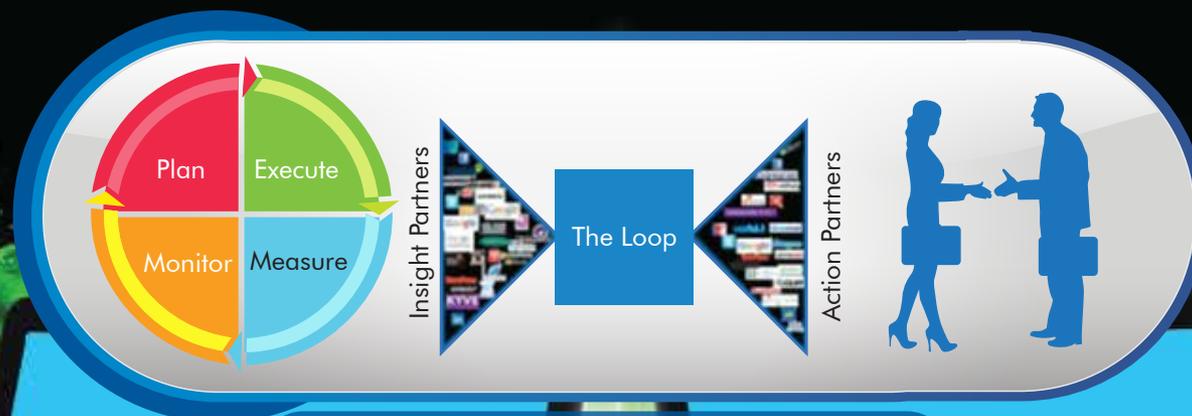
Trends Ahead

- As the number of social platforms increases and the content creation ecosystem explodes, the role of social media in content discovery will become pivotal and thus, it will play an even more critical role in promotional investment
- TV, film and event sponsorships will be impacted positively as brands will be able to measure and monitor the returns on them much better
- The social media influence of stars will continue to grow and their health will become critical to the saleability of stars
- The capabilities of command centres and content analytics will increase exponentially and thus, content (shows, films, events, etc.) will be able to meet larger audiences

The Six C Model

The six Cs that define the marketing mix of digital film promotions:

- **Consumer:** The king is the Youtuber or Facebooker who spends valuable data to stream a film's asset. Activating fan clubs and influencers and countering negative comments is the new routine
- **Content:** If consumer is king, content is emperor. Stirring up the various assets of a film and laying them on a calendar is an unwritten rule
- **Category:** Generating buzz and conversations not only around the film, but around its subject, actors, characters and key talking point is critical
- **Conversations:** The chatter that matters. The comments, reactions, anticipation, talk about competition is all evaluated. Two-way conversations > one-sided communication
- **Conversions:** Because eventually, *dhandha* matters. Using digital tools to drive the online 'conversations' to Box Office 'conversions' is the goal behind every campaign
- **Culture:** Let's not rule out that for many biggies, external cultural factors such as the political climate and current affairs trends affect promotion



A 'loop room' for a studio's digital team seeds, tracks and analyses content before and during a film's release

Trailer Abhi Baki Hai

Gauging the impact of a big film's trailer is a fair way to look at the role of digital media in Hindi films today. We spent time digging out stats of the biggest releases since 2015 (more time than Sanjay Leela Bhansali spends on making his sets). We took into consideration the top 10 grossers for each year in terms of box office collection and analyzed the trend for the first video put out by the respective production houses of these films.

The biggest hindi films' trailers had increased interactions and reactions with content put online and its increasing year on year

Views

2015: 11.8 Crore
2016: 22 Crore
2017: 39.8 Crore

Average number of comments on trailers

2015: 4,200
2016: 12,134
2017: 2,700

Average Engagement Ratio

2015: 0.68%
2016: 1.48%
2017: 1.28%

Average Likes (in '000s)

2015: 55
2016: 166
2017: 182

Sentiment Analysis (Average positive to negative sentiment)

2015: 65% : 35%
2016: 72% : 28%
2017: 80% : 20%

Source: ESP Properties (Data updated as on November 2017)

Moti Baat

01

With film promotion as important as production itself, digital media performs a key role in reaching out to audiences

02

The second half of 2007-2017, was marked by a remarkable spike in consumption of online video content-YouTube India noted a surge in channels, subscribers and uploads, with Hindi films the driving force

03

During all stages of film promotion, its assets are carefully shared on a studio's social properties. The campaign is backed by a sound digital strategy planned by skilled marketing teams

04

The number of 'views' on a film's assets began as a metric of popularity, though after 2013, engagement and sentiment analysis upped the game with digital teams using innovative evaluation tools

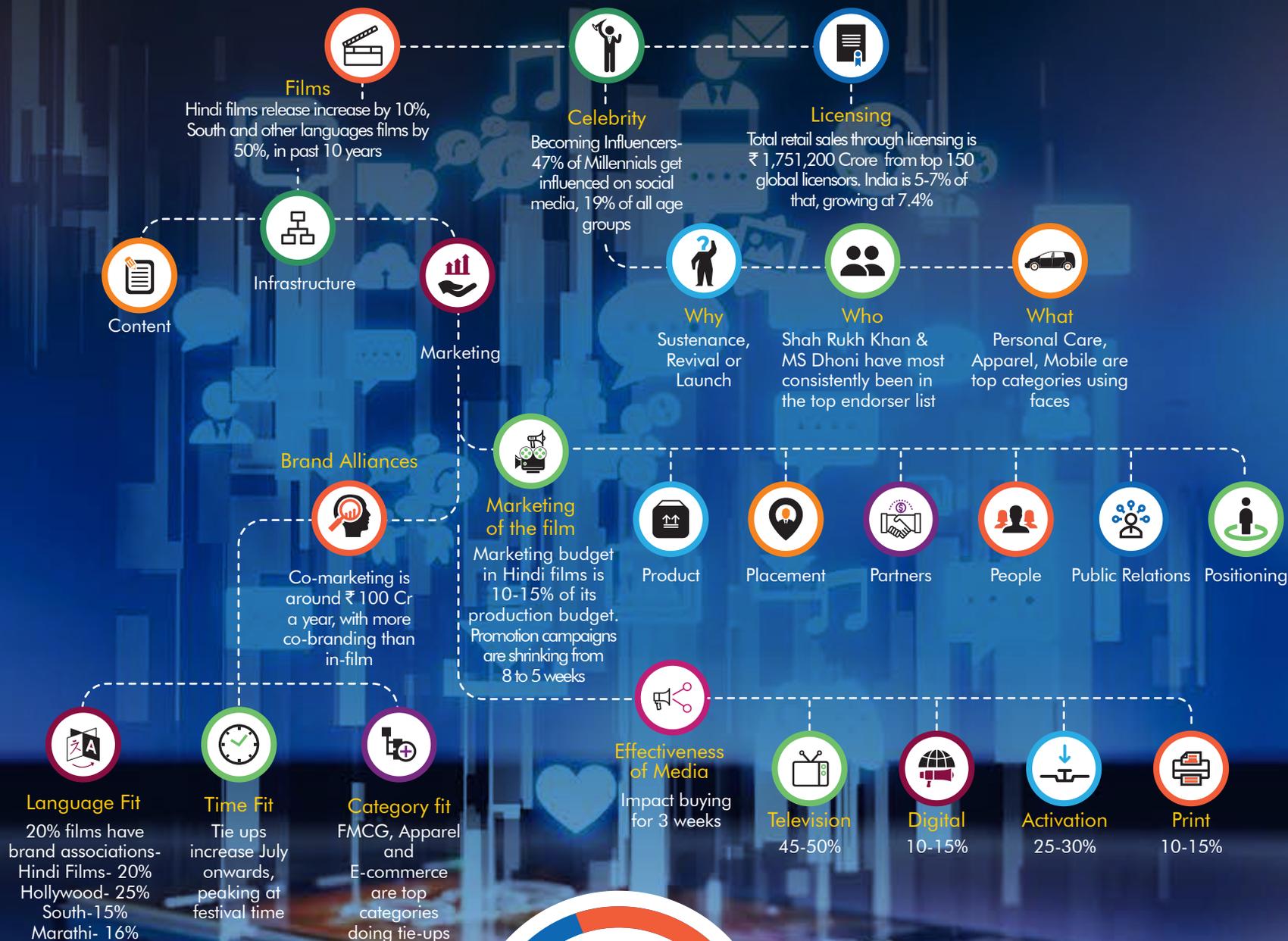
05

India's digital content consumption numbers continue to surge to millions, with more users willing to engage and thereby having the power to impact a film's sentiment even before release

Sign up

ENTERTAINMENT

industry growing by 10% annually



MOVING
TOWARDS
Digital

Real time strategy before, during and post the release of a film or a celebrity or licensing campaign

The Last Word



Aastha Jain
Senior Business Director - ESP Properties
aastha.jain@espglobal.com

Climax's over, now time for the cops to arrive! A cop with jurisdiction over Films, Licensing and Talent.

But this cop isn't going to arrest anybody, besides perhaps the notion that film marketing is a one-shot, formulaic hit-and-miss process. If you read what we dished out in this Showbiz, you'd know by now that the film marketing pie has several layers. The film's makers and its marketing needs evolution. There are many practitioners in the industry who waste media space in selling their films, have their spends as vague as a B-grade storyline and much to our irks, follow conventional, myopic processes. Thankfully, the behemoth that is Indian cinema now has tiny little efficient feet called real-time monitoring, data and analytics, which, especially in the digital age, influence and improve the marketing outcomes for producers and distributors. Besides media, we also see weaknesses of the film-brand ecosystem and that's because we are not only marketers but passionate film-lovers. For film-brand association, it would be unfair to point the pistol at producers, as it would be a crime to expect them to bridge the gap between brand reality and reel association. Here's the thing - producers used to, are and will always sell tickets - not products or services, so they are not supposed to understand the layers of demography, geography, viewer psychology et al that a brand breathes day in and out.

The point is loud and clear- Films and their marketing have got to evolve, with immediate effect! While films need to evolve, licensing is taking baby steps slowly and steadily. That's the buzzword getting stakeholders excited. It's true that it is entering our scenario but we feel it's still not appetizing enough to fill the marketers' hunger. Its first few steps, definitely exciting to watch, have told us that licensing is still category agnostic and the wise ones will play the game slowly rather than rush into it.

Then, the big E - one bigger than even entertainment - Endorsement! We fleshed out how it needs to be more return-centric and the onus of jumping into a trend lies on brands. To dive in just because a big name fits the budget isn't best practice. The layers of awareness, holistic growth and consumer connect of the endorser must be considered in today's age when the consumer is extremely informed and aware.

It's the era of digital, so let's work towards increasing the Entertainment pie with strategy and analysis at every stage.

We hope you have had as much fun going through this magnum opus as we have had putting it together!

group^m

GroupM is the leading global media investment management company for WPP's media agencies including Mindshare, MediaCom, Wavemaker, Essence, m/SIX and Motivator in India, and the outcomes-driven programmatic audience company, Xaxis. Responsible for more than US \$108B in annual media investment by some of the world's largest advertisers, GroupM agencies deliver an advantage to clients with unrivaled insights into media marketplaces and consumer audiences. GroupM enables its agencies and clients with trading expertise, data, technology and an array of specialty services including addressable TV, content and sports. GroupM works closely with WPP's data investment management group, Kantar, and together they account for almost 50% of WPP's group revenues of more than US \$19B. GroupM delivers unrivaled marketplace advantage to its clients, stakeholders and people.



Discover more about GroupM at www.groupm.com.
Follow @GroupMIndia on Twitter
Follow GroupM on LinkedIn - <https://www.linkedin.com/company/groupm>



About ESP Properties

ESP Properties is a new type of sports and entertainment marketing agency, dedicated to helping rightsholders take advantage of digital and data driven changes in the media landscape. It is part of WPP's GroupM. ESP Properties is dedicated to helping properties better understand their audiences, develop more relevant ways to engage with them, and provide potential brand partners more valuable ways to connect with their communities of fans.



www.facebook.com/ESPPropertiesIndia



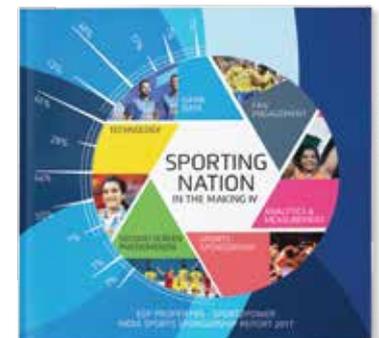
www.twitter.com/ESPpropsIndia

Narrative by

Malay Desai

Malay Desai is an independent journalist based in Mumbai, he writes on sports and culture.

From the team that brought you





GroupM Media India Private Limited
8th Floor, Commerz, International Business Park, Oberoi Garden City,
Off Western Express Highway, Goregaon (East), Mumbai, India – 400 063