

# INTERNATIONAL JOURNAL OF RESEARCH IN COMPUTER APPLICATION & MANAGEMENT

I  
J  
R  
C  
M



A Monthly Double-Blind Peer Reviewed (Refereed/Juried) Open Access International e-Journal - Included in the International Serial Directories

*Indexed & Listed at:*

Ulrich's Periodicals Directory ©, ProQuest, U.S.A., EBSCO Publishing, U.S.A., Cabell's Directories of Publishing Opportunities, U.S.A.

Open J-Gate, India [link of the same is duly available at Inlibnet of University Grants Commission (U.G.C.)].

Index Copernicus Publishers Panel, Poland with IC Value of 5.09 & number of libraries all around the world.

Circulated all over the world & Google has verified that scholars of more than 1771 Cities in 148 countries/territories are visiting our journal on regular basis.

Ground Floor, Building No. 1041-C-1, Devi Bhawan Bazar, JAGADHRI – 135 003, Yamunanagar, Haryana, INDIA

<http://ijrcm.org.in/>

## CONTENTS

Sr. No.	TITLE & NAME OF THE AUTHOR (S)	Page No.
1.	ONLINE COMMUNITY IDENTIFICATION AND CITIZENSHIP BEHAVIORS: INVESTIGATING THE EFFECT OF PERCEIVED VALUE <i>KUANG-WEN WU, MAY-CHING DING &amp; YUAN-SHUH LII</i>	1
2.	THE IMPACT OF GLOBAL FINANCIAL CRISIS ON AUDITING PRACTICES IN THE COMMERCIAL BANKS OF JORDANIAN <i>DR. BADI SALEM ALRAWASHDEH</i>	7
3.	FINANCIAL DIAGNOSIS: A CASE STUDY OF LANKA ALUMINIUM INDUSTRIES PLC IN SRI LANKA <i>ARULVEL, K.K, BALAPUTHIRAN, S &amp; DR. B. NIMALATHASAN</i>	10
4.	DETERMINANTS OF BASIC SCHOOL TEACHERS' LEVEL OF COMPUTER LITERACY IN GHANA <i>PAUL DELA AHIAATROGAH &amp; ELISHA D'ARCHIMEDES ARMAH</i>	14
5.	DATA MINING IMPACTS ON HIGHER EDUCATION <i>ROY MATHEW</i>	19
6.	CHALLENGES OF INTERNAL AUDIT FUNCTION IN PUBLIC SECTOR GOVERNANCE: EMPIRICAL EVIDENCE FROM ETHIOPIA <i>AGUMAS ALAMIREW MEBRATU</i>	23
7.	AN EXAMINATION OF LEADERSHIP STYLES OF SENIOR AND MIDDLE LEVEL MANAGERS IN SELECTED ORGANISATIONS IN MUSCAT, SULTANATE OF OMAN <i>NEELUFER ASLAM &amp; KUSUM LATA MISHRA</i>	33
8.	KNOWLEDGE AUDIT AS A SUCCESS FACTOR FOR KM IMPLEMENTATION <i>DR. C. S. RAMANI GOPAL &amp; DR. G. PALANIAPPAN</i>	37
9.	MEASURING THE LEVEL OF CUSTOMER SATISFACTION AND CUSTOMER LOYALTY IN BANKING AND INSURANCE SECTOR IN INDIA: A COMPARATIVE STUDY <i>CHARU UPADHYAYA &amp; DR. V. K. JAIN</i>	43
10.	A STUDY ON RETAIL SERVICE QUALITY SCALE (RSQS MODEL) APPLICATION WITH REFERENCE TO RELIANCE FRESH IN CITY OF BHAVNAGAR <i>DR. K. S. VATALIYA, KIRAN SOLANKI &amp; MALHAR TRIVEDI</i>	49
11.	ONLINE BUYING BEHAVIOUR OF CUSTOMERS: A CASE STUDY OF NORTHERN INDIA <i>VINOD KUMAR, DR. VERSHA MEHTA &amp; DR. ALKA SHARMA</i>	54
12.	DEALERS AND CONSUMER DURABLES (A STUDY BASED ON DEALERS PERCEPTIONS AS REGARDS SAMSUNG COLOUR TELEVISION) <i>DR. R. SAVITHRI</i>	61
13.	A STUDY ON THE INDIAN SMALL CAR MARKET AND FACTORS INFLUENCING CUSTOMERS' DECISIONS TOWARDS PURCHASE OF SMALL CARS' <i>THAMARAI SELVI N &amp; NITHILA VINCENT</i>	65
14.	LEAN MANUFACTURING SYSTEM: AN EFFECTIVE TOOL FOR ORGANIZATIONAL MANAGEMENT <i>S. K. RAJENDRA, R. SUPRABHA &amp; V. M. AKSHATHA</i>	70
15.	CUSTOMER SERVICE MANAGEMENT IN SELECT PUBLIC SECTOR BANKS IN RURAL VILLAGES IN SALEM DISTRICT, TAMIL NADU <i>DR. A. JAYAKUMAR &amp; G. ANBALAGAN</i>	75
16.	REVISITED 'THE IRREGULARITY OF INDIAN STOCK MARKET: AN OCTOBER EFFECT ANALYSIS' <i>RAJESH KHURANA &amp; DR. D. P. WARNE</i>	78
17.	ICT ENABLED DELIVERY SYSTEM AND CHALLENGES IN PUBLIC HEALTH SERVICES MANAGEMENT <i>GANESHKUMAR HIREGODDAR &amp; DR. H. RAJASHEKAR</i>	81
18.	SOCIAL MEDIA MARKETING AND BOLLYWOOD: RECENT TRENDS AND OPPORTUNITIES <i>DEEPMALA JAIN &amp; SONIA GOSWAMI</i>	86
19.	EFFECT OF FACEBOOK ON PURCHASING BEHAVIOR OF YOUTH <i>PREYAL DESAI, PRATIMA SHUKLA &amp; NIKUNJ THAKKAR</i>	93
20.	RESEARCH & DEVELOPMENT IN MANAGEMENT <i>DR. PULI. SUBRMANYAM &amp; S. ISMAIL BASHA</i>	98
21.	TREND IN EXPORT OF LEATHER PRODUCTION IN INDIA <i>DR. P. CHENNAKRISHNAN</i>	105
22.	CONCURRENCY CONTROL MECHANISM IN DBMS <i>GEETIKA</i>	109
23.	A STUDY ON OPERATIONAL CONSTRAINS INVOLVED IN STEVEDORING TECHNIQUES AT SEAPOL LOGISTICS PVT. LTD., TUTICORIN <i>DR. A. MERLIN THANGA JOY</i>	111
24.	IMPACT OF MERGER AND ACQUISITION ON THE FINANCIAL PERFORMANCE OF SELECT PUBLIC SECTOR BANKS IN INDIA <i>DR. V. MOHANRAJ</i>	119
25.	NEUROMARKETING: INNOVATIVE FOCUS ON THE FEMALE BUYING BRAIN <i>DEEPA KEDAR RELE</i>	122
26.	CONSUMER SATISFACTION IN INDIAN CELLULAR INDUSTRY USING SERVICE QUALITY MODEL- AN EMPIRICAL ASSESSMENT <i>DR. MANMATH NATH SAMANTARAY</i>	126
27.	SECURITY STANDARDS IN SERVICED APARTMENTS – WITH SPECIAL REFERENCE TO BANGALORE AND CHENNAI (SOUTH INDIA) - AN ANALYSIS <i>DR. LEENA N. FUKEY</i>	130
28.	TO DISCUSS THE EFFECT OF SUPPLIERS' INVOLVEMENT, OPERATIONAL CAPABILITIES & SOURCING PRACTICES ON SUPPLY CHAIN FLEXIBILITY <i>PARDEEP SINGH BAJWA, KANWARPREET SINGH &amp; DOORDARSHI SINGH</i>	136
29.	INFORMATION AND COMMUNICATION TECHNOLOGY (ICT): NEW DEAL FOR INTERNATIONAL DEVELOPMENT SMEs SERVICES <i>VAHID RANGRIZ</i>	141
30.	HUMAN RESOURCE MANAGEMENT: BROADENING THE CONCEPT OF HUMAN RESOURCES <i>VISHU AGRAWAL &amp; DISHA AGRAWAL</i>	148
	REQUEST FOR FEEDBACK	153

## CHIEF PATRON

**PROF. K. K. AGGARWAL**

Chancellor, Lingaya's University, Delhi  
Founder Vice-Chancellor, Guru Gobind Singh Indraprastha University, Delhi  
Ex. Pro Vice-Chancellor, Guru Jambheshwar University, Hisar

## FOUNDER PATRON

**LATE SH. RAM BHAJAN AGGARWAL**

Former State Minister for Home & Tourism, Government of Haryana  
Former Vice-President, Dadri Education Society, Charkhi Dadri  
Former President, Chinar Syntex Ltd. (Textile Mills), Bhiwani

## CO-ORDINATOR

**DR. MOHITA**

Faculty, Yamuna Institute of Engineering & Technology, Village Gadholi, P. O. Gadhola, Yamunanagar

## ADVISORS

**DR. PRIYA RANJAN TRIVEDI**

Chancellor, The Global Open University, Nagaland

**PROF. M. S. SENAM RAJU**

Director A. C. D., School of Management Studies, I.G.N.O.U., New Delhi

**PROF. S. L. MAHANDRU**

Principal (Retd.), Maharaja Agrasen College, Jagadhri

## EDITOR

**PROF. R. K. SHARMA**

Professor, Bharti Vidyapeeth University Institute of Management & Research, New Delhi

## CO-EDITOR

**DR. MOHITA**

Faculty, Yamuna Institute of Engineering & Technology, Village Gadholi, P. O. Gadhola, Yamunanagar

## EDITORIAL ADVISORY BOARD

**DR. RAJESH MODI**

Faculty, Yanbu Industrial College, Kingdom of Saudi Arabia

**PROF. PARVEEN KUMAR**

Director, M.C.A., Meerut Institute of Engineering & Technology, Meerut, U. P.

**PROF. H. R. SHARMA**

Director, Chhatrapati Shivaji Institute of Technology, Durg, C.G.

**PROF. MANOHAR LAL**

Director & Chairman, School of Information & Computer Sciences, I.G.N.O.U., New Delhi

**PROF. ANIL K. SAINI**

Chairperson (CRC), Guru Gobind Singh I. P. University, Delhi

**PROF. R. K. CHOUDHARY**

Director, Asia Pacific Institute of Information Technology, Panipat

**DR. ASHWANI KUSH**

Head, Computer Science, University College, Kurukshetra University, Kurukshetra

**DR. BHARAT BHUSHAN**

Head, Department of Computer Science & Applications, Guru Nanak Khalsa College, Yamunanagar

**DR. VIJAYPAL SINGH DHAKA**

Dean (Academics), Rajasthan Institute of Engineering & Technology, Jaipur

**DR. SAMBHAVNA**

Faculty, I.I.T.M., Delhi

**DR. MOHINDER CHAND**

Associate Professor, Kurukshetra University, Kurukshetra

**DR. MOHENDER KUMAR GUPTA**

Associate Professor, P.J.L.N. Government College, Faridabad

**DR. SAMBHAV GARG**

Faculty, M. M. Institute of Management, Maharishi Markandeshwar University, Mullana

**DR. SHIVAKUMAR DEENE**

Asst. Professor, Dept. of Commerce, School of Business Studies, Central University of Karnataka, Gulbarga

**DR. BHAVET**

Faculty, M. M. Institute of Management, Maharishi Markandeshwar University, Mullana

***ASSOCIATE EDITORS***

**PROF. ABHAY BANSAL**

Head, Department of Information Technology, Amity School of Engineering & Technology, Amity University, Noida

**PROF. NAWAB ALI KHAN**

Department of Commerce, Aligarh Muslim University, Aligarh, U.P.

**ASHISH CHOPRA**

Sr. Lecturer, Doon Valley Institute of Engineering & Technology, Karnal

***TECHNICAL ADVISORS***

**AMITA**

Faculty, Government M. S., Mohali

**DR. MOHITA**

Faculty, Yamuna Institute of Engineering & Technology, Village Gadholi, P. O. Gadholi, Yamunanagar

***FINANCIAL ADVISORS***

**DICKIN GOYAL**

Advocate & Tax Adviser, Panchkula

**NEENA**

Investment Consultant, Chambaghat, Solan, Himachal Pradesh

***LEGAL ADVISORS***

**JITENDER S. CHAHAL**

Advocate, Punjab & Haryana High Court, Chandigarh U.T.

**CHANDER BHUSHAN SHARMA**

Advocate & Consultant, District Courts, Yamunanagar at Jagadhri

***SUPERINTENDENT***

**SURENDER KUMAR POONIA**

## CALL FOR MANUSCRIPTS

We invite unpublished novel, original, empirical and high quality research work pertaining to recent developments & practices in the area of Computer, Business, Finance, Marketing, Human Resource Management, General Management, Banking, Insurance, Corporate Governance and emerging paradigms in allied subjects like Accounting Education; Accounting Information Systems; Accounting Theory & Practice; Auditing; Behavioral Accounting; Behavioral Economics; Corporate Finance; Cost Accounting; Econometrics; Economic Development; Economic History; Financial Institutions & Markets; Financial Services; Fiscal Policy; Government & Non Profit Accounting; Industrial Organization; International Economics & Trade; International Finance; Macro Economics; Micro Economics; Monetary Policy; Portfolio & Security Analysis; Public Policy Economics; Real Estate; Regional Economics; Tax Accounting; Advertising & Promotion Management; Business Education; Management Information Systems (MIS); Business Law, Public Responsibility & Ethics; Communication; Direct Marketing; E-Commerce; Global Business; Health Care Administration; Labor Relations & Human Resource Management; Marketing Research; Marketing Theory & Applications; Non-Profit Organizations; Office Administration/Management; Operations Research/Statistics; Organizational Behavior & Theory; Organizational Development; Production/Operations; Public Administration; Purchasing/Materials Management; Retailing; Sales/Selling; Services; Small Business Entrepreneurship; Strategic Management Policy; Technology/Innovation; Tourism, Hospitality & Leisure; Transportation/Physical Distribution; Algorithms; Artificial Intelligence; Compilers & Translation; Computer Aided Design (CAD); Computer Aided Manufacturing; Computer Graphics; Computer Organization & Architecture; Database Structures & Systems; Digital Logic; Discrete Structures; Internet; Management Information Systems; Modeling & Simulation; Multimedia; Neural Systems/Neural Networks; Numerical Analysis/Scientific Computing; Object Oriented Programming; Operating Systems; Programming Languages; Robotics; Symbolic & Formal Logic and Web Design. The above mentioned tracks are only indicative, and not exhaustive.

Anybody can submit the soft copy of his/her manuscript **anytime** in M.S. Word format after preparing the same as per our submission guidelines duly available on our website under the heading guidelines for submission, at the email address: [infoijrcm@gmail.com](mailto:infoijrcm@gmail.com).

## GUIDELINES FOR SUBMISSION OF MANUSCRIPT

1. **COVERING LETTER FOR SUBMISSION:**

DATED: \_\_\_\_\_

**THE EDITOR**  
IJRCM

**Subject: SUBMISSION OF MANUSCRIPT IN THE AREA OF**

(e.g. Finance/Marketing/HRM/General Management/Economics/Psychology/Law/Computer/IT/Engineering/Mathematics/other, please specify)

**DEAR SIR/MADAM**

Please find my submission of manuscript entitled ' \_\_\_\_\_ ' for possible publication in your journals.

I hereby affirm that the contents of this manuscript are original. Furthermore, it has neither been published elsewhere in any language fully or partly, nor is it under review for publication elsewhere.

I affirm that all the author (s) have seen and agreed to the submitted version of the manuscript and their inclusion of name (s) as co-author (s).

Also, if my/our manuscript is accepted, I/We agree to comply with the formalities as given on the website of the journal & you are free to publish our contribution in any of your journals.

**NAME OF CORRESPONDING AUTHOR:**

Designation:

Affiliation with full address, contact numbers & Pin Code:

Residential address with Pin Code:

Mobile Number (s):

Landline Number (s):

E-mail Address:

Alternate E-mail Address:

**NOTES:**

- a) The whole manuscript is required to be in **ONE MS WORD FILE** only (pdf. version is liable to be rejected without any consideration), which will start from the covering letter, inside the manuscript.
- b) The sender is required to mention the following in the **SUBJECT COLUMN** of the mail:  
**New Manuscript for Review in the area of (Finance/Marketing/HRM/General Management/Economics/Psychology/Law/Computer/IT/Engineering/Mathematics/other, please specify)**
- c) There is no need to give any text in the body of mail, except the cases where the author wishes to give any specific message w.r.t. to the manuscript.
- d) The total size of the file containing the manuscript is required to be below **500 KB**.
- e) Abstract alone will not be considered for review, and the author is required to submit the complete manuscript in the first instance.
- f) The journal gives acknowledgement w.r.t. the receipt of every email and in case of non-receipt of acknowledgment from the journal, w.r.t. the submission of manuscript, within two days of submission, the corresponding author is required to demand for the same by sending separate mail to the journal.

2. **MANUSCRIPT TITLE:** The title of the paper should be in a 12 point Calibri Font. It should be bold typed, centered and fully capitalised.

3. **AUTHOR NAME (S) & AFFILIATIONS:** The author (s) **full name, designation, affiliation (s), address, mobile/landline numbers**, and **email/alternate email address** should be in italic & 11-point Calibri Font. It must be centered underneath the title.

4. **ABSTRACT:** Abstract should be in fully italicized text, not exceeding 250 words. The abstract must be informative and explain the background, aims, methods, results & conclusion in a single para. Abbreviations must be mentioned in full.

5. **KEYWORDS:** Abstract must be followed by a list of keywords, subject to the maximum of five. These should be arranged in alphabetic order separated by commas and full stops at the end.
6. **MANUSCRIPT:** Manuscript must be in **BRITISH ENGLISH** prepared on a standard A4 size **PORTRAIT SETTING PAPER**. It must be prepared on a single space and single column with 1" margin set for top, bottom, left and right. It should be typed in 8 point Calibri Font with page numbers at the bottom and centre of every page. It should be free from grammatical, spelling and punctuation errors and must be thoroughly edited.
7. **HEADINGS:** All the headings should be in a 10 point Calibri Font. These must be bold-faced, aligned left and fully capitalised. Leave a blank line before each heading.
8. **SUB-HEADINGS:** All the sub-headings should be in a 8 point Calibri Font. These must be bold-faced, aligned left and fully capitalised.
9. **MAIN TEXT:** The main text should follow the following sequence:

**INTRODUCTION****REVIEW OF LITERATURE****NEED/IMPORTANCE OF THE STUDY****STATEMENT OF THE PROBLEM****OBJECTIVES****HYPOTHESES****RESEARCH METHODOLOGY****RESULTS & DISCUSSION****FINDINGS****RECOMMENDATIONS/SUGGESTIONS****CONCLUSIONS****SCOPE FOR FURTHER RESEARCH****ACKNOWLEDGMENTS****REFERENCES****APPENDIX/ANNEXURE**

It should be in a 8 point Calibri Font, single spaced and justified. The manuscript should preferably not exceed **5000 WORDS**.

10. **FIGURES & TABLES:** These should be simple, crystal clear, centered, separately numbered & self explained, and **titles must be above the table/figure. Sources of data should be mentioned below the table/figure.** It should be ensured that the tables/figures are referred to from the main text.
11. **EQUATIONS:** These should be consecutively numbered in parentheses, horizontally centered with equation number placed at the right.
12. **REFERENCES:** The list of all references should be alphabetically arranged. The author (s) should mention only the actually utilised references in the preparation of manuscript and they are supposed to follow **Harvard Style of Referencing**. The author (s) are supposed to follow the references as per the following:
  - All works cited in the text (including sources for tables and figures) should be listed alphabetically.
  - Use **(ed.)** for one editor, and **(ed.s)** for multiple editors.
  - When listing two or more works by one author, use --- (20xx), such as after Kohl (1997), use --- (2001), etc, in chronologically ascending order.
  - Indicate (opening and closing) page numbers for articles in journals and for chapters in books.
  - The title of books and journals should be in italics. Double quotation marks are used for titles of journal articles, book chapters, dissertations, reports, working papers, unpublished material, etc.
  - For titles in a language other than English, provide an English translation in parentheses.
  - The location of endnotes within the text should be indicated by superscript numbers.

**PLEASE USE THE FOLLOWING FOR STYLE AND PUNCTUATION IN REFERENCES:****BOOKS**

- Bowersox, Donald J., Closs, David J., (1996), "Logistical Management." Tata McGraw, Hill, New Delhi.
- Hunker, H.L. and A.J. Wright (1963), "Factors of Industrial Location in Ohio" Ohio State University, Nigeria.

**CONTRIBUTIONS TO BOOKS**

- Sharma T., Kwatra, G. (2008) Effectiveness of Social Advertising: A Study of Selected Campaigns, Corporate Social Responsibility, Edited by David Crowther & Nicholas Capaldi, Ashgate Research Companion to Corporate Social Responsibility, Chapter 15, pp 287-303.

**JOURNAL AND OTHER ARTICLES**

- Schemenner, R.W., Huber, J.C. and Cook, R.L. (1987), "Geographic Differences and the Location of New Manufacturing Facilities," Journal of Urban Economics, Vol. 21, No. 1, pp. 83-104.

**CONFERENCE PAPERS**

- Garg, Sambhav (2011): "Business Ethics" Paper presented at the Annual International Conference for the All India Management Association, New Delhi, India, 19–22 June.

**UNPUBLISHED DISSERTATIONS AND THESES**

- Kumar S. (2011): "Customer Value: A Comparative Study of Rural and Urban Customers," Thesis, Kurukshetra University, Kurukshetra.

**ONLINE RESOURCES**

- Always indicate the date that the source was accessed, as online resources are frequently updated or removed.

**WEBSITES**

- Garg, Bhavet (2011): Towards a New Natural Gas Policy, Political Weekly, Viewed on January 01, 2012 <http://epw.in/user/viewabstract.jsp>

**SOCIAL MEDIA MARKETING AND BOLLYWOOD: RECENT TRENDS AND OPPORTUNITIES****DEEPMALA JAIN****SR. ASST. PROFESSOR****CHANDERPRABHU JAIN COLLEGE OF HIGHER STUDIES & SCHOOL OF LAW  
DELHI****SONIA GOSWAMI****ASST. PROFESSOR****CHANDERPRABHU JAIN COLLEGE OF HIGHER STUDIES & SCHOOL OF LAW  
DELHI****ABSTRACT**

*Indian Entertainment Industry is a billion dollar industry. A huge amount of money is spent every year on the promotion of movies and music by Bollywood. With the emergence of various social media outlets like Twitter, Orkut, Facebook, Youtube and Blogs, it has become easier for the celebrities to stay connected with their fans online and it helps them in promotion of films and music. Some celebrities have more than 2 million followers on the social networking sites like Twitter and Facebook. This research paper focuses on exploring the use of social networking sites by entertainment industry and how the use of social media marketing can provide opportunities to Bollywood for increased market penetration, reduced marketing cost and whether the viewers can be influenced by the use of social media marketing. We examine the use of social media by celebrities for promotion of their movies. The research paper provides a reference point to the media agencies and film makers for using social media as an effective marketing tool.*

**KEYWORDS**

Entertainment Industry, Followers, Online communities, Promotion, Publicity, Marketing campaign.

**INTRODUCTION**

The Indian Film Industry is finally waking up to the power of social media. Filmmakers have started creating websites and doing promotion online. Today Bollywood is using social Media Marketing for promotion of Films and Music. Social networking sites like Twitter, Orkut, Facebook and Blogs are being used by the Bollywood celebrities to stay connected with their fans, build reputation and have conversation and interaction with the audience in the online world. Social networking sites offer advantage over traditional marketing techniques for movies and music as it gives a chance to celebrities through personalized messages and 'Tweets' and fans can give direct feedback on any issue related to the film/music/celebrity. Social media has provided social outlets where people create contents, share it, bookmark it, and comment/'tweet' on it. Features like ease of use, speed and reach attributes to the emergence of Social media marketing. Social media can be used to diffuse information, conducting opinion polls and survey. Gathering information on how people converse regarding movies and music can help Bollywood to design marketing and advertising campaigns for the films. The paper reports on such a study which predicts how social networking sites can influence the user's attitude and opinion about particular movies and songs. In this paper, the researchers have focused on the entertainment industry for the two main reasons-

- 1) The topic of films and music is of considerable interest among the social media users of India as large number of users discuss about movie reviews and music and their opinion varies on the concerned issues.
- 2) The research focuses on analyzing whether viewers get influenced by promotion and positive reviews of the movies on the social networking sites.

Before a movie is released a lot of buzz and attention is created by involving the cast and crew for the promotion through various media channels. Film makers spend a lot of time and efforts on publicizing their movies. The focus of research study is on the pre-released hype through social networking sites like Twitter, Facebook, Orkut and Blogs. The main objective is that movies that are well-talked about in public will be well watched. Apart from it, we have studied how sentiments are created about a movie, how positive and negative opinion propagate through word-of-mouth through social media channels and how they influence viewer's attitude and behavior for a movie. If a movie is bad, the initial reviews by various media channels like T.V., Newspaper and Social media can discourage others from watching it as it happened in the recent case of much talked about movie Ra.One. While on the other hand it is possible to generate positive sentiments about a low budget movie by propagating positive reviews and ratings or various Social media channels. The rate at which 'tweets' and 'comments' are generated can be used to build positive sentiments about a movie.

**LITERATURE REVIEW**

Social networking involves use of an online platform or website that enables people to Communicate, usually for a social purpose, through a variety of services, most of which are web-based and offer opportunities for people to interact over the internet, e.g. via e-mail and 'instant messaging'. While internet usage has grown, the way people are using the internet has also changed. More interactive online technology such as blogs, social networking sites such as Twitter and Facebook and other innovations which are part of greater interactivity and user-generated content that characterize so-called 'Web 2.0' – i.e. sites allowing users to interact and collaborate with each other in a social media dialogue – have become more prominent. 49 per cent of internet users engage in social networking online, up from 17 per cent in 2007 (Dutton Helsper & Gerber 2009). Prior research on social uses of the Internet has shown that people often develop friendships and personal relationships online with people that share their beliefs, interests and values (McKenna, K., Green, A.S. and Gleason). Social media channels provide celebrities an opportunity to manage reputation online, build social connection, and share personal information, photos, videos related to the movies and music. Much before the film is released, online reviews and comments on the movies get available on Social networking sites by celebrities and cast and crew members of the movie. This kind of frank communication and exchange promote a sense of equality between celebrities and their fans unlike any other medium. As fans become the followers and friends with the celebrities on social networking sites so fans become more likely to comment on their idol's new movie and songs, leave testimonials and even send private messages. Social networking sites successfully removes constraints on potential communication between celebrities and their fans, making it all "just a click away". Celebrities and fans successfully developed a symbiotic relationship where celebrities are able to "collect" fans, thus increasing the reach of their self-promotional activities, and fans use their connection to celebrities as part of their identity performance. When fans "friend" celebrities, they want to publicly display their fandom, receive a celebrity' updates, and ideally, encourage the celebrity to validate their expression of appreciation and support through a comment. By explicitly featuring connection to their favorite celebrities, fans use music and celebrity status to express what they are (Liu, H., Maes, P. and Davenport, G). Increased access to technologies of content creation and distribution has popularized techniques of 'micro-celebrity', using social media to develop and maintain an audience (Senft, 2008). Micro-celebrity can be understood as a mindset and set of practices in which audience is viewed as a fan base; popularity is maintained through ongoing fan management; and self-presentation is carefully constructed to be consumed by others. Just as we now see 'regular' people adopting micro-celebrity tactics to gain status online, we also see famous people using similar techniques on social media sites to maintain popularity and image. Some Famous people lack the time or interest to maintain an account but view it as a good marketing tool; some have managers who discourage direct access to fans; and still others are under contract to a team, studio or

production which expressly forbids candid tweeting (Wallenstein and Belloni, 2009). Social networking sites act as word of mouth marketing for the promotion of the movie. Twitter, Facebook, YouTube, Orkut and Blogs allow celebrities and individual followers to "Retweet" or "repost" comments made by the individual user and all of the user's connections are able to see the message, therefore reaching more people. The role of Twitter however is significant as most of the celebrities connect with fans on this social networking outlet. Like much social media, Twitter creates a 'context collapse' (boyd, 2008) in which multiple audiences, usually thought of as separate, co-exist in a single social context. The practice of celebrity involves negotiating these multiple audiences to successfully maintain face and manage impressions. Celebrity practitioners use public acknowledgment, in the form of @replies, to connect with others. Fans reply to celebrities not only in the hope of receiving a reply, but to display a relationship, whether positive or negative. If fans receive replies back, they function as a mark of status and are publicized within the fan community. Celebrity practitioners' public acknowledgement of friends, peers, and colleagues is rarely critical, primarily adhering to front stage norms of public appearance. Famous people mention fans to perform connection and availability, give back to loyal followers, and manage their popularity. While gossiping about celebrities is a common practice that creates social bonds and provides a frame for discussion of larger issues (Feasey, 2008), participants on Twitter run the risk of being publicly shamed by the individual they are discussing. Social Networking sites allow celebrity practitioners to create a sense of closeness and familiarity between themselves and their followers. Highly followed accounts vary in performed intimacy; while some mostly broadcast information about an upcoming tour or book, others write about personal subjects, post exclusive content, or chat about their daily lives. This type of strategic revealing found on confessional talk show appearances, tell-all autobiographies, and magazine interviews has been criticized as 'second order intimacy' (Rojek, 2001: 52) or the 'illusion of intimacy' (Schickel, 1985: 4; Turner, 2004). This point of view maintains that performed intimacy is synonymous with para-social interaction and a poor substitute for actual interaction. Social Medias provide the possibility of actual interaction with the famous celebrities, and the life-streaming functions social networking sites encourages 'digital intimacy' (C Thompson, 2008). The many seemingly insignificant messages serve as phatic communication (Miller, 2008); rather than sharing meaningful information, many tweets and comments serve a social function, reinforcing connections and maintaining social bonds (Crawford, 2009). Some scholars argue that the popularity of celebrity gossip has increased the public's capacity to 'exercise control' over the processes of celebrityization (Feasey, 2008; Turner, 2004: 20); this process is compounded in online venues where people can contribute content, post comments, or simply view a larger set of opinions than those presented in the mainstream media. Arguably, this 'new media democracy' (Brady, 1986; Turner, 2004: 79) allows celebrity personas to be constructed and interpreted in an ongoing process that exists between reader, fan, and celebrity, both on and offline. Concurrently, the increasingly uncertain economics of the entertainment industry have led some performers and personalities to seek alternative means of publicity. Up-and-coming bands book tour dates, arrange press opportunities, create fan clubs, release music over blogs or social networking sites, and manage fans using YouTube, MySpace, Twitter, and other social media tools (Knoppner, 2009). For most workers in the entertainment industry, social media is a necessary part of creating and maintaining a fan base. Spread of word of mouth through social networking sites is frequent and important. Viewers talk about the music they love; post reviews of the movies they like and dislike; and forward video and audio clip of the songs they like to their friends on Social networking sites. Social transmission has significant impact on how people behave (Godes et al.2005; Godes and Mayzlin 2004; 2009; Iyengar, Van den Bulte and valente 2011; Leskovec, Adamic and Huberman 2007). Consequently, marketers have come to realize that generating word-of-mouth is an important part of marketing strategy for film promotion. Word-of-mouth and online reviews have been shown to boost new customer acquisitions (Schmitt, Skiera and Vanden Bulte 2011; Trusov, Buckin and 2009) and increase sales in various product categories (Godes and Mayzlin 2009; Chevalier and Mayzlin 2006). Practitioners often argue that products need to be interesting (i.e., novel or surprising in some way) to be talked about (Dye 2000; Hughes 2005; Knox 2010; Rosen 2008), Sernovitz (2006) argues that the most important thing to generate word-of-mouth is to "be interesting" and that "nobody talks about boring companies, boring products, or boring ads.". Interpersonal communication affects everything from decision making and well-being (Asch, 1956; Mehl, Vazire, Holleran, & Clark, 2010) to the spread of ideas, the persistence of stereotypes, and the diffusion of culture (Heath, 1996; Heath, Bell, & Sternberg, 2001; Kashima, 2008; Schaller, Conway, & Tanchuk, 2002; Schaller & Crandall, 2004. 59% of people report that they frequently share online content with others (Allsop, Bassett, and Hoskins 2007), and someone tweets a link to a New York Times story once every four seconds (Harris 2010). Such social transmission also has an important impact on both consumers and brands. Decades of research suggest that interpersonal communication affects attitudes and decision making (Asch 1956; Katz and Lazarsfeld 1955), and recent work has demonstrated the causal impact of word of mouth on product adoption and sales (Chevalier and Mayzlin 2006; Godes and Mayzlin 2009). Consumers may share such practically useful content for altruistic reasons (e.g., to help others) or for self enhancement purposes (e.g., to appear knowledgeable, see Wojnicki and Godes 2008). Practically useful content also has social exchange value (Homans 1958), and people may share it to generate reciprocity (Fehr, Kirchsteiger, and Riedl 1998). Emotional aspects of content may also affect whether it is shared (Heath, Bell, and Sternberg 2001). People report discussing many of their emotional experiences with others, and customers report greater word of mouth at the extremes of satisfaction (i.e., highly satisfied or highly dissatisfied; Anderson 1998). People may share emotionally charged content to make sense of their experiences, reduce dissonance, or deepen social connections (Festinger, Riecken, and Schachter 1956; Peters and Kashima 2007; Rime et al. 1991). "By understanding the social network of users, firms can better understand and influence consumers' behavior," (Raghuram Iyengar). Social networking sites act as mechanism for word of mouth advertising (Jansen and others). There has been some previous research on analyzing the correlation between block and review mansions and performance. Researchers (Gruhl and others) have shown how to generate automatic queries for mining blogs in order to predict spikes in book sales. Social networking affects earning for movies (Joshi and others). There is very small correlation between sentiments in blog posts and movie box-office scores (Mishnan and Glance). Zhang and Skiena have used a news aggregation model along with IMDB data to predict movies box office numbers. In the Indian film industry, there is also recent focus upon the role of industry structures that are neither market nor hierarchy (integration): Social networks (Powell, 1990; Wasserman and Faust, 1994; Philips et al, 2000; Brass et al., 2004; Watts et al., 2002; Powell et al, 2005). The presence of informal social networks that may solve problems of transaction costs (Williamson, 1975; 2000) and allow for other economic benefits in the film industry has been documented for e.g. Hollywood (Sorenson and Waguespack, 2006) and Italy (Delmestri et al, 2005). In an emerging economy context, there is increasing focus upon how industries are structured by business groups (e.g. Boisot and Child, 1996; Khanna and Palepu, 2000; Luo and Chung, 2005). Business groups represent social networks rather than contractual vertical or horizontal integration, entry to such groups is restricted and often based on kinship, and group members collaborate with low transaction costs, due to reputation and social trust effects. There is ample evidence for such groups in manufacturing, trade and agriculture in emerging countries, including India (Lal, 1998; Bardhan, 1989; Khanna and Palepu, 2000; Ahlstron and Bruton, 2006), and for how such groups facilitate cross-border knowledge transfer (Bhagat et al., 2002). There is more scope for film promotion through social networking sites in India. Almost 70% of Indians make their profile public/visible for anyone to see. Indians seemed less careful about online privacy (Marshall et al.2008). It is Twitter however, that is preferred as a medium of promotion by celebrities in India. A CNN article estimated that 80 'tweets' were being sent to twitter.com via SMS every 5 seconds (Busari, 2008). In India, Sixty percent of adults maintain a profile on a social networking site, and 70% read blogs and 'tweets' (Galagan). Social media has expanded from a small communication portal between students to an advertising gateway for business. Scott Cooley argues in an article titled "Social Networks and Facebook", that people can go on Facebook and read wall posts to get a sense of the reputation of a person. Cooley says that if a company has a large Facebook following it will increase its chances of doing business with them. Many businesses will actually search a person's name on Facebook before considering them for hire. Handheld technologies are aiding the increase in social networking. According to an article by Pat Galagan, "91 percent of people with mobile devices use them to socialize". "Why wouldn't they?" he asks, with the amount of people logging on to Social networking sites it only seems natural to be able to access your profile on the go. Most mobile technology supports a large number of social networking sites in order to please the customer.

## HOW BOLLYWOOD IS USING SOCIAL MEDIA AS A MARKETING TOOL

According to a recent report released in 2011, visits to Social networking sites in India increased by 51% during 2010. India has the 4th largest user base of Internet and Indian youth also use Mobile phones to access Social networking sites to connect with the friends. Facebook has more than 500 million users worldwide, out of which, more than 25 million users belong to India. More than 30 billion pieces of contents (web-links, news-stories, Blogposts, videos, photo albums etc) are shared each month. Orkut, Twitter, Myspace are also gaining popularity at a large pace. YouTube offers tremendous opportunities in video marketing as more than 100 million videos are seen every month on YouTube. Today, celebrities chat with the fans, 'comment' and 'tweet' and share pictures



and videos online. Celebrities are using social networking sites to take the pulse of the viewers and making them more involved in the film projects. Filmmakers are using social media to take suggestions for the movie titles, cast and crew for movie, winner of the awards, posters and marketing plan from the viewers. This process of directly connecting with the fans is revolutionary. Small screen is also using virtual world to reach out to the audience and involve the audience through digital initiatives like online polls and games. Recently, Producer 'Karan Johar' posted the first look of 'Katrina Kaif's' item song, 'Chikni Chameli', from *Agneepath*, on Facebook. South-sensation Dhanush's Kolaveri di for his Tamil film, 3, won YouTube's 'Recently Most Popular Gold Medal'. From Amitabh Bachchan, Aamir Khan, Priyanka Chopra to Anupam Kher, almost every Bollywood celebrity is using social media to connect with the fans across the globe. This way celebrities gain personal attention and enhance their personal brand image. A classical example is actor Priyanka Chopra, who is on Twitter from last two years. She has more than 1.7 million followers on Twitter. The credit goes to her stardom but her media expert team is also responsible for creating new platforms of interaction and engagement for Priyanka's fans from across the world. The team manages Priyanka chopra's Twitter account, Facebook page and her website and provides timely update on the actor. The professional team to handle her media image has successfully created a strong personal brand that is talked about not just in newspapers or TV but in the online world too. Even less commercially successful celebrities like Gul Panag, Kamal Khan are using social media to create a successful personal brand online with their prolific Blogging and Tweeting. In 2009, Gul Panag became the first Bollywood star to be the "Tweeter face" for the Wills lifestyle India fashion week (WLIFW). She has been successful in creating awareness for her social work projects. Perfectionist Aamir Khan chose the medium of Blogging to interact with his fans globally in the year 2007. Through his blogs, he interacted with his fans on a personal level. During the promotion of the film "3 Idiots" the actor ventured on the medium of social networking and went on to do a 'live chat' with his fan globally. The marketing team for '3 Idiots' used Facebook, Twitter, Youtube and Blogging to create a successful viral marketing campaign. This way the film was promoted as well as Aamir's brand image got a positive influence. After all, celebrities are worshipped in India and everything they endorsed or do has an impact on the mind of the Indian consumer. A big branding truism is that a positive personal brand image would influence marketers and advertisers to rope in that celebrity to endorse products. In the recent times actors like Shah Rukh have relied upon the powerful scope of Social Media for not only promoting their film projects but also for enhancing their Personal Brands. On the other hand, Salman Khan, uses a platform like Twitter to share his thoughts and views rather than for just posting pictures or links of his movies as a part of a promotional stint. He tweets like an ordinary person, promotes his counterparts more than himself and believes in 'word of mouth publicity'. In branding world, all this helps in structuring a positive image amongst his followers and fans. How one uses Social Media is highly individual and immune from judgments about its usage. However, studying how these celebrities use the Social media certainly can provide insights to budding social media enthusiasts as well as social media experts about Social media's increasing influence and power. From film stars to producers and PRs, everyone has been using interactive mediums like Facebook, Twitter and Youtube to engage and interact with their fan base. Due to inherent features such as no geographical constraints and easy connectivity, Social Media has created unique opportunities for Bollywood to sell itself, moving away from traditional tools of promotions. The success of Tamil-English number "Kolaveri di" even before its official launch has proved the power of social networking platforms. Live bands and the concept of posting music online have caught the fancy of many newcomers to reach a global audience

### PROMOTION OF RA.ONE THROUGH SOCIAL MEDIA - A CASE STUDY

ShahRukh Khan has been in a lot of news with regards to his pet project Ra.One and the way he has put his heart and soul in the wide scale promotional campaign for the film. A promotional campaign that spanned over 10 months, Ra.One was not just treated as a film, but as an international brand or a product that everyone was talking about, be it online and offline. The first and foremost strategy for any Bollywood movie today is to build up an online presence, and social networking sites are the quickest way to do that. Ra.One's official Facebook page has more than 3 lakh likes and the beauty of this movie page is that it is unconventionally fresh. From posting latest updates (in the form of trivia and pictures) to running polls and contests, the Ra.One official page has been stylized as per the standards set by actor himself. With Facebook tabs like Ra.One Genesis, Deconstruct G.One and Director's Diary, the page manages to attract enough attention of the audience. His next social media promotional strategy was the launch of a custom built movie channel on Youtube. This one stop destination platform allowed viewers to see all the promotional videos related to Ra.One. Along with uncut videos and behind the scenes shots, there were also videos of Shah Rukh sharing his thoughts and views on Ra.One, all this and more on the exclusive Youtube channel. Apart from this, the actor was regularly promoting the film through his official Twitter account himself. SRK and Google both partnered for the promotion of the movie Ra.One.

### ROLE OF SOCIAL MEDIA IN WORD-OF-MOUTH PROPAGATION

As far as the marketing value of a movie is concerned, what matters is that people spend money to watch it at the theatres, which in turn affects the box office collections. Leaving apart the actor/director who puts his/her hard-work and money into the film, for others behind a movie, the fact as to how people liked the movie does not matter. But there's a vicious circle: If people don't like the movie, they will not tell the others to watch it. Word of mouth plays a major role in India: a vast majority of the audience will go by what a friend or relative has told them rather than trust printed and published facts. If first show watchers dislike a movie they will certainly warn their acquaintances against spending money on the same, inhibiting prospective viewer-ship for the movie. A fact that cannot be denied is that the acceptability of a movie by the public is very uncertain. Therefore it becomes important for the marketers of a movie to generate the essential first-time audience to at least meet the cost of the movie, if not earn a profit. And the only method to meet this requirement is good publicity. A raging medium of publicity today is the internet, especially social networking sites like Facebook and Twitter. Such sites become an interesting platform for publicity because the costly department of marketing is eased by the internet, wherefrom publicity can be accomplished almost free of cost, with a direct and personalized access to the prospective movie-goers. Most of Facebook publicity is done through fan pages that go by the names of the movies they are dedicated to. Sometimes even profiles of film actors are created and managed by the marketers etc. to get more following by making use of the established brand name of the actor. A page created in the movie's name much in advance of the movie's release seeks to increase its fan base for the movie even before people have watched it. Classic management of such fan pages would include an engaging and sustained interaction with the created, virtual community of fans via posts and letting out interesting bits of information related to the movie or the people associated with it. The percentage of movie-goers who go to watch a movie alone is very small. This one influenced facebook-user-cum-prospective-movie-viewer will take a couple of friends along with him/her to the theatre, increasing the viewership. Thus, using internet as a cost-free medium for publicity, a viewership base for the movie can be, and is created: a large number that is led purely by curiosity. A reason that this kind of publicity works is that the marketers of a movie can, with a single post speak to a large number of people, while each of them believes that he/she is being personally spoken to. One way that cinema-going has become easier for the general public is the information availability online. From the rates, timings and locations of theatres and movies down to booking tickets without going through the hassle of standing in queues is possible online. If one does not have a friend or relative who has watched the movie and can tell if it is a worthy watch, one can easily find the needed information online. Apart from synopses and the luring blurbs provided by the publicity team of a movie, there are forums present where one can find reviews by cinema goers. Such views, though mixed and coming from people whom one does not know, can be trusted because they are usually honest opinions, mostly unbiased.

### SOCIAL MEDIA OUTLETS AND BOLLYWOOD

Social Media is the growing face of peer- to – peer communications with Social Networks such as Facebook, Twitter, MySpace, Orkut becoming the new opinion discovery and sharing engines communication. Social Media is being used as an effective awareness and activation channel by a number of global brands with marketers reaching the audience directly. The film industry has made a move in bits and pieces too but it is still not a well thought-out initiative. Here are some of the popular social media outlets Bollywood is using.

- **FACEBOOK:** After a long ongoing battle with Orkut, Facebook overtook its competitor to become the top social networking site in India. As of March 2011, com.Score research reports 31.6 million unique visitors a month from India to Facebook. India has experienced the fastest growth in Facebook use over the past year, increasing in market share of 88% in August 2011 compared to August 2010. Still, the population penetration of Facebook in India is only 3%. According to the results of an analysis by Experian Hitwise, the average session time on Faceook in August 2011 within India is 20 minutes 21 sec. This

average session time is expected to grow as more users within India connect with more people on Facebook, hence brands should not ignore Facebook as a marketing platform. 3 Idiots is an excellent example of this one, the official fanpage of the movie on Facebook gathered more than 6 lac fans. But creating a page alone would not help. My Name Is Khan and 3 Idiots may have generated equal amount of controversies and news but here 3 Idiots won the race. The reason is that the fanpage of MNIK with merely 50 thousand fans was not planned or well-executed. The updates had YouTube links and interviews while 3 idiots played it smart by frequent updates, adding contests, quizzes and later by posting most liked dialogues from the movie and the outcome was evident.

- **ORKUT**- Google's Orkut was the number one Indian social networking platform between 2005 to July 2010. Although Facebook has taken over the lead, Orkut remains a dominant player in the market, with a continually diminishing user base. As of March 2011, the total number of unique visitors is 15.2 million, down from 19.9 million unique users in July 2010. India is an important market for Orkut, as the users represent approximately 20% of the total worldwide user base of the social networking site. Orkut has been observed to be more popular in "Tier 2 and 3" cities, which are the smaller ones compared to the metropolitan cities such as Mumbai. Facebook on the other hand has been the choice of users in the metropolitan cities.
- **TWITTER**: Currently with about 4.5 million users in India, Twitter is spreading in popularity at a rapid rate just like in the rest of the world. Politicians, Bollywood actors & actresses, sportspeople, and other prominent Indians have joined the community
- **OFFICIAL BLOG**: An official blog is where you can put elaborated information about the movie and generate interest. Movie buffs and fans would love to read about people they like so it is important to write about everyone associated with the film along with all miscellaneous activities and events.
- **WIKIPEDIA**: Signing up on Wikipedia and feeding all the basic and interesting information about the film can make the film get noticed each time anything similar is being searched about. Frequent updating of information and events can continue generating traffic and hence developing curiosity.
- **YOUTUBE**: YouTube is the web hub of the new generation and uploading the movie's trailers, songs and behind the scene videos can definitely help keep the movie on top of minds. a video-sharing website on which users can upload, share, and view videos. A wide variety of user-generated video content is displayed, including film and TV clips as well as amateur content such as video blogging.

Social Media can be a great help to the film industry if the strategic thought is based on consumer participation as was the case with '3 idiots'. The context and content go hand in hand in the hearts of the consumer.

## USE OF INTERNET AND SOCIAL NETWORKS IN INDIA

### INTERNET PENETRATION IN INDIA

According to a recent study, the number of active internet users in India is growing at 28% reaching 65 million in 2011. Regular internet users are 61 million and India is the second fastest growing presence on Facebook with almost 2 million people only in the last year. Currently ranked number 3 in terms of the number of Internet users (behind China and the US), there is plenty of room for growth since current penetration levels are equivalent to just 8.4% of the total population. Youths are driving Internet growth in India – Of the total Internet usage in India in 2009, 44% and 28% can be attributed to school and college students and young men, respectively. Overall, 75% of all youths in India access the Internet on a regular basis. On the other hand, the older generation seems to prefer traditional media to new media. Users from urban India contributed the majority of Internet usage in 2011 (49.96 millions) despite the fact that the rural internet use is growing. While accessing e-mails and searching for information remain the top uses of the Internet in India, 2010 saw a significant jump in Internet users viewing videos and searching for songs 72% of the total active online population in India watched videos online with YouTube serving as the most popular viewing source.

### NOTABLE STATISTICS OF SOCIAL NETWORKING USAGE IN INDIA

- The non-metro cities contribute to 60% of social networking traffic. However, the metropolitan city Mumbai still accounts for the most social networking traffic.
- Social networking sites are most actively used by the age group 15-24. LinkedIn however is actively used by the age group 25-34; graduates looking for jobs.
- 60% of users of the Internet in India use Social media.
- The most popular time for use of social media is 6pm-10pm, i.e. not during work hours. This bit of information could be useful for a social media marketing campaign.
- The maximum users come from the 'less than 2 lakhs p.a.' income category. This is because social networks are primarily driven by the youth.

### RAPID GROWTH IN ONLINE SOCIAL NETWORK USERS

India has seen a wide jump in the number of users on the various online social networks, increasing 43% to approximately 33 million unique users from the start of 2009 to July 2010. What this means for marketers is that online social networks are increasingly becoming tools to consider in order to maximizing the reach of brands or business

### STEPS INVOLVED IN CREATING A SUCCESSFUL SOCIAL MEDIA MARKETING CAMPAIGN

- The campaign has to be owned by the marketing team of the advertiser as a must do project (IT or PR department to have a joint interest and sponsorship).
- A project manager responsible to develop and execute the campaign.
- Advertiser should hire a specialized social media marketing agency which can bring perspective on technology & user engagement.
- The specialized social media marketing agency should be made to work closely with the advertiser's creative agency to bring about brand understanding to the table.
- Advertiser should insist on a proper content team to be deployed by the specialized agency.
- Detailed work and budgeting plan should be made for content development and maintenance
- Advertiser should not be averse to spending media monies to get users to sign up as fans, i.e. advertiser should plan to allocate budget to utilize search engine optimization techniques.

### ADVANTAGES OF USING SOCIAL MEDIA FOR THE BOLLYWOOD

- Increased awareness and popularity of the film.
- Personal interaction and engagement with fans and followers.
- Helps in creating brand reputation of celebrities.
- Decreased marketing cost for the film promotion.
- Useful feedback and reviews from the viewers.
- Helps in making viewers feel a part of the film project.
- Wider reach to viewers.
- Helps reaching international audience.

### OBJECTIVES OF THE STUDY

Social networking can play a significant role in promotion of films and music. The researchers wanted to study how attention and popularity are generated for movies on Twitter, Facebook, YouTube and other social media and the effects of this attention on viewers' perception and sentiments about the films. This research paper focuses on finding out the answers to the following questions-

1. How extensive is the use of social media marketing for film promotion?
2. What challenges and opportunities do social media present for promotion of films and music in Bollywood?

3. Finding out which social networking site is most popular for film promotion.
  4. Does the use of social networking sites by celebrities can help in creating positive sentiments about a film among the viewers?
  5. Finding out which age group can be most influence by film promotion on social networking sites?
  6. Finding out whether the use of positive word of mouth about a film can affect the viewer's thoughts and thus the box office revenues of a movie.
- The findings from this research can help film makers, media agencies to understand the planning, implementation, execution and measurement of social marketing campaign carried out by some of the India's top production houses and media agencies and their use of film marketing techniques specific to social networking sites. The study focuses on analyzing opinion of Facebook, Twitter, YouTube users who directly engage with social networking platform on the daily basis.

## RESEARCH METHODOLOGY

In order to try to answer the research question the researchers undertook the following-

- A literature search for secondary research.
- Questionnaire distribution for primary research.

The methodology for the study was a questionnaire which was distributed to Social networking users .In total, 100 respondents offered their answers. Both open ended and close ended question were asked from the users. The survey aimed at finding out the answers to the following questions:

1. Which Social networking website is being used by most of the users?
2. What is the experience level of the users of social networking sites?
3. What is the age group of the users?
4. Have users become a follower/fan of any celebrity on Social networking sites?
5. Which celebrity users are following on social networking sites?
6. Which is the most popular Social networking website, where users can connect with their favorite celebrities online?
7. How regularly fans/followers stay in touch with the favorite celebrities on social networking sites?
8. How likely users are to read celebrity Blogs on a regular basis?
9. How frequently users forward a movie clip or song to the friends?
10. How often users spend on Social networking sites talking/posting comment/ tweeting about a film/song/celebrity in a week?
11. How likely viewers are to comment or tweet about a movie if they are a first show viewer?
12. How often users seek advice /response about a film before going out for a movie through Social networking sites.
13. Do users go and watch a movie if they get positive response from their friends on Social networking sites?
14. Do users still go and see the movie if the response they are getting through heir friends on social networking sites is poor?

## FINDINGS OF THE STUDY

### 1. POPULARITY OF SOCIAL MEDIA NETWORKS

Social media networks are an effective tool for promotion of films. Facebook is the top social networking site to be used by 33% of respondents. The ones that follow the rank are:-

Facebook –38%

Twitter –29%

Orkut-19%

MySpace and others-14%

The number two choice is Twitter with 29%.Orkut comes at number 3 with 19% users while Myspace and others comes at last rank with 14% of the users.

### 2. EXPERIENCE LEVEL OF THE USERS

As far as the experience level of the users is concerned, 46% respondents are a member of social networking sites for more than 2 years while the remaining 54% respondents reported being beginners or being at it for a few months.

### 3. AGE GROUP OF THE RESPONDENTS

The most likely age group to be using media is 14-25 with 55%. The next most likely age group is 25-40 year age group with 35% and finally the age group of 41 to 55 lies at third rank with 10% of the respondents.

### 4. PERCENTAGE OF USERS FOLLOWING CELEBRITIES ON SOCIAL NETWORKING SITES

79% of the respondents reported following atleast on or more celebrities on the social networking sites while the remaining 21% do not follow any celebrity on any social network.

### 5. MOST FAMOUS CELEBRITY TO BE FOLLOWED ON SOCIAL NETWORKING SITES

Respondents provided open ended answer to this question. Shahrukh khan came out be number one celebrity to be followed on social networking sites. The others which follow in rank are Aamir Khan, Amitabh Bachchan and Salman Khan.

### 6. PREFERRED SOCIAL NETWORKING SITE TO CONNECT WITH THE CELEBRITIES

Among those who follow celebrities on social networking sites, Twitter has been reported to be the top choice to connect with the celebrities by 52% of the respondents.28% respondents chose Facebook to stay connected with their favorite celebrity while Orkut and Myspace both come at third number with 10% of respondents each.

### 7. FREQUENCY OF STAYING CONNECTED WITH THE FAVORITE CELEBRITY ON SOCIAL NETWORK

Among the celebrity followers on social networking sites, 48% respondents reported to regularly stay in touch with the celebrities on social networking sites and regularly comment/tweet on celebrity profile and recent activities while 36% do that sometimes. The remaining 16% respondent have become celebrity fans and followers but never tweets/comments on the celebrity profile or about the recent activities.

### 8. CELEBRITY BLOGS

36% of the respondents reported to read celebrity blogs on regular basis while 23% read celebrity blogs sometimes. Remaining 41% respondents have never read any celebrity blog.

### 9. FREQUENCY OF FORWARDING VIDEO/MUSIC CLIP TO THE FRIENDS

43% of the respondents reported to forward a video/music clip to friends on social networking sites most frequently while 32% respondents reported doing that once in a month.25% of the respondents have never forwarded a video/music clip to any friend.

### 10. FREQUENCY OF TWEETING/COMMENTING ON MOVIE/MUSIC/CELEBRITY

47% of the respondents reported to comment/tweet on a movie/song/celebrity regularly while 25% of respondents do that only once or twice in a month.28% of the respondents have never comment/tweet on any movie/song/celebrity.

### 11. TWEETING/COMMENTING ON MOVIE BY FIRST SHOW VIEWERS

57% respondents reported that they like to comment/tweet about a movie on social networking sites if they have watched it in the first show while remaining 43% respondents did not show any interest on commenting or tweeting about a movie even if they are a first show viewer.

### 12. SEEKING ADVICE FROM FRIENDS ABOUT A MOVIE ON SOCIAL NETWORK

41% of the respondents prefer to ask their friends and seek advice from the friends before going out for a movie through social networking sites and consider it as the most trusted source of movie review while the remaining 59% prefer other sources like Newspaper rating and TV reviews or asking friends out of social networks.

**13. INFLUENCE OF POSITIVE RESPONSE ABOUT A MOVIE ON SOCIAL NETWORK**

Among those who seek advice from the friends on social networking sites 79% of the respondents reported to watch a movie after they got positive response about the movie from their friends. While the remaining 29% don't go for a movie even after confirming it from friends on social networks.

**14. INFLUENCE OF NEGATIVE RESPONSE ABOUT A MOVIE**

74% respondents reported that they would not go and see a movie if they got negative response about a movie from their friends on social networking sites while the remaining 26% said they might still go for a movie even if the response from the friends is poor.

**SUGGESTIONS**

- Integrate the use of all Social networking sites. Use a mix of Facebook, Twitter, Youtube and Blogging as these are the most effective social networking outlets.
- Engage audience at the initial stage of the film project so that social network users feel to be a part of the movie. Ask the viewers about the suggestions on movie title, cast and crew of the movie in the initial stages of the movie
- Conduct timely opinion poll and ask for the feedback from the users about the songs/promotional clips of the movie.
- Educate users on how/why to share the movie clip and songs with their friends.
- Engage celebrities, who are a part of the movie in the social media campaign
- Encourage people to share and talk about the film. Identify the age group that is most likely to share and acts as opinion leader and motivate this group to share and forward movie and music clipping to all the friends.
- Sharing links should be easy to find and use.
- Audio and video clipping of the movies should be interesting; else people will not share.
- Give the rewards/incentives to users who share the most.
- Encourage users to forward the audio and video clip via Email as well; along with the option to share on Social networks.
- Conduct contests, quizzes on the Social networking sites and update the information related to the film on a regular basis.

**CONCLUSION**

People are following celebrities on social networking sites and tend to talk about the movies, music and celebrities frequently. Social networking sites play a significant role in propagating positive and negative word of mouth about a movie thus affects user's sentiments about a movie. Users tend to seek advice from their friends before going for a movie and thus the box office revenues of a movie do get influenced from the way people talk about the movie on social networking sites. A large number of users forward movie and music clips to their friends thus promoting the film and music directly or indirectly. Bollywood is extensively using social media for promotion of Films and Music and there seems to be immense scope of social media as an effective marketing tool for the Film promotion in near future.

**REFERENCES**

1. "More Than Virtual: Marketing the Total Brand 'Experience'" (06/07/2011) (<http://marketing.wharton.upenn.edu/people/faculty.cfm?id=311>)
2. Allsop, Dee T., Bryce R. Bassett, and James A. Hoskins (2007), "Word-of-Mouth Research: Principles and Applications," *Journal of Advertising Research*, 47 (4), 388-411.
3. B. Jansen, M. Zhang, K. Sobel, and A. Chowdury. Twitter power: Tweets as electronic word of mouth. *Journal of the American Society for Information Science and Technology*, 2009.
4. Berger, Jonah, and Eric Schwartz (2011), "What Do People Talk About? Drivers of Immediate and Ongoing Word-of-Mouth," *Journal of Marketing Research*, in press.
5. Boyd d (2008) Taken out of Context: American Teen Sociality in Networked Publics. PhD dissertation, University of California, Berkeley.
6. Braudy L (1986) "The Frenzy of Reknown: Fame and Its History". New York: Oxford University Press.
7. Busari, C.(2008, November 28). Tweeting the terror: How social media reacted to Mumbai. Retrieved from <http://edition.cnn.com/2008/WORLD/asiapcf/11/27/mumbai.twitter/>
8. Cashmore, Pete (2009), "YouTube: Why Do We Watch?" *CNN.com*, (December 17), (accessed December 14, 2011), [available at <http://www.cnn.com/2009/TECH/12/17/cashmore.youtubindex.html>]
9. Comscore(2009).India's Social Networking Market sees Global Brands Gain Prominence.Retrievedfrom <http://www.comscore.com/press/release.asp?press=2728>
10. Crawford K (2009) "These foolish things: On intimacy and insignificance in mobile media. In: Goggin G and Hjorth L (eds) *Mobile Technologies*": From Telecommunications to Media. New York: Routledge, 252-265.
11. Daniel Gruhl, R. Guha, Ravi Kumar, Jasmine Novak and Andrew Tomkins. The predictive power of online chatter. SIGKDD Conference on Knowledge Discovery and Data Mining, 2005.
12. Dichter, Ernest (1966), "How Word-of-Mouth Advertising Works," *Harvard Business Review*, 44, 6, 147-166.
13. Eva Buechel, Jonah Berger (2011), "Facebook Therapy? Why Do People Share Self-Relevant Content Online?"
14. Feasey R (2008) Reading Heat: The meanings and pleasures of star fashions and celebrity gossip. *Continuum: Journal of Media & Cultural Studies* 22(5): 687-699.
15. Godes, David, Dina Mayzlin, Yubo Chen, Sanjiv Das, Chrysanthos Dellarocas, Barak Libai, Bruce Pfeiffer, Subrata Sen and Mengze Shi (2005), "The Firm's Management of Social Interactions," *Marketing Letters*, 16 (3/4), 415-28.
16. Hughes, Mark (2005), "Buzzmarketing". New York: Penguin.
17. Jonah Berger (2011), "Arousal Increases Social Transmission of Information", *Psychological Science*, 22(7), 891-893.
18. Jonah Berger, Katy Milkman (2012), "What Makes Online Content Viral?" *Journal of Marketing Research*.
19. Jonah Berger, Raghuram Iyengar (2011), "How Interest Shapes Word-of-Mouth Over Different Channels"
20. Kaplan, Andreas M.; Michael Haenlein (2010). "Users of the world, unite! The challenges and opportunities of Social Media". *Business Horizons* 53 (1): 59-68. doi:10.1016/j.bushor.2009.09.003. ISSN 0007-6813. Retrieved 2010-09-15.
21. Knoppner S (2009) *Appetite for Self Destruction: The Spectacular Crash of the Record Industry in the Digital Age*. New York: Simon & Schuster
22. Liu, H., Maes, P. and Davenport, G. (2006), Unraveling the taste fabric of social networks. *International Journal on Semantic Web and Information Systems*, 2 (1). 42- 71.
23. Mahesh Joshi, Dipanjan Das, Kevin Gimpel and Noah A. Smith. Movie Reviews and Revenues: An Experiment in Text Regression NAACL-HLT, 2010.
24. Marshall, B. A., Cardon, P. W., Norris, D. T., Goreva, N., & D'Souza, R. (2008). Social networking websites in India and the United States: A cross-national comparison of online privacy and communication. *Issues in Information Society*, 9(2), 87-94.
25. McKenna, K., Green, A.S. and Gleason, M.E.J. (2002), Relationship formation on the Internet: What's the big attraction? *Journal of Social Issues*, 58 (1). 9-31.
26. Miller V (2008) New media, networking, and phatic culture, *Convergence* 14(4): 387-400.
27. Parise, Salvatore (2008-12-15). "The Secrets of Marketing in a Web 2.0 World - WSJ.com". *Online.wsj.com*. Retrieved 2011-11-17.
28. Rojek C (2001) *Celebrity*. Chicago, IL: Reaktion Books.

29. Schickel R (1985) *Intimate Strangers: The Culture of Celebrity*. New York: Doubleday.
30. Scott Kirsner, "Fans, Friends and Followers: Building an Audience and a Creative Career in the Digital Age".
31. Senft T (2008) *Camgirls: Celebrity and Community in the Age of Social Networks*. New York: Peter Lang.
32. Sorenson, O and D. M. Waguespack, 2006. Social structure and exchange: Self-confirming dynamics in Hollywood. *Administrative Science Quarterly*, 51.
33. Thompson JB (1995). *The Media and Modernity*. Stanford, CA: Stanford University Press.
34. Turner G (2004) *Understanding Celebrity*. Thousand Oaks, CA: SAGE.
35. W. Zhang and S. Skiena. Improving movie gross prediction through news analysis. In *Web Intelligence*, pages 301-304, 2009.
36. Wallenstein A and Belloni M (2009) Hey, showbiz folks: Check your contract before your next tweet. *The Hollywood Reporter: THR Esquire*, 15 October. URL (consulted December 2009): <http://www.thresq.com/2009/10/check-your-contract-before-your-next-tweet.html>.
37. Wasserman, S and K Faust, 1994. *Social network analysis: Methods and applications*. Cambridge: Cambridge University Press.
38. Watts, D J, P S Dodds, M E J Newman, 2002. Identity and search in social networks. *Science* 296: 1302-1305.



## **REQUEST FOR FEEDBACK**

**Dear Readers**

At the very outset, International Journal of Research in Computer Application and Management (IJRCM) acknowledges & appreciates your efforts in showing interest in our present issue under your kind perusal.

I would like to request you to supply your critical comments and suggestions about the material published in this issue as well as on the journal as a whole, on our E-mail [infoijrcm@gmail.com](mailto:infoijrcm@gmail.com) for further improvements in the interest of research.

If you have any queries please feel free to contact us on our E-mail [infoijrcm@gmail.com](mailto:infoijrcm@gmail.com).

I am sure that your feedback and deliberations would make future issues better – a result of our joint effort.

Looking forward an appropriate consideration.

With sincere regards

Thanking you profoundly

**Academically yours**

Sd/-

**Co-ordinator**

## ABOUT THE JOURNAL

In this age of Commerce, Economics, Computer, I.T. & Management and cut throat competition, a group of intellectuals felt the need to have some platform, where young and budding managers and academicians could express their views and discuss the problems among their peers. This journal was conceived with this noble intention in view. This journal has been introduced to give an opportunity for expressing refined and innovative ideas in this field. It is our humble endeavour to provide a springboard to the upcoming specialists and give a chance to know about the latest in the sphere of research and knowledge. We have taken a small step and we hope that with the active co-operation of like-minded scholars, we shall be able to serve the society with our humble efforts.

### *Our Other Journals*

