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New Media Marketing of Bollywood Movies: Making a Difference
Saifuddin Ahmed
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Abstract
In today’s dynamic entertainment environment, hundreds of movies release each year in Bollywood and find it difficult to stay afloat amidst the tough competition. The audience is barraged with ever rising entertainment options. The marketers behind these projects are forced to search for innovative ways to draw this audience towards the theatres. With a change in growing trends, the marketing approach in Bollywood is changing too. New media is the latest platform to market movies. Movie websites, Social Networking Sites (SNSs), blogs, mobile phones and games are the recent new media tools being used for revenue generation. Though, unlike Hollywood, the usage of new media in Bollywood is at a very nascent, ‘albeit intriguing’ stage.

The purpose of this study was to understand the new media usage habits of the movie going audience in India, to determine which method of movie advertising is the most pursuable in driving them to theatres, and alternatively, ‘and how effective, if at all, is this recent trend of using new media to market movies’.

The study used three case studies of Bollywood movies’ high usage of new media in their marketing strategy and a survey carried out across four cities in India to understand the movie going audience. The results reveal that the movie goers spend more time with new media than traditional media and these newest tools of marketing, despite being naive, are already making a relevant difference to the box office performance.

Keywords: Bollywood, movies, marketing, new media, entertainment industry.

Introduction
The name ‘Bollywood’ is a portmanteau of Bombay (the former name for Mumbai) and Hollywood, the centre of the American film industry. Amit Khanna, a journalist, is credited to have coined the term in 1970s (Jha, 2005). The Oxford English Dictionary included the term Bollywood in the year 2003. It defined the term as “The name for the Indian popular film industry, based in Bombay” ("Bollywood in Oxford Dictionary", 2003). The inclusion of the term acknowledged the strength of a film industry which is also the largest centre of film production in the world (Jha & Bachchan, 2005).

1041 films were produced in India in 2006 whereas USA produced just 815 films ("World Film Market Trends", 2007). With 27% share of India’s total entertainment industry revenues, Bollywood hugely impacts the music, video, television and live entertainment sectors (PWC & FICCI, 2007). The rapid growth of the industry in recent years has been phenomenal. The revenues grew 360% in the period 1998-2005 and 58% in 2001-2005. It continues to do so in recent years and the annual growth rate can reach as high as 30% by the end of 2010 (PWC & FICCI, 2007). Importantly, the domestic market is most vital to the overall revenue collection as it makes up to 70% of the total revenue (Jones, Mishra, Arora & Lefort, 2005).

Hence, with over a thousand movies releasing every year, it’s understandable that a large amount of money is riding on the industry and the show-runners want to be ahead of the curve. Every movie is seen as a new product and its launch needs to be advertised and promoted, to create awareness, and draw the audience to the theatres thereby increasing the revenue collection. Here comes into play the magic of marketing.

Marketing is used to increase an organisation’s success, by promoting its products or services to targeted potential consumers (Hill, O’Sullivan & O’Sullivan, 2003). Marketing has an enormous effect on the success or failure of a movie at the box office. Marketing of movies is an age old practice but with the change in time, the preferences of the audience have changed and with that, the marketing strategies of Bollywood have changed too. Internet, computer games and mobile technology, broadly referred to here as the new media, are rapidly emerging as new tools of movie marketing.

Considering that 700 million Indians are below 35 years of age and over 550 million are below 25 years, internet and mobile phones are the two mediums that has caught the eyes of the marketing gurus in Bollywood, as they are most popular amongst this age group ("Population Trends in India", 2008). Moreover, the internet has become a prime medium of marketing in the recent years (Strauss & Frost, 2008).

As of September 2009, the number of active internet users in India was 45.3 million ("Internet Users in India", 2009). Hence, online marketing is emerging as an increasingly effective way for Bollywood to reach its audience as SNSs, web portals, blogs, streaming services are becoming popular. Mobile phone users are being presented with Bollywood related content, movie wallpapers, ringtones, dialogues and songs. Information regarding the list of theatres, cost of tickets, booking facilities and other related services are also provided at effective costs. A relatively newer Bollywood marketing tool is games. Though, at a very nascent stage, it is still being explored.

This study will examine the media usage habits of the target group, which type of movie advertising is the most sought after in promoting a Bollywood movie and if the promotion of movies through new media are proving to be effective.

Along with this, case studies of three Bollywood movies’ usage of new media tools for their marketing strategy will also be analysed. These movies include Om Shanti Om (2007), Ghajini (2008) and Dev.D (2009).

Literature Review
“There is no formula for success. You cannot play safe by mixing two parts of sex, two parts of violence, a few tears and two dozen laughs. Even when a film is finished and acclaimed by the critics it is impossible to predict its success at the box office.”

Otto Preminger in An Autobiography (1977)
A Brief History of Bollywood

India’s first full-length silent movie, Raja Harishchandra, was directed by Dadasahab Phalke, considered to be a pioneer, in the year 1913 (Ahmed, 1992). The era of 1920s saw the introduction of studio system and sound followed in 1930s when India’s first talkie, Alam Ara (1931) released (Arnold, 1992). 1950s saw several Indian films getting international recognition. Satyajit Ray won the Best Human Document at the Cannes Film Festival for his work Pather Panchali (1955) and brought Indian cinema to the limelight (Gyalzen, 2005). Indian movies started going global in the 1960s and hence the marketing strategies were revised. Extensive use of print media and radio now ensured good marketing of films.

In the era post 1960s, Bollywood began producing a series of multi-star films, which quickly became a fad and commercial cinema came out as a sure winner at the box office. Amitabh Bachchan emerged as the ‘Angry Young Man’ and played the lead in two of the biggest commercial successes in Bollywood’s history, Sholay (1975) and Deewar (1975).

The period post 1990s marked the establishment of Bollywood as a force to reckon with. Globalisation brought societies, cultures and economies closer than ever (Jagdish, 2004). The liberalization of the Indian economy allowed Bollywood to work with major multinational companies and foreign investments flowed in. Satellite television also facilitated the reach of Bollywood.

Two of the largest production houses in India, Yash Raj Films and Dharma Productions led the way for Bollywood with major successes (Lorenzen & Taeube, 2007). Not only the domestic market expanded, but the potential in overseas market was also realised and it led to wider box office successes. Major successes during this period were Hum Aapke Hain Kaun (1994), Dilwale Dulhaniya Le Jayenge (1995), Lagaan (2001), Kal Ho Na Ho (2003), Rang De Basanti (2006), Chak De India (2007), Om Shanti Om, Rab Ne Bana Di Jodi (2008), Ghajini and Wanted (2009). Lagaan was even nominated at the Academy Awards (Stadler, 2005 and Athique, 2008).

Marketing in Bollywood: Then and Now

Marketing of movies has come a long way from the years of Raja Harishchandra and Alam Ara. Traditionally, marketing and publicity represented only five to ten percent of a film’s success at the box office but today it determines up to fifty percent of a film’s success (Mazumdar, 2003). Now every release has an improved marketing strategy in place. An industry like Bollywood has already mastered the art of movie making and marketing but Bollywood is catching up at a rapid pace (Gill, 2009).

Raja Harishchandra used newspaper advertisements, handbills and publicity booklets to market the movie. Early years after Raja Harishchandra saw the emergence of posters as the main source of marketing a movie. Posters were usually hand painted on canvas and then used as the design source for printing on cheap paper (Mazumdar, 2003).

Since then, the emergence of television, the transformation of urban space, the expansion of Internet and the arrival of newer technologies have made their mark on Bollywood, determining both its aesthetic impulse as well as the marketing strategies (Mazumdar, 2003).

Here on we will see how Bollywood has marketed movies through different new media tools.

Promotion through Internet

1. Movie promotion websites

Movie promotion on the internet has come up as the most important tool of marketing as the consumer here has more control over exposure to material than they do over television. They can actively choose which website they wish to visit and when, while off-web audience members are at the mercy of media schedules (Gallagher, 2001). Zufryen (2000) conducted research focusing on the development and empirical testing of a variable mathematical model approach for predicting a film’s box-office performance as a function of film website activity, as well as other relevant explanatory variables. The study results support the idea that a film website may provide an effective means to promote and maintain film awareness as well as influence site visitors’ intention to see a new film.

The movie promotion websites are designed to spark interest in two kinds of audience - (i) regular movie goers who want basic information regarding the show timings, theatre locations and ticket prices, and (ii), hard core movie fans who are on the lookout for behind the camera information.

Almost every movie today has an official website launched much before its release. The cost involved in creating these websites is negligible and when we compare its usage to television, newspaper, and magazine ads we realise that websites, once launched, continue to stay forever, even after the movie is out of the market and serve as a continual promotion ground. These websites have attractions like games, downloadable wallpapers, screenshots, ringtones, trailers, interviews, trivia and online merchandise sale.

Jaane Tu Ya Jaane Na (2008) a small budget musical romantic comedy targeted at the youth was a major success online. The homepage www.jaanetu.com was very appealing in appearance with youthful graphics. The movie tied up with MSN India and came up with Bollywood’s first eye-blaster technology based advertisement. It used a concept where the male lead comes ‘alive’ to interact with the user. He walks on the website while you work, he looks around then knocks on your screen (asks for attention), dances to the tune of one of the songs from the movie and then walks back into the advertisement. This advertisement ended up having click-through-rate (CTR) of 2.8% when the average CTR of banner advertisements is 0.8% (Mulchandani, 2008).

Such innovative techniques are being used to make the promotion websites more interesting.

2. Blogs

Blogs offer the ability to connect with the audience in a unique and personalized manner where everything from brand promotions to new product ideas can be effectively communicated (Singh, Jackson & Cullinan, 2008). In recent times Bollywood celebrities have turned towards blogging to promote their movies.
Aamir Khan, one of Bollywood’s biggest superstars, is credited to start this fad, when he launched his blog www.aamirkhan.com in the year 2007 which became an instant hit. Aamir Khan regularly updates his blog with the mention of his daily incidents and experiences but more subtly, he utilises it to promote and market his movies. *Taare Zameen Par* (2007) was his first directorial venture and he used his blog to publicize the movie. In one of his pre-release posts, he writes.

“TZP is a film about children, NOT a children’s film. In my opinion it is THE most important film on children to come out of India. I mean in its content. How you all will like it I have no idea, but what I can say is that it has changed the way that I looked at my kids. And mind you; I think that I am a good father.” (Khan, 2007, Dec 11).

Bollywood stars feel the need to connect with their audience to promote their film, which is why blogs are becoming increasingly popular with celebrities.

### 3. SNSSs

The audience is no longer content to be merely viewers and consumers of information provided by the Web; rather they are increasingly taking an active part in creating their lives online (Hof, 2006). A way by which users accomplish this is by participating in SNSSs such as MySpace.com, Facebook.com, and Orkut.com. A survey was done by AC Nielson to find out the internet usage habits of Indians between the ages of 13 to 35. The study revealed that users spend an average of nine hours per week on the internet for personal purposes, out of which; approximately 25% to 75% of time was spent on SNSSs (Shah, 2008).

It has become a major trend in Bollywood to ride the waves of SNSSs. Most of the production houses set up official communities for a movie before its release. These communities have promo clippings, song previews, wallpapers and other downloadable materials. SNSSs are the best platform for users to exchange opinions and discuss the movie, thereby increasing the awareness.

*What’s Your Rashee* (2009) came up with a very creative application in Facebook that drew a lot of attention. The lead actress in the movie plays twelve different characters depicting twelve different zodiac signs. Hence a horoscope application with twelve zodiac signs was launched in Facebook. The application required the user to answer a set of questions about their personal preferences and choices. On submitting the answers, it showed a list of people who are not in their friends list but had similar preferences. The user could add them if he or she wanted. The application smartly used the theme of the movie to promote it in a widely-used SNS.

#### Mobile Phones

“How big an idiot are you? Log on to www.idiotsacademy.com and register. You stand a chance to meet the Three Idiots for an idiotic dinner.”

(A promotional SMS for *3 Idiots* (2009))

With the number of mobile subscribers rising each day, mobile service providers are fledging the market with their offerings. Until more recently, the primary ways to market a movie through mobile phones would have involved offering songs, wallpapers or ringtones download but with the rising competition in the market, the consumer is now even provided with movie based applications, games, videos and news alerts.

Since, a mobile marketing campaign is directly relevant to consumers, timely, track-able and is a direct response tool; it is proving to be an effective tool in promoting and marketing a film (Dushinski, 2008). When *Veer Zaara* (2004) released in India, one of the service providers had an application where the automated voices of the stars of the movie were answering calls if you missed it. This created quite a buzz and was generating 400,000 hits a day (Garikaparthi, 2008).

#### Games

When Bollywood entered the gaming industry, it was a step in the direction of making more money. Today, more and more movies are marketed with an official game, mostly on mobile phones.

Downloading Bollywood games on mobile phones costs anywhere between Rs 50 ($1.05) to Rs 150 ($3.12) per download. On an average a movie game registers 7,000 to 10,000 downloads with the more popular ones touching even 25,000 downloads (“Bollywood Mobile Game Industry”, 2006, Mar 8).

Bollywood stayed away from games being launched on other platforms but when FX Labs Studios, India’s largest game developer, launched a PC 3D game based on *Ghajini*, new doors opened. The game generated a lot of buzz and provided the additional publicity for the movie. With an even price of Rs 199 ($4.15) it attracted a lot of buyers.

To make the game playing experience as authentic as possible, the developers recreated movie locations and provided the additional publicity for the movie. With an even price of Rs 199 ($4.15) it attracted a lot of buyers.

### Research Questions

In order to find out the role of new media tools as the promotion grounds for marketing of Bollywood movies, this study focuses on the following essential questions:

**RQ1:** How much time do the movie goers spend using new media as compared to traditional media?

**RQ2:** Which method of movie marketing is most likely to persuade a movie goer to watch a movie?

**RQ3:** To what extent are the movie goers influenced in their choice of movies by the effect of marketing of a movie through new media?
Methodology

Sample
The study used a survey tool to find answers to the research questions. The research instrument was a self-administered questionnaire of twenty-five questions. The 168 respondents were in the age group of 16 to 35 years of age. They were working professional, self-employed individuals, and college students.

Questionnaire Development
The respondents were asked questions based on four sets of information. At first, these movie-goers indicated to what extent they spent the time with new and traditional media. Secondly, they ranked the effectiveness of different mediums of movie promotions and advertisements. Thirdly, they specified their involvement with new media in relation with movie promotion and marketing. The last section catered to the demographics of the respondents. The effective degree of persuasiveness of different mediums of movie promotion was evaluated on a 5 point Likert scale with response options ranging from ‘strongly disagree’ to ‘strongly agree’. The action following a view of a trailer or a new release was also based on the same scale and evaluation.

Data Analysis
As part of this study, two kinds of data were analysed. For the survey responses, the data was analysed considering the three research questions as mentioned before. Secondly, qualitative analysis was done for the marketing strategies of the three Bollywood movies: Om Shanti Om, Ghajini, and Dev.D.

Case Studies

Om Shanti Om
Om Shanti Om, a blockbuster directed by Farah Khan and starring Shah Rukh Khan was set in the 1970’s Bollywood. In keeping with the Bollywood tradition, this film was a typical family entertainer with action, drama, romance and songs. Shah Rukh Khan is known for his marketing strategies; therefore, the marketing strategy for Om Shanti Om was extremely unique in its approach and successfully used various new media tools.

1. Online marketing
Om Shanti Om launched a website- www.omshantiom.erosentertainment.com - with story details and cast and crew information. In addition, there were several wallpapers and screen savers to be downloaded and quite a few trailers to be seen. Various other viral websites, such as www.omshantiomfilm.com and www.omshantiom.org were also launched. Though the release date of the film was Nov 9th, 2007, trailers and videos of the film were uploaded in YouTube as early as August, 2007. The hype had undoubtedly made the film “the most awaited release” of the year. It was also for the first time when the music album of a Bollywood movie was available for full downloads in mobile handsets and digital media, including iTunes across 23 countries (Sheikh & Shinde, 2007). Facebook and Orkut communities were made to capture the net-savvy audience. The member-count in the Om Shanti Om community in Facebook is 41,703 (as of 19 June, 2010).

2. Mobile phones
Om Shanti Om collaborated with Nokia enabling a user to exclusively watch selected movie clips and behind the scenes videos on their handsets. They could also download ring tones and exclusive wallpapers (“Om Shanti Om on Your Mobile”, 2007, Nov 7). Nokia created a special Om Shanti Om ‘Crazy Mobisode’, an animated character of the protagonist, Om Prakash Mahija, which was available for download exclusively on all Nokia GPRS enabled handsets from www.nokia.co.in/oso, a special website created for Nokia and Om Shanti Om association. Shah Rukh Khan added, “This unique platform represents the blend of two of the fastest growing sectors in India - entertainment and mobility. The association with Nokia has been great and the team at Nokia has created some truly amazing fun animations of the character of Om Shanti Om” (“Om Shanti Om on Your Mobile”, 2007, Nov 7).

Dev.D
Many consider Dev.D as a trend-setting classic directed by Anurag Kashyap, known for his off-the-beaten-track film making. A modern adaptation of a classic novel, Dev. D was described as “adrenalin fuelled, vodka laced, cocaine injected, and emotional roller-coaster ride.” (“Thoughts on Dev D”, 2009, April 6) Given the bold theme and extremely moderate budget of the film, Kashyap very well knew that the target audience for the film has to be the youth, who likes innovative cinema and hence Dev.D cashed on the segmented marketing.

1. Online marketing
The website of the film was launched prior to release but keeping in mind the adult theme of the film, a user had to confirm his or her age before proceeding. The website was a riot of bold colours and eye-catching graphics which arrested the user’s attention pronto. An interesting section in the website was the ‘Lustline’. One of the two lead actresses in the film is a sex worker and one could hear her husky, lusty voice seeking sexual favours in the ‘Lustline’. Uncensored videos and trailers were also posted, which soon found their way to YouTube. The trailer of the film was uploaded in YouTube and within three weeks, it was viewed more than 59,000 times. Other viral footages and
videos created a buzz that was unprecedented for a film of such a budget. Deleted scenes from the movie were also uploaded on YouTube. The film’s music was also available via streaming at www.bollywoodhungama.com. The unique soundtrack quickly became a rage and the songs were listened to more than 25,000 times, two months before the film’s release.

www.passionforcinema.com is a blog site for cinema buffs, film makers and actors. Anurag Kashyap, being one of the avid contributors, not only wrote his blog to keep everyone updated with the progress of the film, but also religiously replied to almost all the queries. His posts received several replies which in turn, stirred more interest amongst viewers.

An official community of Dev.D was created in Facebook and Orkut, which now has 28,525 and 6,091 fans respectively (as of 19 June, 2010). Many videos and stills were also uploaded. Other SNSs like Orkut.com, hi5.com, and bigadda.com that are popular in India, followed suit.

2. Mobile phones
To catch the attention of the mobile-using consumers, Dev.D used a gimmick where, upon dialling a number, the user is met with the same husky, seductive voice from the official website’s ‘Lustline.’ The user was asked to press a button upon which he would hear “to get an autographed CD of the film, visit the official website of the film” or “to get a movie poster of the film, go to www.devdthefilm.com.” Though it was a gimmick, one can’t help but admire the creativity behind the concept.

Ghajini
Ghajini, directed by A.R.Murugadoss with Aamir Khan in the lead was loosely based on Christopher Nolan’s psychological thriller Memento (2000). It was a romantic-action thriller in which the protagonist develops anterograde amnesia following a violent encounter in which his love interest is brutally murdered. With the help of Polaroid camera photographs and tattoos on his body, he starts his hunt for the killer.

The marketing of the movie was noteworthy and it extensively exploited the new media tools.

1. Online marketing
The official homepage- www.rememberghajini.com - was a website with a dark and murky feel. It featured the regular song videos, movie trailers, stills, cast and crew news, and other information. Interestingly, it also had a list of all the international theatres where the movie was releasing. This was quite a marketing move as it highlighted the grand-scale release of the film. Based on the theme of the movie, the users who logged onto the website would automatically be directed from the page they were on to the homepage after every fifteen minutes, since the protagonist forgot everything after fifteen minutes. This was an innovative approach.

The website also involved print and electronic media. Once Aamir finished an interview with a journalist, the journalists had an option of logging into the media section of the website and then upload his or her personal photograph to which Aamir would leave a personal note about his interaction with the journalist. This repository assisted in creating a buzz among the journalists.

Other than the official website, two viral websites, www.wallofsuspects.com and www.findghajini.com were also launched. www.findghajini.com used the viral gaming application where the users got a chance to play the protagonist and find the killer using the provided clues.

Ghajini too extensively used SNSs to promote the film. A large number of users became members of the communities and word spread. The official community of Ghajini at Facebook has 85, 575 members (as of 19 June, 2010).

2. Mobile phones
Tata Indicom, one of India's leading mobile phone subscriber tied up with Ghajini to create a one-of-a-kind mobile campaign. The outbound dialler service had Aamir’s pre-recorded voice where a Tata Indicom customer got a call in Aamir’s voice, asking if he was Ghajini and finally reminding him that the movie was releasing on 25th of December, 2008. This service reached out to 10 million customers (“Brands Pump Marketing Ghajini”, 2008, Dec 23).

3. Games
Ghajini was the first Indian movie to launch a 3D game based on the movie (“Bollywood Inspires Videogames”, 2009, Jan 22). FXLabs Studios Pvt Ltd came up with this game on the tracks of Hitman, where the protagonist had to clear levels using martial arts, weapons and plenty of artefacts. The game was priced at Rs 199/- ($ 4.10) to combat piracy and could even be purchased online at the website dedicated to this game, http://ghajini.fxlabs.com. It registered more than 25,000 sales within two weeks of its launch (“Ghajini – The Game”, 2009, Jan). Not a very high number in terms of the gaming market but considering this was a first Bollywood movie game, the figures were remarkable.

www.indiatimes.com, a mobile gaming application website in India, launched four games and one application based on the movie. Games such as Ultimate Workout, Memory Revival and Brain Trek struck a right chord with the mobile gamers and soon became a fad.

Results
Movie Going Habits
94% (n=158) of the participants agreed going to cinemas to watch a movie. 16.7% (n=28) of them did that at least once a week while 39.3% (n=66) visited the theatre at least once every two weeks.

Media Usage Habits of the Movie Goers
In order to understand the effect of new media on the sample it was imperative to understand how much time the users spend using new media as compared to traditional media. They were asked the following questions:
On a daily basis how much time you spend watching television and reading newspapers (print)?
- On a daily basis how much time you spend using internet on your PC/Mobile phone?
The options given were (1) never, (2) less than an hour, (3) one to three hours, (4) three to six hours, (5) more
than six hours.

It was found that 97.6% (n=164) of the respondents spend zero to three hours with traditional media while 52.4%
(n=88) spend zero to three hours with new media.

When it comes to spending longer time, more than three hours, new media had the advantage. 47.6% (n=88) of
the participants spent more than three hours with new media, however, only 2.4% (n=4) did that with the traditional
media.

**Degree of Persuasiveness of Different Mediums**
The author tried to find out which method of movie marketing was most attractive and likely to persuade a movie goer
to watch a movie. To measure the degree of persuasion of different mediums of promoting a movie, the question was
based on a 5 point Likert scale, 1 being ‘strongly disagree’ and 5 being ‘strongly agree’.

The components of different types of movie marketing and advertising were limited to television, movie websites,
newspapers, radio, mobile phones, WOM, SNSs and games.

The degree of persuasiveness of a medium can be measured by the effect it has on a person who decides to go for
a movie after looking for information on that particular medium. The study revealed that television (4.08) was still
the most attractive and effective medium for movie promotion followed by movie websites (3.43), WOM (3.29), SNSs
(3.19), newspapers and magazines (3.08), mobile phones (2.61), radio (2.42) and games (2.14).

**Importance of Promotion of a Movie to its Box Office Collection**
83.4% (n=140) of the participants agreed that promotion of a movie is vital to its final box office collection.

**First Action after Watching a Trailer**
The author tried to find out what would the first action of the movie goers be after watching a trailer of an upcoming
movie.
The responses were classified in the following categories:

1. Action A meant ‘directly go to see the movie’.
2. Action B meant ‘look out for more information in newspapers and magazines, and then decide to go for the
movie or not’.
3. Action C meant ‘look out for more information online and on mobile phones, and then decide to go for the
movie or not’.

It was found that 28.6% (n=48) of the participants ‘strongly agree’ to going online and checking through their mobile
phones in deciding to go for a movie or not, 10.7% (n=18) strongly agreed to check newspapers and magazines for
information while only 6% (n=10) agreed to going directly for the movie.

Among the ‘somewhat agree’ category, 45.2% (n=76) agreed to checking newspapers and magazines, 38.1% (n=64)
went online or used their mobile phones for information and 23.8% (n=40) directly went for the movie.
However, 3.6% (n=6) never go to the cinemas after they see a trailer of a movie while 4.8% (n=8) never go online or
use their mobile phones for any information in deciding to go for the movie or not.

**Looking for Movie Information - Online**
The author tried to find out the movie goers habits when getting online. The question asked them how frequent they
were in checking the movie websites, searching Google or Wikipedia for movie information, reading cast and crew’s
blog or joining the movie community on a SNS.
The results were as follows:

<table>
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<tr>
<th>Characteristics</th>
<th>Never % (n)</th>
<th>Rarely % (n)</th>
<th>Sometimes % (n)</th>
<th>Usually % (n)</th>
<th>Always % (n)</th>
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<tr>
<td>Checked Movie Websites</td>
<td>9.5% (16)</td>
<td>16.7% (28)</td>
<td>40.5% (68)</td>
<td>25% (42)</td>
<td>8.3% (14)</td>
</tr>
<tr>
<td>Searched Google and Wikipedia</td>
<td>4.8% (8)</td>
<td>16.7% (28)</td>
<td>21.4% (36)</td>
<td>34.5% (58)</td>
<td>22.6% (38)</td>
</tr>
<tr>
<td>Read Cast and Crew’s Blogs</td>
<td>25% (42)</td>
<td>35.7% (60)</td>
<td>16.7% (28)</td>
<td>16.7% (28)</td>
<td>5.95% (10)</td>
</tr>
<tr>
<td>Joined Movie Communities in SNSs</td>
<td>7.1% (12)</td>
<td>11.9% (20)</td>
<td>29.8% (50)</td>
<td>31% (52)</td>
<td>20.2% (34)</td>
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**Games**
Only 13.1% (n=22) of the participants agreed to ‘usually’ playing games based on Bollywood movies, while, 19%
(n=32) played them ‘sometimes’. 36.9% (n=62) denied playing such games ever. However, 67.9% (n=114) want
more interesting Bollywood games to be launched in the future and would be happy to play them.
Discussion

Media Usage Habits of the Movie Goers
The results showed that the movie goers spend more time with new media as compared to traditional media – 47.6% (n=80) spent three or more hours each day with new media as compared to only 2.4% (n=4) doing the same with traditional media. The findings clearly indicate that the audience is spending far more time with new media and so are more likely to come across advertisements and promotion on this medium. Hence, the marketers and advertisers should realize that new media is an excellent advertising and marketing ground and marketing and advertising spending of movies may shift from television to the internet soon.

Degree of Persuasiveness of Different Mediums
The results of the study revealed that television was the most attractive and effective medium for promoting a movie and hence prompting people to go and see a movie. However, for the movie goers involved in this study, movie promotion websites are proving to be the second most favoured medium of movie publicity and marketing. As the media usage habits of the respondents revealed, people are spending more time with new media as compared to traditional media. Since internet is the main driving factor of new media, these movie promotion websites are likely to become significant and more popular advertising format in the future.

SNSs as a mode of promoting and marketing a movie are preferred over newspapers, magazines and radio. Bollywood has adopted games as a new mode of promoting movies but it seems the audience has not accepted it well as games were the least preferred medium of promotion of a movie.

Effects of New Media Marketing in Choice of Movie Watching
A high majority of the respondents (94%) agreed going to theatres to watch a movie and 39.3% went at least a week. 83.4% of all respondents felt that promotion of a movie was important to its final box office collection. So we understand that the audience regularly turn towards theatres and does consider movie promotion to be an important element towards its final earning.

However, the audience first has to decide which movie to watch before going to the theatres. It is here, based on the results, that the internet is dominating against traditional media in decision-making process. 28.6% of the respondents ‘strongly agreed’ to going online and checking for movie information before going to the theatres. In addition to this, 25% of all respondents usually go to the movie website for more information before they go to the theatres while 34.5% use Google or Wikipedia for the same.

Horst Stipp and Steve Coffey (1997) had hypothesized that television advertising and promotions can drive people to access internet and search for more information about the product they are considering spending on. The results of this study confirm the same. Therefore, Bollywood marketers can strike a resounding balance in their advertising expenditures between television and internet promotion.

Major marketers are now including interactive market when developing a project and are going beyond just a cross-promotional tool after the completion of the films. Blogs and community groups in SNSs are an example of the same. 16.7% of all respondents said they usually read the blogs by the cast and crew of the movie and 46.5% usually felt excited about watching the movie after reading such blogs.

The conscious choices consumers make are determined by their actions and processes on the unconscious level (Carbon, 2003). Hence, a lot plays on the unconscious mind of the movie goers even when they have not yet decided to go for a movie and without their knowledge their actions does influence them in taking a decision (Carbon, 2003). Based on the earlier theories and the results it is likely that with such high exposure to new media marketing tools, these movie goers are indeed influenced in their choice of movies. This was evident from the fact that when asked if they end up watching movies, which they hate afterwards, only because they had read and seen so much about it due to their exposure to new media – 25% said always, 46.3% said usually, 26.3% said sometimes and only 2.6% denied it.

Ghajini explored the gaming market with its official game and was successful in doing so. However, games based on Bollywood movies are not entirely popular and sufficient work has to be done in order to attract potential movie going audience.

Case Studies: An Analysis of Box Office Collections

1.Om Shanti Om
Om Shanti Om was the trend setter in terms of marketing. The movie was made at a budget of $9.61m USD under lead actor Shahrukh Khan’s production house – Red Chillies Entertainment (“Most Expensive Bollywood Films”, 2009). Madison Mates handled the marketing of the movie and spent a total of $1.07m USD in promotions (Bamzai, 2007). Though exact figures were not revealed but around 15 to 20% of the amount was spent on new media promotions. The movie went on to gross $39.99m USD (“Om Shanti Om at Box Office Mojo International”, 2008) at the box office.

2.Dev.D
Ronnie Screwvala produced Dev.D for UTV Spot Boy at a moderate sum of $1.28 m USD (“Dev D hits Box Office Gold”, 2009). Since it was a low budget movie, a small amount was spent on marketing with major attention being paid on online promotion and viral marketing. Dev.D had an average opening but the collections improved with time due to the publicity and positive reviews (“Dev D hits Box Office Gold”, 2009). Eventually, the movie went on to earn $4.05 m USD which was an impressive sum for a small budgeted movie.

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3. Ghajini
Produced by Geetha Arts, Ghajini was made at a budget of $9.61 m USD, out of which $0.85m USD was used for marketing and promotion (“Ghajini Fever Setting In”, 2008). 20%, it is said, out of the promotion budget was used for online marketing and tie-ups with mobile companies and launching a 3D game. It grossed around $42.7 m USD within two weeks of its release, thereby, making it one of the highest all-time grosser in India (Ghajini smashes Box Office Records, 2009).

To conclude, it can be said that the audience is receptive to new media promotion tools and does prefer it over most of the traditional mediums of marketing. The new media marketing techniques adopted by the three movies under study and their box office success along with the results of the study does prove that this new approach is making a difference.

Conclusion
Today, new media is on the rise in India. The country will be in the top three user bases in the coming years for internet and mobile phone markets. New media has become an integral part of everyday life and laying on this fact, Bollywood marketers have chosen to target and move accordingly to attract the audience through innovative marketing techniques.

The findings of our study reveal certain significant facts about comparing different mediums of promotion and marketing of a movie. Hoffman and Novak (1996) were among the first to address the implications of the web as an important and different environment faced by consumers and marketers and this study substantiates that.

Movie goers spend more time staying online or using their mobile phones in comparison to watching television or reading newspaper. Hence, new media has a longer stay and say in their everyday life. Though television still remains a strong pursuable medium but the uprising of new media has toppled mediums such as newspapers, magazines and radio. Online websites are increasingly popular with the movie going audience and they are dependent on internet for movie information. These audiences turn up online before deciding to go for the movie or not. Moreover, the three case studies results also prove that this innovative new media marketing technique is helping in increasing the box office collection.

However, it is evident that the people behind the marketing and promotion of a movie need to pay more attention to the underutilized potential of the web as a medium to attract more eyes. A lot can still be done with blogs and SNSs. The same can also be said about the usage of games.

As marketing gurus point out, today’s audience have a limited attention span. Its long-term fortune is determined on the opening weekend itself and a large responsibility lies with the marketers in order to help a movie become a hit or a dud. New media is proving to be largely successful and with the way things have moved in the recent past, it is apparent that new media will have a larger role to play in the coming years.

“In the making of a film, you have to be innovative. In marketing the film, you have to be even more so.”
Shahid Kapur, a Bollywood actor.

References
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