

## An Analytical Study of Tools and Techniques for Movie Marketing

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**Abstract.** *Bollywood or Hindi movie industry is one of the fastest growing sector in the media and entertainment space creating numerous business and employment opportunities. Movies in India are a major source of entertainment for all sects of society. They not only face competition from other movie industries and movies but from other source of entertainment such as adventure sports, amusement parks, theatre and drama, pubs and discothèques. A lot of man power, man hours, creative brains, and money are put in to build a quality feature film. Bollywood is the industry which continuously works towards providing the 7 billion population with something new always. So it is important for the movie and production team to stand out, to grab the due attention of the maximum audience. Movie makers employ various tools and techniques today to market their movies. They leave no stone unturned. They roll out teasers, First look, Theatrical trailer release, Music launch, City tours, Producer's and director's interview, Movie premier, Movie release, post release follow up and etc. to pull the viewers to the Cineplex. The audience today which comprises mainly of youth requires photos, videos, meet ups, gossip, debate, collaboration and content creation. These requirements of today's generation are most fulfilled through digital platforms. However, the traditional media like newspapers, radio, and television are not old school. They reach out to mass audience and play an upper role in effective marketing. This study aims at analysing these tools for their effectiveness. The objectives are fulfilled through a consumer survey. This study will bring out the effectiveness and relational importance of various tools which are employed by movie marketers to generate maximum returns on the investments by using various data reduction techniques like factor analysis and statistical techniques like chi-square test with data visualization using pie charts.*

**Keywords:** *Movie promotion, movie marketing, digital marketing, marketing tools, Bollywood, marketing techniques*

### 1. Introduction

Hindi cinema industry is popularly known as Bollywood and it is based in Mumbai, India. Bollywood is considered to be one of the oldest movie industry in the media and entertainment space of India and worldwide too. Bollywood in India has undergone many changes and rapidly evolving even today. Two decades ago Hindi movie industry was dependent on quality stories

and movie technicians to successful collect their returns, but adoption of various marketing techniques have reduced the Hindi movie's dependency on the these elements. Like any other product or service movie too need adequate marketing and distribution to encourage people to watch movie and in return producers can make money. Bollywood, as the Hindi film industry is popularly known is one of the fastest growing businesses in the world.

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According to KPMG Media and Entertainment report 2012, the Indian film industry is expected to grow at a CAGR (Compound Annual Growth Rate) of 10.1 per cent and touch INR 150 billion in 2016. Corporatization of the movie industry has led to many interesting turn of events which would make quick profitable returns. Following are some of the changes which have taken place in the Bollywood.

1.1. *Emergence of the new sources of income*

Concept of economies of scope is relevant in this context, as a Bollywood movie production team is utilizing every source where they can make money, such as selling rights for digital space, merchandising, public appearances and product placements in the movie. This multi-sourced income have reduces the chances of failure, hence making the producer to venture into similar such projects in the future.

1.2. *Advent to digital distribution*

Today in the electronic and digital era, the concept of movie reel is completely obsolete and electronic relay of the signals to the multiplex have reduced the cost of distribution drastically and improved the quality of delivery. This phenomenon have enabled the production teams to distribute the movie to maximum theaters around the world without a distortion in terms of the movie quality. This change has even made movie producers to save on cost and

digitalization has enabled them add inventory to the media space for promoting various other products.

1.3. *Inception of portfolio concept*

Production houses and teams in Bollywood movies are carefully planning their prospective movies, where there exists a healthy mix of high, moderate and low budget movies which can absorb the loses if occurred and produce returns through good response. Through innovative marketing techniques production houses are able to produce low budget movies which can return multiple times its investment. *Lunch Box* starring Irfaan Khan is one such example where the movie has collected considerable amount of money when compared to its low budget production.

2. **Marketing a Bollywood Movie**

In addition to the above changes the innovative and logically sound concepts which emerged in marketing Bollywood movies, which work in tandem with today’s short life cycle of the movie. Diagram below showcases the theoretical framework of research which is done during the pre-production stages of the movie to understand the characteristics of the target audience and launch the movie to collect desirable returns.

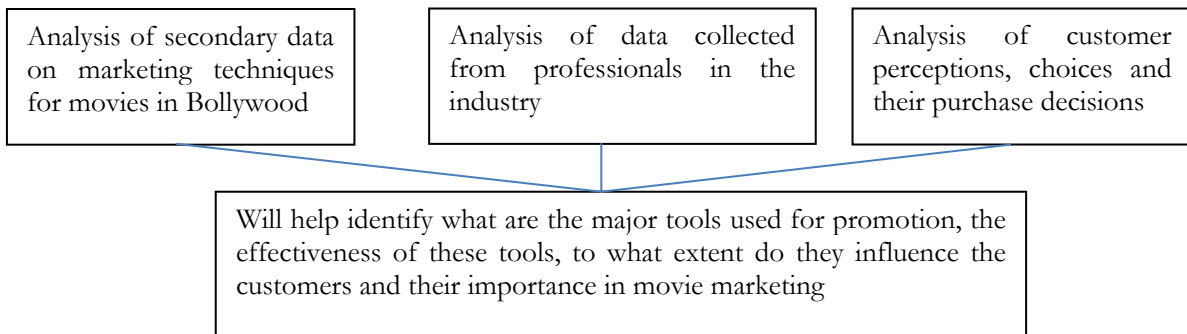


Figure 1. Theoretical framework

Today the major tools used for the promotion are consisting all the elements of 360 degree marketing with ATL, BTL and new TTL marketing where digital space is involved. Many Bollywood movies today conduct a research and chose their marketing tools to probe their prospective viewer's mind to attract to towards the upcoming movie. Analysis and relational importance of many marketing tools like game apps, star cast promo tour and many other different tools have been examined in this study to provide an insight about their effectiveness across various demographic profiles.

### 3. Literature Review

Bollywood – The Indian Film industry is the major source of entertainment for its customers and ever green business for well – everyone in it! In its 100 years, Bollywood has come a long way, from black and white cinema to colored HD, from single screen launch to more than 500 screens, from the movie selling based on fan following to aggressive promotion and marketing.

All concepts of marketing are being applied religiously today in in Bollywood, STP and 4P's of marketing (Sinha, 2013). Technology has changed a lot, all the marketing concepts used widely are done at three stages. Prerelease, Release and Post release of the movie (Rao, Kannan, 2008). There is a significant relationship between the marketing spends and the box office results (Fetscherin, 2010). There are many movies which have garnered huge profits based on the prerelease marketing, there are some movies which dragged at the box office due its post release promotions.

Movies can also be classified into four categories based on its content and the efforts spend on marketing.

1. High on content and aggressive promotions

2. Low on content and aggressive promotions
3. High on content and low promotions
4. Low on content and low promotions

Based on the above factors of content and promotions it can be decided whether if a movie is an all-time blockbuster, Sleeper or a flop show! (Sinha, 2013). Marketing also becomes essential because of the grey markets created by anti-social element eats into producer's share of profits (Rao, Kannan, 2008). Movies flop due to many reasons such as flop story line even if the star cast is amazing but the fact that they are not even able to cover up the production cost is due to inadequate promotion. Some of the movies which failed to make an impact, despite of a good star cast are *The Hero*, *Kaante*, *Tango Charlie* (Rao, Kannan, 2008).

Bollywood being a classic example of effective marketing has a great potential in all segments. Talking about segmentation, high efforts are being made on different regional and national marketing strategies. There bilingual and multilingual movies and then there are slickly dubbed movies. Mani Ratnam's *Ravaan* was released in Hindi and Tamil. Rajnikanth's *Endhiran* was dubbed in Hindi and named *Robot* (Sinha, 2013). *Chennai Express* went overboard with its international campaign and released the movie in 10 different languages – English, French, Spanish, Arabic, German, Hebrew, Dutch, Turkish and Malay apart from Hindi (PitchCinema, 2013).

Targeting and position can be seen in *Once upon a time in Mumbai*, It has 70s fashion makeover kiosks urging people to enter the retro zone. Similar theme was seen in Shah Rukh Khan's *Om Shanti Om*. *Ghajini* styled haircut parlors were seen as mom and pop stores in auditoriums screening the movie. He even roamed across the country for 2

weeks in disguise challenging people if they could find him and recognize. No stone is being left unturned. All media vehicles and types are being used to the extent possible. From morning newspaper to TV ads and integration, from bill board on road to poster and hanging banners in movie halls, from digital marketing on social networking sites, to blogs to videos to mobile applications, from paid reviews to paid likes and comments.

Hrithik Roshan starrer *Zindagi Milegi na Dobbara* targeted the audience through mobile marketing and through digital platforms. It tied up with Aircel, to push 2 to 3 minute promos to its 55 million subscribers in India (New Zealand Herald, 2011). Aamir Khan for *Talaash* tried to replace the Google button with *Talaash* which means the same in Hindi. Balaji Films went to the extent of launching a promotional TV show for “*Ek thi Dayan*” called as “*Ek thi Nayaiika*” which has all the leading ladies on Indian television promoting the movie. It also had ladies dressed up as *dayan* (means witch in English) and during the screening they came up in the hall during interval and distributed merchandise (Ranganathan, 2013).

Facebook is the most followed social networking website and people of all generations follow it. *Chennai express* was the first one to exploit the then newly launched hash tagging feature (Sinha, 2013). Shahrukh and Rohit Shetty used it to communicate it with their fans, they scheduled a live chat and answered all the questions which their fans wished to ask. The interesting factor is that this chat was scheduled post few weeks of the release, giving some content in the hands of the fan to discuss and talk about. This further helped keep the movie buzz in the market even after days of its release. Hash tags have enabled everyone to connect to other

people in the virtual world. Everyone who is talking about the same topic, get their views generating engagement (PitchFeatured, 2013).

Chennai express has also been the first Indian movie to have an international release on the same day as the Indian release. It has also been the first movie to enter 6 new markets – France, Morocco, Austria, Switzerland, Peru and Israel, released in 700 screen outside India. Shah Rukh Khan crossed his own record of 500 screen of *Jab tak hai jaan*, making another new record. A mobile application called “*Chennai express: An escape from Rameshwaram*” was launched, on ground promotions were done on airports creating roadblocks, cinemas and malls, apart from leading cast visiting cities visiting cities and interacting with fans (PitchCinema, 2013).

Bollywood makes commercial movies, but there is no dearth of people who make genre of art movies and want to deliver quality work too with a commercial success. *Bhaag milkha bhaag* was a biopic, its inspirational as well as entertainment quotient was to be kept intact while doing so. The promotional kick started with Viacom obtaining the original shoes which Milkha Singh wore at the Rome Olympics. Critical to movies success was the brand power it leveraged during the pre-release promotion months. Amul actively engaged in advertising and through film they showed Milkha’s love for milk. Sundram notebooks tied up with the movie and gave away one million note books with Milkha Singh’s signatures on it. Activation was carried out in US and UK with generated positive media hype. Milkha Singh also went to Sao Paulo with Fauja Singh, who is a 100 year old marathon runner. The marketing spend of this movie has been somewhere around Rs.1 billion – 1.2 billion. VMP developed an application called “post your dreams” which

asked people to share their dreams, along with a picture of it, with their names scribbled on it. Merchandising was also done, through Jabong.com which launched a new collection based on Milka Singh. It engaged about 0.2 million followers through its Facebook page (Mohpatra, 2013). Movie marketing is much more essential as movies not only face competition from other movies but also from other sources of entertainment like adventure sports or malls or pubs. Amitabh Bachchan rightly tweeted "Good marketing has produced good results at the box office. By the time you wait for the merit to show its face, five other films have shown their merits" (Sinha, 2013). Digital infusion is on a rage, everybody is trying to innovate there.

The two most known faces of Bollywood – Aamir Khan and Shah Rukh Khan have been competing for a long time for the position of the best marketer. Movies is said to be Aamir's bread and butter while his endorsements are the jam. For Veer, Salman created buzz by announcing that he would ride a *filly* named Wild Rose at the Million Horse Race sponsored by Hello magazine in Mumbai. Akshay Kumar, on the other hand, went a step ahead by promoting *Singh is King* in Silver City Brampton in Toronto and by roping in singer Snoop Dogg for performing a promotional song for the movie. His marketing team tied up with an entertainment portal, Sify.com, to launch an online quiz game to promote *Kambakht Ishq* and gave away the movie merchandise as prizes to the winners. The way Shah Rukh's *Chak de India!*, *Rab Ne Bana Di Jodi* and Aamir's *Ghajini* and *3 Idiots* were promoted, brought an innovative difference to movies and their success.

Bollywood is known for its musicals. Bollywood movies sans music is food sans salt and pepper and spices. Totally Bland! In India music is not just listening but also

sharing the experience with others. Passionate and emotional connect. These songs are powerful promotional tools rather than trailers, celebrity endorsements or advertisements (Savitz, 2012). Music launch is well planned today, across cities. One song is launched, another is launched few days, to keep the steady momentum as well as curiosity built.

Yamaha and *Taxi 9211* tie up, Flair Pens and *Krissb 3*, Brands tie up with movies because it is no secret that movies and cricket grab most eye balls in India. However, the lure of grand opening week has now forced many movie makers to change their thinking and get more attuned to the power of well-known brands. "Almost 40 percent of our production budget for *Rang De Basanti* was spent on marketing and publicity. And the money came by allowing corporates to place their brand in the film," said Ronnie Screwvala, chief executive officer, UTV (Verma, 2006). Now we have many movies like *Jab tak hai jaan*, *Yehh jawani hai deewani*, *Ek tha Tiger*, *Bhaag Milkha bhaag* who have been a part of 100 crore [turnover of Rs.1000 million] club. While in 2013 while *Chennai express* has crossed 200 crore [turnover of Rs.2000 million] mark and *Dhoom 3* crossed 500 crore [turnover of Rs.5000 million]. The numbers are phenomenal, Bollywood movies through innovative and effective marketing are constantly making money and increasing independency of the movie's success on the good story.

The objectives of this paper are designed to help in defining and understanding the various marketing tools used for promoting Bollywood movies. Also, how effective are these marketing tools in generating awareness and creating curiosity among prospective movie viewers?

- To study the various tools used for promoting movies in Hindi film industry.
- To understand the impact of various promotional tools on prospective movie viewers in Hindi film industry.

#### **4. Research Methodology**

The research methodology for the present study was based upon descriptive research design. Stratified Non Probability Sampling method was used, which involves the sample being drawn from that part of the population which is close to hand. In this study the target populations were men and women of different age groups, who regularly watch Hindi movies. Responses were collected from 200 respondents from the NCR (National Capital Region) of India, as NCR is home to more than 150 movie theatres and contain the right mix of desired sample.

Period of October-December 2013 was chosen to record the responses, as major Indian holidays like Diwali, Dussehra, Christmas vacation etc. attract producers of movie to release for better response. In research process firstly, respondents were made aware about the purpose of study and then they were requested to mark their unbiased responses. The questionnaire (Annexure 1) was pre-tested on 20

respondents and minor changes have been incorporated in questionnaire. Further the data has been categorized in two parts i.e. primary data (collected through questionnaires) and secondary data (collected with the help of newspapers, magazines, industry reports and various other journals) for statistical analysis.

The primary instrument for data collection questionnaire consisted ordinal scale questions to know the priority of each item among the group (1 being the best rank and 5 being the least), interval scale was employed in “Likert scale type” to extract data with a magnitude and nominal scale was employed to store demographics of the respondents. The primary data was analyzed using SPSS software for data reduction through factor analysis and the same was depicted using bar charts, pie charts, chi-square, etc.

#### **5. Analysis Based On Quantitative Data**

*First Source of information about an upcoming Hindi movie*

To understand the effectiveness of the promotional media channel, respondent's first source of information about the film was enquired through questionnaire. Figure 2 depicts the composition of various media channels through which a Hindi movie is promoted.

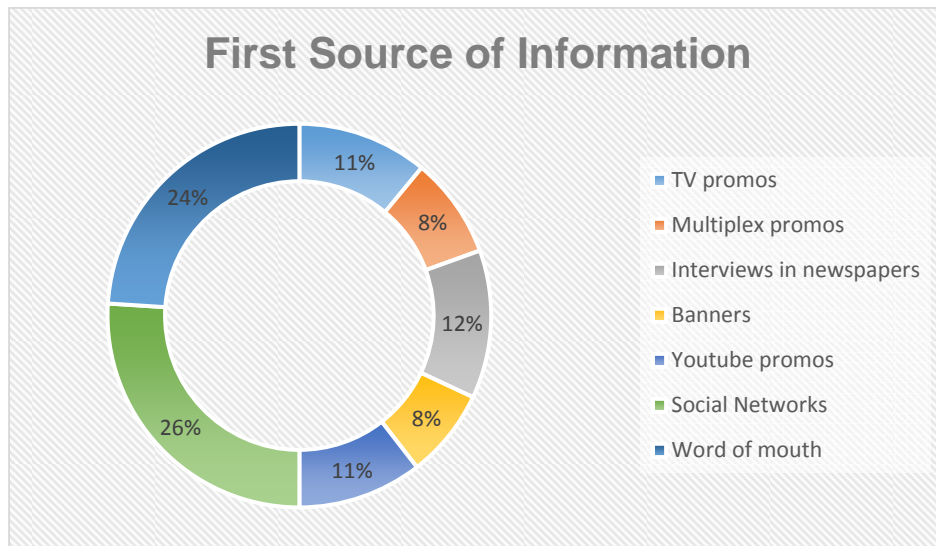


Figure 2. First source of information about an upcoming Hindi movie

From figure 2 it is evident that, digital media channels like Social networks and YouTube promos are responsible for updating 37% of the respondents about an upcoming Hindi movie. Conventional media like TV promos, Newspaper and Banners are responsible for updating 31% of the respondents, in addition to the media channels word of mouth plays a major role in updating the prospective viewers about the upcoming Hindi movies.

*Relationship between age group and first source of information about the movie:*

It can be observed by the analysis above that, the digital media is having a considerable advantage over conventional

media for updating prospective viewers of a Hindi movie. To understand intrinsically about the relation, Chi-square test has been applied on the data with respect to the age group of the respondent. Following hypothesis has been designed to carry out the study.

**H0** – There is no relationship between age group and source of information about the movie

**H1** - There is a relationship between income group and source of information about the movie

Table 1. Age \* First Source of information

Age Group	TV promos	Promos in multiple	Interviews in newspapers	Banners /posters in public places	Social networking websites like Facebook	Word of mouth	YouTube promos	Total
0-15	2	3	0	0	4	8	4	21
15-25	15	6	9	5	31	25	7	98
25-40	2	6	10	8	8	8	0	42
Above 40	3	2	6	2	9	7	10	39
<b>Total</b>	<b>22</b>	<b>17</b>	<b>25</b>	<b>15</b>	<b>52</b>	<b>48</b>	<b>21</b>	<b>200</b>

Table 2. Chi-square test to find out if age and first source of information are related

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	46.142 <sup>a</sup>	18	.000
Likelihood Ratio	49.044	18	.000
Linear-by-Linear Association	.003	1	.953
N of Valid Cases	200		

a. 14 cells (50.0%) have expected count less than 5. The minimum expected count is 1.58.

On the basis of chi-square test, since the significance value is .000 which is less than .05, hence the null hypothesis is rejected. As

a result, there is a relationship between age group and first source of information about the movie.

Table 3. Age \* First Source of information with individual percentages

Age Group	TV promos		Promos in multiplexes		Interviews in newspapers		Banners/posters in public places		Social networking websites like Facebook		Word of mouth		YouTube promos		Total
	n	%	n	%	n	%	n	%	n	%	n	%	n	%	
<b>0-15</b>	2	9.52	3	14.29	0	0.00	0	0.00	4	19.05	8	38.10	4	19.05	<b>21</b>
<b>15-25</b>	15	15.31	6	6.12	9	9.18	5	5.10	31	31.63	25	25.51	7	7.14	<b>98</b>
<b>25-40</b>	2	4.76	6	14.29	10	23.81	8	19.05	8	19.05	8	19.05	0	0.00	<b>42</b>
<b>Above 40</b>	3	7.69	2	5.13	6	15.38	2	5.13	9	23.08	7	17.95	10	25.64	<b>39</b>

Table 3 clearly indicates the relation of different marketing media used for promotion of Hindi movies and age – groups of the viewers. Shaded cells of the tables showcases the association, where it is evident that most viewers of 15 – 25 age group know about a Hindi movie through social media, on the other hand 25 – 40 age

group viewers know about a Hindi movie through newspapers. All respondents were asked to mark the magnitude of relevance for each driving item for watching a certain Hindi film. The data collected through the ‘Likert type scale’ has been subjected to normalized stack graph as shown in the figure 4 for better understanding.



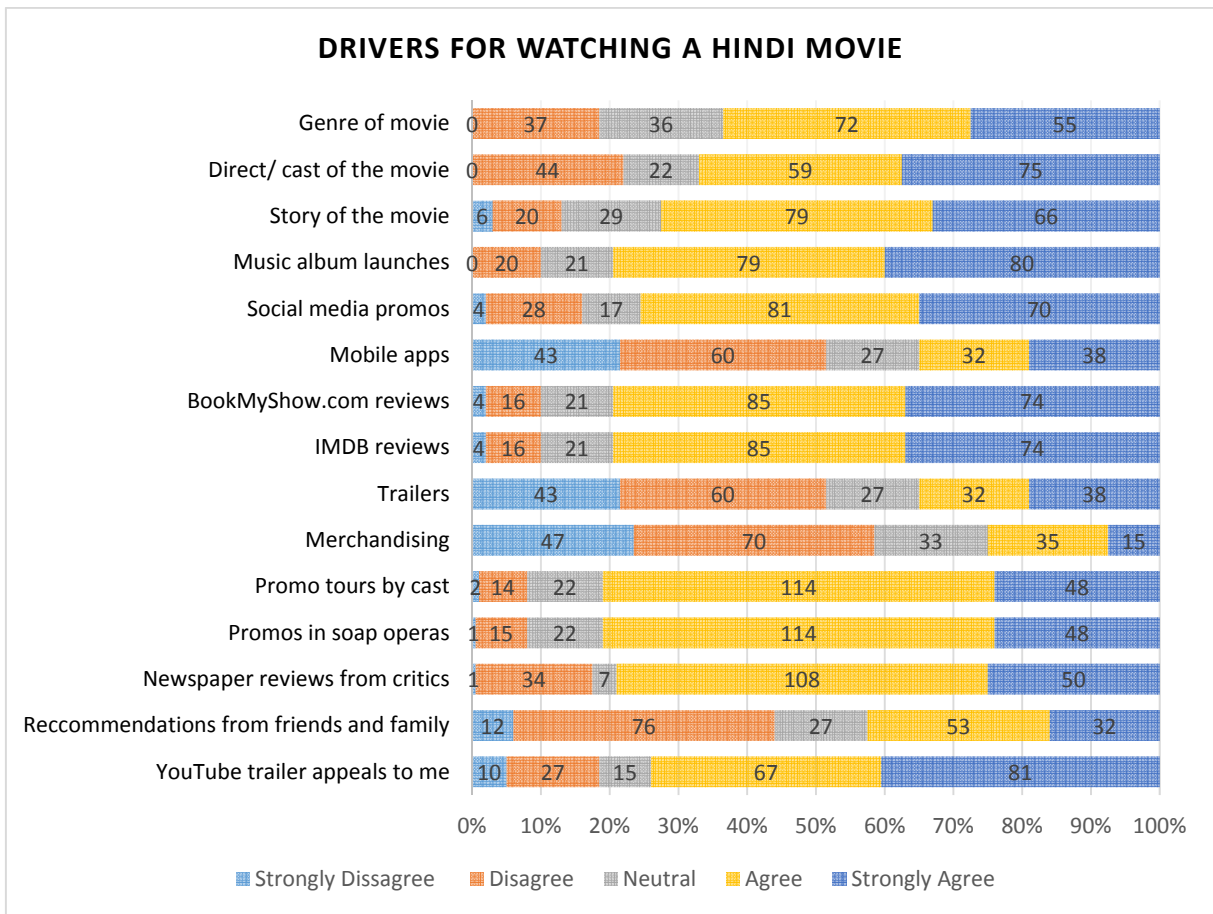


Figure 4. Normalized stack diagram of drivers for watching Hindi films

Normalized stack graph indicates the importance of the driving items like YouTube trailers, Reviews from IMDB, newspapers and BookMyShow.com, Music launch of the movie and Cast of the movie with high scores towards ‘Strongly agree’ and ‘Agree’. In addition to that mobile app and product merchandising are least effective driving items for watching a Hindi movie.

*Factor Analysis: Impact of various promotional tools on consumers*

12 item scale has been subjected to KMO Measure and Bartlett’s Test. The KMO measure of sampling adequacy is 0.597, which is greater than 0.5, which is the recommended value for acceptance of results of factor analysis, by Kaiser (1974) and Bartlett’s test of sphericity was significant ( $\chi^2 = 469.085, p < .05$ ). However, low p-value of the Bartlett’s test of sphericity confirms the usefulness of the factor analysis of the 12 items in the scale.

Table 4. KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.597
Bartlett's Test of Sphericity	Approx. Chi-Square	124.363
	df	45
	Sig.	.000

Principal components analysis was used because the primary purpose was to identify and compute composite scores for the factors underlying the scale of 12 items. Varimax rotation was used to measure the individual factor loadings and the results suggest that the Eigen value, for the

extracted 3 factors, was greater than recommended level of 1. This reveals that from the 12 items included in factor analysis, 6 dimensions were extracted and emerged with a cumulative variance of 81.121 per cent.

Table 5. Rotated Component Matrix

	Component					
	1	2	3	4	5n	6
YouTube trailer appeals to me	-.012	-.457	-.057	.600	-.136	.233
Recommendations from friends and family	-.073	-.011	-.118	.229	-.138	.905
Newspaper reviews by critics	.313	-.108	-.026	.633	.433	-.086
TV commercials and promotions in TV soaps	-.086	.338	.059	-.379	.698	.048
Promotional tours by actors	.368	.843	.267	.181	-.161	.007
Merchandising	.368	.843	.267	.181	-.161	.007
Trailers within another movie in multiplex	-.181	-.059	.620	.308	.436	.116
IMDB reviews	.411	-.525	.582	-.162	-.096	.063
Bookmyshow reviews	.867	-.141	-.338	-.060	.155	.113
Mobile games and apps	.867	-.141	-.338	-.060	.155	.113
Facebook/Twitter promotions	.439	-.406	.621	-.217	-.126	.081
Music album launch	.564	.111	-.011	-.032	-.113	-.262

Method: Extraction Principal Component Analysis.

Data reduction technique of Factor analysis has been applied to the 12 items which drive a customer to watch a movie. After the data reduction following 6 factors has been deduced, which would drive a viewer to see Bollywood movie.

*Factor 1. First-hand drive*

This factor has been formed by reducing the items like BookMyShows.com review, Mobile games app and music launch which provide a first-hand input to the prospective viewer about the Bollywood movie.

*Factor 2. Promotion drive*

This factor has been formed by reducing the items like Promotional tours by the stars and Merchandising, which would make the prospective viewer feel the magic of upcoming movie by their time spent with stars and merchandise.

*Factor 3. Relevance promotion drive*

This factor consists of the items like IMDB reviews, Social media promos and trailers in other movies which are targeted to the audience by understanding the intrinsic demographic characters of the target group.

*Factor 4. Want drive*

This drive consists of the items like newspaper reviews and YouTube trailers where the prospective viewer go and engage with media by his own to have a glance at the theme of the upcoming Bollywood movie.

*Factor 5. TV drive*

One of the most important drive where the customers is probed by the movie marketers through television as media channel.

*Factor 6. WoM drive*

Word of mouth drive is one of the powerful drive. This kind of promotion of movie consists an element of trust as the source is family or friend.

*Relationship between age group and preference of place for watching a movie:*

Following data analysis showcases the preference of the respondents for watching Bollywood movies. Data sample of 177 respondents was considered for analyzing preference of the respondent. It is evident from the chart below that majority of the respondents would enjoy watching a Bollywood movie at Cineplex, followed by Television and CD/DVD. Internet possess the smallest share among others.

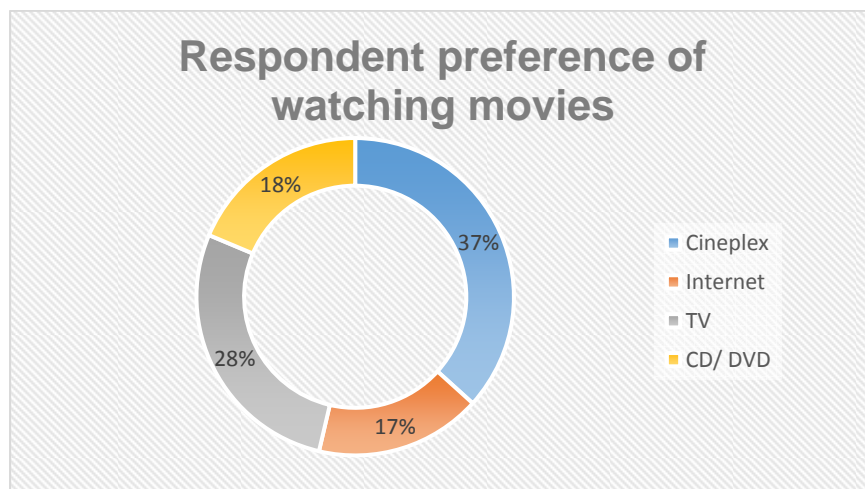


Figure 5. Percentage of respondent preference for watching movies

To understand the various marketing possibilities, it becomes important for a movie marketer to know whether there is a significant relationship between the age group of the viewer and place where they prefer to watch movie. A chi-square test has been applied to infer about the relationship

and hence following hypothesis has been framed.

**H0:** There is no relationship between age group and preference of place for watching a movie

**H1:** There is a relationship between income group and barrier of adoption – lack of confirmation receipt

Table 6. Cross-tabulation: Age \* Where do you prefer to watch a Bollywood movie

		Where do you prefer to watch a Bollywood movie?				Total
		Multiplex	Internet	TV	DVD/CD	
Age	0-15	8	1	12	0	21
	15-25	38	16	11	19	84
	25-40	10	8	7	9	34
	Above 40	8	6	18	6	38
Total		64	31	48	34	177

Table 7. Chi Square test to check if age and place of watching movie are related

Chi-Square Tests			
	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	32.652 <sup>a</sup>	9	.000
Likelihood Ratio	36.362	9	.000
Linear-by-Linear Association	3.880	1	.049
N of Valid Cases	177		

a. 2 cells (12.5%) have expected count less than 5. The minimum expected count is 3.68.

On the basis of chi- square test, since the significance value is .000 which is less than .05, hence the null hypothesis is rejected. As a result, there is a relationship between age group and preference of place for watching a movie.

*Deciding Factor:* Respondent’s affinity towards various rating and review factors has been subjected to the ordinal scaling mechanism of ranking and the scores have been cumulated and converted into bar graph for understanding the importance of each deciding factor for considering a movie successful or not.

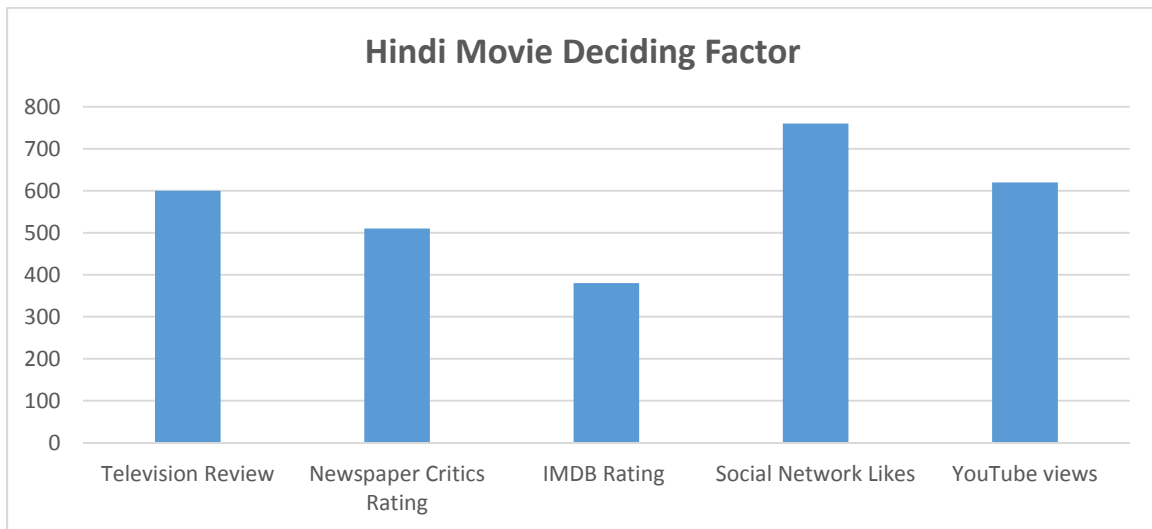


Figure 6. Bar graph for deciding factor for Hindi movies

As the bar graph represent the cumulative ranking scores, it can be observed that IMDB rating is considered to be the most important deciding factor for considering a movie a successful flick. Later newspaper critics rating and television review has been given the importance. But social media metrics are considered to be least important for analyzing the Hindi movie's success.

## 6. Conclusions and Recommendations

This study has unfolded many inferences which can be highly effective to a marketer while promoting a Bollywood movie in India. Study's data analysis output can be used to advocate that social media has been playing a major role in delivering the information about the movie to the prospective movie viewers. Impact of the digital media like social networking sites is very high on people belonging to the age group of 15 – 25 years. However social media metrics likes Facebook likes and YouTube views do not impact the mind of the prospective viewer about movie being a success or not. But interestingly, IMDB is considered to be reliable source of information about understanding the success of the movie.

Even today conventional marketing tools did not lose their charm in impacting the prospective viewers both pre and post release. Impact of the conventional media like banners, newspaper ads and television ads in notifying the prospective viewers of 25 – 40 year age group is significantly high. Unlike social media metrics, newspaper critics review highly impact the prospective viewer decision towards movie's success.

Through this study it can be understood that the first source of information about the movie for different age groups are different, hence the movie marketing experts are recommended to choose the promotion material as per the genre of the movie which is targeted to specific age group of people. In addition to that it has been found that age group of the prospective viewer play an important role in understanding the place where the viewer would watch a Bollywood movie. Hence through this inference it can be recommended to the marketers that promotional mix for the different age groups are different especially in the domain of movie marketing.

Through this study, marketers of Bollywood movie are recommended about the six potential drives, which would encourage the prospective viewer to watch the movie. This inference would suggest the marketers to understand the source of word of mouth for the movie and also showcase that social media likes and shares do not stand as important as other factors while judging a Bollywood movie.

## 7. Future Scope

Present study can be extended further by intrinsically studying the consumer behavior with respect to digital media and its categorization. To consolidate the understanding of relation between prospective viewer and movie, analysis can be extended by categorizing the movies as per their genre. Increase of sample size would provide accurate results and analysis can be performed based on the gender to understand the alignment of specific gender towards movies. Evolution of the technology and introduction of computers to wearable have opened new avenues for marketing, which can change the impact of movie marketing in prospective viewers and this provides excellent opportunities to researchers as well as marketers to understand the world of 'internet of things'. Constant progression in the digital world may decrease the impact created by today's conventional marketing media and increase the impact of digital media due to the possibility of optimization.

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