
The romance between Bollywood and Digital Media

A study on the implementation of digital promotional activities in
Bollywood

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ABSTRACT

The Indian cinema, often referred to as Bollywood, is when it comes to production scale the largest movie industry in the world. The media and creative industries have been facing a new challenge in the past decade such as, but not limited to, the implementation of new digital media technologies in their digital promotional strategies. This research looks into the promotional activities in contemporary Bollywood that are visible to the consumer. The research question: ***"How does Bollywood use social media for promotional activities to reach the domestic and global market and possibly strengthen their current promotional strategies?"*** will be answered through two in-depth case studies on Bollywood blockbuster movie '*Happy New Year*' and a movie that did exceptionally well '*Queen*'. This research firstly touches upon the changes and the development the industry went through, followed by creating an understanding of the industry's contemporary position. The first step of the analysis is based on creating an in-depth understanding of the cases and the corresponding data from among others Facebook and Twitter. The following step of the analysis is solely focussed on the adjoining film music industry, in which the attention is paid to the promotion of the film music and also the promotion through the official social media channels of the cases. The third area of focus being unravelled is the (global) audience of the film industry. The audience has been divided in multiple segments, in order to identify possible appealable elements in the movies' online promotional activities. The final factor also investigated is the role and influence of the celebrity when it comes to promotional efforts of a movie. Throughout this final section the role and influence of the celebrities on the audience and society plays an important role, as well as the role of the celebrity in promotional efforts of the movie. This research thus not solely focuses on the digital and traditional promotional activities, but also the role of the adjoining film music industry, the role of the celebrity and identification of the global audience.

KEYWORDS: Bollywood, Social Media Marketing, Movie Marketing, Celebrity, Fandom

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1. Introduction

It cannot be denied that technological developments in the past few decades have had a tremendous influence on the way the several industries, such as marketing and public relations operate (Mills, 2012). Recent technological developments led to the availability and possibilities of mobile technologies, such as smartphones and apps. This development enabled the easy mobile access to the Internet and also social media platforms. These developments introduced a phenomenal increase of possibilities in online promotional activities, for instance on social media. The incorporation of such developments in society has caused many challenges for the implementation of digital media and promotional activities in several industries. Much research is becoming available on the incorporation of digital media for organizational strategies in Hollywood. Research on Bollywood seems to be forgotten, although the production size and influence cannot be underestimated (Ahmed, 2010).

The goal of this particular research is to explore the potential of implementing new technologies for promotional activities in Bollywood. Furthermore, this research will contribute to the scarce amount of literature available on the implementation of digital media and the promotional activities in Bollywood. The main research question throughout the research will be: *“How does Bollywood use social media for promotional activities to reach the domestic and global market and possibly strengthen their current promotional strategies?”*.

The relevance of this research can be found in both the lack of sufficient research done on the matter. As mentioned before, the film industry is influenced by the technological developments. Digital platforms and social media have changed the way audiences receive messages. Research on Hollywood has shown that these new platforms do have an influence on a film's success, when incorporated in promotional strategies (Cheng, 2014). However, there seems to be a gap in research, since many studies have been dedicated to the implementation of digital media in Hollywood, but not for Bollywood.

Aside from the scarce research on Bollywood and the implementation of technologies. Another reason for the focus of this research lies with the size of the Indian media industry. With India being a booming economy, and it being labelled as one of the world's emerging markets by part of the so-called BRICS

countries, the Indian entertainment industry cannot be neglected with it already being the global leader in movie production (Mostafa & Mahmood, 2015). This film industry is part of India's entertainment industry, located in Mumbai (previously known as Bombay)(Ganti, 2004). With India being one of the world's emerging markets, it is not that farfetched to presume that the Indian film industry will also enjoy some growth.

A third reason for this research is the interest for the economic sector. Research by among others Tejaswini Ganti (2004) and Aswin Punathambekar (2013) dedicated to the industry among others touch upon promotional activities, the history and development of the industry, the audiences and globalization of the industry. With India being one of the world's emerging markets and the country having one of the world's biggest film industries, research in this field is not only relevant on an academic level, but also on an organizational level. Interesting fields of research could be the implementation of newer mobile technologies in Bollywood, such as mobile Internet and apps, in promotional strategies. Which has already been done for Hollywood, but there shows to be a gap in the research, when it comes to implementing this in Bollywood.

In order to answer the research question "*How does Bollywood use social media for promotional activities to reach the domestic and global market and possibly strengthen their current promotional strategies?*", there are several phenomena that have to be explained to create a deeper understanding of the industry and the culture surrounding it. Among these phenomena are its audiences, new technologies and promotional activities and the celebrities involved in the industry.

This research paper will first shed light on the development of Bollywood. The development will range from the establishment of the industry to contemporary Bollywood. The theoretical framework will be used doing so. In this section there will also be a focus on the development of the promotional activities in the industry and essential adjoining industries. The most important adjoining industry, playing an essential role throughout the research, will be the film music industry. With the film music being 80% of all music sales in South-Asia, it is important to also create understanding on the role, influence and

position of this adjoining industry on the movie industry and its promotional activities (Ganti, 2004). This will be done by answering the sub-question "*How are the Indian Film Music and Bollywood industries linked when it comes to promotional activities?*".

Secondly, the aim will be to answer the second sub question: "*Who are the contemporary audiences of Bollywood and how are they reached?*" Since it is not only the Indian diaspora watching the movies, but also several other niche markets spread around the globe. Besides this segment, the younger generations have also been argued to require a different approach when it comes to promotional activities (Smith, 2011).

Another important element as described in research done by Baker (2013), is that in Indian society Bollywood stars are often seen as people with a 'God-Like' status and have a high influence on society. This brings us to the last sub question: "*How do Bollywood celebrities use their personal social media platforms to promote their movies?*" This third section focuses on the role, influence and position of Bollywood stars in the industry, society and their involvement in the promotional activities of their movies (Baker, 2013; Ganti, 2004).

After providing the theoretical framework this research paper will continue by a chapter on the methodology. By answering these questions through two in-depth case studies. Which will be a Bollywood blockbuster movie that did well in the Box Office, and a Bollywood movie produced by a smaller production company that did exceptionally well in the Box Office. After the method section the general promotional activities throughout the campaigns will be discussed, followed by an in-depth analysis of the social media data to answer the research question and sub questions of the research. In the end the goal of this research is to answer the sub questions and the main research question, through the findings and the conclusion, and eventually see how the promotional strategies in Bollywood can be strengthened.

2. Theory & Previous Research

In order to provide an in-depth understanding of Bollywood and its promotional efforts, it is important to create a certain understanding of promotional activities in the global movie industry. The first thus being discussed is Hollywood, since this industry can be identified as the figurehead of the global movie industry. The section will be dedicated to identify how the promotional activities have developed in Hollywood throughout the years and how Hollywood has been able to adapt their promotional activities to digital media.

2.1 Hollywood & (Digital) Promotional Activities

When it comes to the overall international film and video industry, it can be argued that this has been dominated by Hollywood since the 1920s. It is a handful of companies that defined Hollywood throughout the years and dominated, and are still dominating, the US and world markets. Gomery (2015) points out that there a few large nation-states in which local productions are a true rival of movies produced in Hollywood, one of the countries mentioned includes India. Nonetheless, based on Gomery (2015) it is not farfetched to presume that Hollywood is the most popular player in the global film industry.

When it comes to the promotional activities in Hollywood, there have been some shifts and changes throughout the years. Lubbers & Adams (2001) made the statement that marketing a Hollywood movie has some differences, when comparing to the marketing of other products. Firstly they consider a movie as a luxury item and not a basic need, second they identified movie attendance as being an impulse decision and finally they stated that there are no brand leaders in the movie industry. Nonetheless, when it comes to the actual offline promotional tactics, they point out that the focus is on two areas, specific information on the movie and information on the stars of the movie.

Before the widespread availability of social media Lubbers et al. (2001) devoted research to offline promotional activities for movies via traditional media. The first being pointed out are 'print tactics', such as press releases, feature stories and media kits. Followed by some audio/visual tactics, such as satellite media tours, media interviews, press party/event and video news

releases. Also pointed out are more specialized movie promotion techniques, including movie premiere events, awards shows & festivals, involvement of critics, previews/trailers and merchandising.

Hollywood also faced a challenge with implementing new digital platforms and possibilities, since it became a necessity to implement innovative ways to drive the box office sales (Marich, 2013). Mohr (2007) pointed out that traditional 'Word-of-Mouth' played an essential role in the previous and traditional models. The word of mouth was created with 'Buzz Marketing', in which the marketer provides the audience and media with a jaw-dropping and a movie related message, so interesting and exciting it spreads like wildfire. Based on this traditional marketers needed to find ways to implement the so-called 'Buzz Marketing' on other, digital platforms, such as social media. Mohr (2007) provided three possibilities of implementation, the involvement of influentials to encourage word-of-mouth, creating 'viral content' and 'buzz marketing', thus creating jaw-dropping content for the audience and the media. According to Mohr (2007) 'Buzz marketing' cuts costs, reduces risk, increases visibility, starts conversations and adds credibility, due to audience involvement.

Mohr (2007) pointed out eight possible applications of Buzz Marketing in the movie industry, involving the actual implementation in the movie industry. First is determining the potential reasons for success, followed by examining whether forces in the macro environment support a buzz marketing strategy. Third is finding the 'buzz' hook and determining how the buzz should start. The following step is examining the role of viral marketing in spreading the buzz and determining paths for buzz to spread among the audience. The final steps are examining calls of action that can engage potential customers to interact with your brand and examining possibilities for creating excitement, thus something for audiences to talk about.

The strategy by Mohr (2007) showed resemblances with the 'Blockbuster' strategy as explained by Elberse (2013) throughout her book. The strategy she introduced was based on the creation of 'blockbusters', entailing the production of expensive media content, with high revenue rates, leading to possibly financing the production of smaller media content. In the movie industry a blockbuster can most likely be recognized as a high budget movie with possibly

multiple celebrities, a high implementation of buzz marketing and high-visibility in the media.

In sum the section above illustrates the position of Hollywood on the global market. Also, that the movie marketers in Hollywood had to adapt to the shift to digital platforms to reach the audience. The changes and strategies show how they have been able to successfully adapt to these changes. The following section will focus on the development of Bollywood, starting with the early stages and establishment of the industry, and ending with the contemporary situation in the industry and its promotional activities.

2.2. Defining Bollywood

Bollywood is the term being used to refer to the Indian entertainment industry centred in Mumbai, and the term was introduced in the late 1970's by the English language press. A common error made when referring to the industry is it producing the largest amount of movies in the world. However, the film industry centred in Mumbai only produces around 100-200 feature films annually. It is the overall Indian film industry that is the biggest in the world with an annual production of between 800-1000 feature films. These other industries are spread all across the country and produce movies in approximately 20 different languages, all spoken across the country (Ganti, 2004). Thus, the overall Indian film industry is the biggest in the world. Nonetheless, it is the Hindi films, produced in Mumbai, that make up roughly 20 % of the total production of the country and it is these Hindi films that circulate nationally and internationally, dominating the discourse of Indian cinema. The focus of this research will thus be on this segment of the Indian film industry, being referred to as Bollywood throughout the research. The following paragraph will have a focus on the development of Bollywood as an industry and the development of its promotional activities throughout the years (Ganti, 2004).

2.3. Development of Bollywood and its promotional strategies

2.3.1. Pre-independence

The development of Indian Cinema as it is known nowadays, started in 1896 in Bombay. Due to its position as the main centre of commerce and manufacturing in British India, Bombay became the thriving heart of Indian cinema. After the first introduction of the silent motion film, in 1896, it was in 1913 that the first proper feature-length movie was produced. The first movies being produced were mostly mythological, portraying the popular stories of Hindi gods and goddesses, however it did not take long for the industry to discover romantic films. With the production of the first romantic films, the first Bollywood superstar came along. The first known superstar in Bollywood was actress Ruby Myers of Jewish ancestry, whose artist name was 'Sulochana'. In the 1920's it were social-realist and adventure-romance films that were popular among the Indian audience. There is not much known about promotional activities in this

era. However, it is mentioned that in this era limited advertisements in newspapers and on hand painted 'billboards' were made to promote films (Ganti, 2004; Bhaumik, 2004).

With the arrival of sound in Indian cinema, a new era started in the Indian film industry, movie and promotional wise. The first Hindi film with sound, called *Alam Ara* meaning 'Beauty of the World', was released in Indian cinemas in 1931. With the movie *Alam Ara*, the foundation was laid for Bollywood as it is known nowadays, with songs and dancing as an important element of the movies. With sound making its debut in the Indian film industry, other challenges arose, with language being the biggest. Throughout the Indian subcontinent many languages were spoken, but with Hindi being the most spoken language throughout the country, the film producers decided to produce films in Hindi. This choice can be perceived as peculiar, since in Bombay Gujarati and Marathi were the most commonly spoken languages. Nonetheless, the choice for Hindi led to the Bombay film industry obtaining a more 'national' character. Another consequence of the introduction of sound in cinema was the need of actors and actresses who were able to speak the language and knew how to sing. This led to the end of an era in which Anglo-Indian actresses dominated the film industry. (Ganti, 2004; Bhaumik, 2004).

Besides the introduction of sound in movies and the challenges the industry faced, a new music genre was born in the Indian music industry, namely local film music. By being able to record the music beforehand, actors were able to lip-sync the songs in the movies. Right after this introduction, the Indian film music industry grew in popularity. This popularity is reflected in the film music industry being argued to be one of the largest music industries in South-Asia. With this degree of popularity, it has even been argued that the film music has also become an essential part of the marketing strategies in contemporary Indian cinema (Manuel, 1988; Ganti, 2004; Ciochetto, 2013).

The following era of great importance was during WWII, the pre-independence era. Since India was a British colony at the time, they were unwillingly dragged into this war. During this period of time there were several new regulations in the film industry, a monopoly over the raw film stock came into existence and censorship of productions possibly supporting the Indian

independence movement. Due to general shortages caused by the war, raw film was only granted to recognized producers supporting the war efforts, leading to an abundance of war movies. The shortages in basic goods and commodities during war time had led to a thriving black market, and by the end of the war time, war profiteers laundered their money by investing in film. The time during these 'investments' caused a rise of the independent producers, which is still a characteristic of contemporary Bollywood. The shortage in this era and the lack of information on the Indian film music industry seems to be a logic consequence. Namely due to the downhill slide the industry was forced on during WWII, leading to a scarcity of Indian films (Ganti, 2004; Manuel, 1988).

2.3.2 Post-independence

After the declaration of independence, the industry, again, went through tremendous changes. The country, known as British-India, was split in India, East and West Pakistan. Due to the migration, caused by the independence, many people from these regions moved to the cities Delhi and Bombay. The effect of this migration is still prominent in contemporary Bollywood. After the independence of India the movie industry also went through major changes, due to political and economical reasons, which had a huge impact on the industry and its growth (Ganti, 2004).

The 1950's referred to as the Nehruvian Era, is an era from which many directors and stars are still remembered. In this era, the industry went through tremendous changes in which film associations and film festivals were born, which gained a lot of popularity across the country due to increased reach of the film medium throughout the country. During this period of time a lot of films, now referred to as 'Bollywood Classics' were produced. The songs were mostly pop versions of Indian classical and folk music, mixed with Broadway music styles. In this era the content of the movies was mostly about 'feudal family romance', this due to the changes the country went through, being trapped between traditional social relations and modernity. (Ganti, 2004; Bhaumik, 2004).

The 1960s marked the turn towards multi-generic entertainment extravaganzas and the return of the adventure-romance movies to the centre of

Bombay cinema. The most memorable movie produced in this era was *Sholay*, which marked the arrival of Bollywood superstar Amitabh Bachchan. In this era music directors also introduced jazz and rock rhythms in the film songs. The movies from the 1970s are marked as the multi-generic entertainment extravaganza, popularly referred to as the *masala* films. This format has become the basic format of contemporary Bombay cinema. Throughout the 1970s and 80s it were the movies with heroic, lost-and-found and romance themes that were popular. This era was marked with the development of Bollywood heroes such as Amitabh Bachchan (Ganti, 2004; Bhaumik, 2004).

During the post-independence times promotional activities showed to be quite similar as in the early stages of Indian cinema. Hand-painted billboards and walls stayed an essential part. These billboards and walls were all very colourful and displayed the so-called superstars of the movies. This type of promotional activity has also been argued to display the multi-layered plot complexity, rather than scenes from the story. Furthermore, during this era the superstars can be argued to have become a point of recognition for the audience. The film music likewise showed to still be an essential part in the movies' promotional activities. With radio being an important medium to reach the audiences with film music. The implementation of radio enabled the reach of a broad audience, and even those living in rural areas of India were exposed to the popular film music and informed about the most recent movies at the time (Ganti, 2004; Bhaumik, 2004; Ciochetto, 2013).

2.3.3 The 90's towards contemporary promotional activities

The 1990's brought a new wave of directors, introducing movies with a tougher political edge, inspired by the 1970s. This era was marked with the liberation of the Indian economy. This liberation caused the wide availability of satellite television starting in 1992, which marked the collaboration between cinema and TV, making Bollywood more accessible throughout the country. The liberation of the Indian economy also led to a growing internationalization of the production and distribution of Bollywood movies, which in its turn led to a growth of audience and increased popularity of Indian cinema around the world. (Bhaumik, 2004; Ganti, 2004).

This increase of popularity also caused more investments in promotional activities, and activities becoming more similar to the previously mentioned activities in Hollywood. What used to be an uncomplicated affair, overseen by a publicist who got directions from the directors and producers of a movie, became essential in the promotional efforts for the Bollywood movies. The film marketing industry can thus be identified as a development of the past few decades. Also, the availability of new platforms in the nineties involved the implementation of new promotional strategies, targeted at among others a televisual audience. The involvement of TV in promotional strategies led to collaborations with the television stations to have for instance stars appear on TV-shows and in TV-commercials (Ciochetto, 2013; Punathambekar, 2013).

Nonetheless, with the implementation and increased access to TV, radio still maintained a dominant position in promotional activities. The importance is reflected in the reach of radio being higher than any other medium on the Indian sub-continent. Ganti (2004) has mentioned that 80% of music sales in India exists out of film music. When it comes to the film music, it is even argued that the influence of the music is that big, that having songs that are musical hits, makes people want to see the movie. Thus leading to film music often being sent to radio stations before the movie is even released (Ciochetto, 2013; Ganti, 2004; Punathambekar, 2013).

A more recent development is the implementation of digital platforms in promotional strategies, just as Hollywood this showed to be a challenge for Bollywood. Ciochetto (2013) argues that online advertisers are not yet associated with Bollywood, which reflects in major multinationals not using Bollywood films as a foundation for their online campaigns. In her article she argues that the promotional activities online are limited to websites and a few features on online media platforms, and that all other content is created by loyal groups of fans who share information and content on their idol, including promoting their latest films. Ciochetto (2013) then argues that the increased access to mobile Internet only increased this activity. This is not in-line with other researchers Ahmed (2010), who found that consumers are more influenced by online media and platforms when wanting to see a movie and even argues that the industry relies too much on traditional media strategies, rather

than exploring and investing in digital media. He furthermore points out that India will rank in the top user bases when it comes to Internet and mobile phone markets. He argues that moviegoers in general are spending more time on the Internet and their mobile phones, making it a strong pursuable medium. Thus, in line with Hollywood and with this growth of new technologies and their influence, it is relevant to research such possibilities for Bollywood on the Indian and global market. With the growing access to mobile and digital technology, this seems to be a medium to which more research can be dedicated, besides looking into traditional media. In the following paragraph, the emphasis will be on the development and establishment of the film music industry and its promotional activities. As done above, the emphasis includes the contemporary situation of the industry and the possible implementation of digital media.

2.4. Bollywood film music industry and promotional activities

2.4.1. Development of the Indian film music industry and its promotional activities

As mentioned in the section regarding the development of the Indian film industry, the Indian film music industry was established in the 1930's. Even though the Hindi film songs were popular among the audience, they were not available on gramophone records or played on the radio in the early stages of the industry. Since the arrival of magnetic tape in the 1950's, it became possible to transfer songs, recorded on a film track, to gramophone records for release purposes. In this period, the film music industry was not yet an established industry and songs did not have a commercial life separate from the parent film. The film audience learning and reproducing the songs in new contexts, after seeing the movie in the cinema, mostly caused the popularity of the film songs. Nonetheless, the music in the movies was still a significant contributor to the commercial success of films (Morcom, 2008).

In the early stages the gramophone record market was considered very limited, until its peak was reached in the 1960's and 70's. Before reaching the peak, there was only one organisation dominating the Indian market for Film Music, namely 'HMV'. Since the industry was not yet established as it is nowadays, the promotion of the film music was primarily dependent on the success of the film. As touched upon before, these films were promoted through

posters, trailers at the cinema, lobby cards, advertisements in magazines and increasingly throughout the years via a prior release of the film music. Even though the film music was not officially advertised, they were popularized via the media. Even when Hindi film music was banished from the airwaves, people would tune into 'Radio Ceylon', a Sri Lankan radio station. For the popular show 'Binaca Geetmala', the audience was provided with the opportunity to request songs at fourteen shops all over India, this show became so popular that film producers and directors would send in fake requests to get their film songs played and popularized. According to Morcom (2008) these activities showed the importance of Hindi film songs in society, they were still insignificant compared to the film, but during this era the perspective started to change and producers realized they could make money of the film songs. This era is thus often referred to as the 'Golden Age of Hindi Film Songs' (Morcom, 2008).

The following era in the Hindi film music industry is closely related to changes in the medium to listen to music, since the cassette was introduced. The introduction of the cassettes on the Indian market, led to the realization of the commercial potential for Hindi film music. The cassette was a main player in the revolution of the music industry, small producers became competition by firstly pirating legitimate recordings and later actually buying the audio rights. Nonetheless, HMV, which became 'Saregama', still owned 70% of the market and rights, hence small producers could only make a small fortune with their work (Morcom, 2008).

Thus, in the early stages one could not really speak of an established Hindi Film Music Industry, it was mostly seen as part of the film. It was at a later stage that the big player realised how profitable the film music could be. Technological developments can be held accountable for the wide scale availability of Hindi film music and introduction of new players in the market. On the other hand, the technological developments, such as the introduction of the cassette, can also be held responsible for introducing so-called 'piracy' in the film music industry. Which since then has been a threat for the industry, thus also for the contemporary film music industry. The following section will look more into the foundation and development of the contemporary Hindi film music industry and its promotional activities (Morcom, 2008).

2.4.2. Contemporary situation and Promotional Activities in the Indian film music industry

As mentioned before, music has become an essential determining factor in the success of the movie. Moreover, the film music industry, accounts for 80% of the sales in the South-Asian music industry. Throughout the years the film music industry has been to similar developments as the film industry, with barely any promotional efforts before the arrival of new technological possibilities in the 1990's. The 1990's and the changes in the Indian economy provided many new possibilities for the Indian Film music industry. First it was the introduction of commercial TV in India, providing the opportunity to release teasers around one month prior to the release of the soundtrack and four months before the release of the actual film, creating a buzz among the audience. Which is in line with the previous mentioned Buzz-marketing strategy in Hollywood. The implementation of TV led to marketing activities involving multiple media outlets and thus increasing conglomeration between the film, music and television industries.

Hence, the film music industry and the film industry rely on each other for promotion, since the music is promoted through film promotions and the film is promoted with film music, making the film music a determining factor in the success of a movie. Nonetheless, besides TV, radio still remained a strong player in the Indian film music market (Morcom, 2008).

The involvement of mobile technologies and the Internet in promotional strategies is also reflected in the film music industry. Mobile phones and mobile network operators collaborated with many film music companies to provide personalisation opportunities for consumers, such as ringtones, which showed to be effective, and were soon implemented in promotional strategies for movies. With a surge of mobile phone sales in India, the country became one of the world's largest markets for mobile music, mostly fuelled by film music (Manuels, 2014; Stephanie, Sharma & Ramsubhu, 2012).

Manuels (2014) also discussed newer forms of access to Indian film music via the Internet. An important factor he also referred to is the piracy of Indian film music, where many websites offer the music for streaming or download, but not all of them do this 'legally'. Nonetheless, many of them are licensed or operated by the companies responsible for the production and distribution of

the film music. Platforms such as YouTube and Vimeo seem to be a rather popular medium for the consumption of the music and the distribution is in most cases coordinated by the film music companies. A more recent development is the involvement of music streaming service, à la Spotify, such as Saavn and Hungama. These services are licensed by the distributors and also provide access via iOS and Android devices. Even though mobile consumption is still one of the highest nowadays, due to a lower mobile broadband penetration and heavy domination of low cost mobile devices, streaming music is not preferred. Again leading to offline possibilities, in which for many the least expensive option is 'pirating' the film music. Nonetheless, it should not be forgotten radio and TV are still important factors in the distribution of film music (Aidi, Markendahl, Tollmar, Selvakumar, Huang & Biannerud, 2013; Manuels, 2014).

Film music is thus still an important factor in the promotional strategy of a movie. Monteiro (2014) even points out that the songs and corresponding videos are often released, before the release of the movie. And that these music video stay in circulation, even when interest in the movie has decreased, and that these videos also play an important role in the perception of global audiences and are even shaping the diaspora imaginary. The following paragraph will elaborate more on the multiple audiences of Bollywood.

2.5. Bollywood and its audiences in the digital age

2.5.1. Defining the concept of 'Audience'

Before getting into the audience of Bollywood, it is important to understand the concept of 'audience'. In 1998, Livingstone (1998) argued there were several conceptions of audiences. These were (1) the audience as market, (2) active/creative audience, (3) audience as public, (4) audience as potentially resistant and (5) audience as duped mass. Nonetheless, she argued in a later research that mass society and mass media transformed throughout the years, demanding a more complex analysis of people's engagement with media. She argues that in contemporary society the term "audience" is a poor description of people's engagement with today's media and communication (Livingstone, 2008).

The new term identified by Livingstone (2008) to use when referring to audiences is “user”. This term has been getting a commonplace in ordinary discourse, which she finds particular. The term “user” implies individualism, instead of a more collective status. The studies on audiences are also evolving towards more critical studies with a focus on participation. Critical studies on audiences are nowadays more focused on (1) participation, (2) globalisation, (3) domestication and a renewed interest in (4) youth culture. On these four identified segments, will thus be the focus when it comes to the audiences of Bollywood.

2.5.2. Bollywood and audiences

As previously mentioned, Bollywood is not only consumed by the local Indian consumer and the movies are distributed on a global scale. Access to content from Bollywood is not limited to gaining the opportunity to watch the movies. In contemporary society there are many platforms providing access to Bollywood, the most important in this research is social media. Social media creates the opportunity to interact with the global audience, which is also possible due to English being the lingua franca in the industry. Several have already tried to make steps into the usage of social media as a part of promotional activities, but there is most likely still improvement possible (Bhatia, 2011; Baker, 2013).

Throughout this research the focus will be on the four identified types of audiences/users by Livingstone (2008). The first segment as identified by Livingstone (2008), active participation, which is defined as user who actively participate in a community by for instance creating and sharing content. **When applying this to Bollywood**, active participants can also be defined as fans, who create and share content relating to a movie, celebrity or industry in general, with their personal networks or communities they are active in. Ciochetto (2013) also highlighted the importance of fans when it comes to the marketing of films and film music. She mentioned several activities **in which fans get involved**, such as setting up blogs and websites dedicated to stars or movies on which they provide among others information, links to external content, such as websites, articles and interviews, and self-generated content (Ciochetto, 2013; Punathambekar, 2008; Livingstone, Bober & Helsper, 2005).

The second segment, globalisation, can be interpreted as the global audience of Indian cinema. The most obvious are the Indian diaspora existing and spread all over the world. The Indian diaspora exists for the most part out of Indians whom throughout the years have settled around the globe and kept Indian cinema as a link to 'their Indian culture'. Many of this group left India to possibly find their luck and better futures elsewhere in the world. However, there is also a high-educated group, whom left India for their jobs. Banaji (2013) mentions that the Indian diaspora is often portrayed in Bollywood movies and several movies revolve around the lives of the Indian diaspora around the globe. However, she also points out that not everyone belonging to the Indian diaspora can identify themselves with the movies, especially the younger generations (Banaji, 2013; Bhatia, 2011).

The other side of the global audience are several niche markets in among others Asia, Africa, Europe and the Americas. According to Banaji (2013) this is due to the implementation of 'western' moral values in the movies, such as money and sexual gratification. She also mentions that the appeal originates in similarities between some cultures and the Indian culture, which makes Bollywood interesting for other Non-South Asian audiences. However, in contrary to the Indian diaspora, this audience seems to have barely any representation of themselves in the movies. Nonetheless, Bollywood movies and their songs have been shot all around the globe, from New York to Melbourne, also indicating some sort of globalization of the industry (Bhatia, 2011; Banaji, 2013)

The third segment, domestication, can be interpreted as the domestic market for Indian cinema. The domestic market can be argued to include the complete population of the Indian sub-continent. This is reflected in the involvement and implementation of Bollywood stars in campaigns all across the country. Not to forget, that most Bollywood movies are released throughout the whole country. Nevertheless, there are still regions in which regional movies are more popular. However, important to mention is research by among others Rao (2007), indicating that non-elite Indian audiences feel more distanced with characters portrayed in the movies, since these have become more 'western' and 'global' throughout the years (Punathambekar, 2013).

The fourth and final segment as identified by Livingstone (2008) is youth culture, which can be interpreted as the younger audiences, such as Generation Y and Z who are born in the 80's, 90's and 00's. Generation-Y is often referred to as millennials, fore mostly born in the 1980's and 1990's. For this segment the focus will fore mostly be on Generation Y, thus the millennials. Taken-Smith (2013) describes this generation as 'digital natives', since they grew up with digital media and also points out that in comparison to older generations they do not respond the same way to marketing messages. Due to their different responses to marketing messages, they require a different approach in order to get a response. Besides these general findings Taken-Smith (2013) further mentions several other possible implications when marketers try to reach this segment of society. **They consider the opinions of their peers important, have extensive online networks via social media and also use these and they have shown to respond well to personalized messages, to name a few differences.**

When it comes to actually reaching this segment of the audience, there is much research available and dedicated to the subject. However, due to the scope of this research and the extensive amount of research available on this matter, the emphasis will be on elements of the CRUSH-framework by Van den Bergh & Behrer (2013). The CRUSH-framework initially is meant for branding, but several cases have showed that this framework can also be applied to social media content and campaigns in general. The CRUSH-framework consists out of five elements that showed to be appealing to the youth. These elements are (1) Coolness, (2) Realness, (3) Uniqueness, (4) Self-identification and (5) Happiness. The first, coolness, entails attractiveness, appeal, novelty, originality and popularity in their social circle. The second, realness, is linked with brand authenticity. Referring to authenticity, by differentiating from other products, distinction from imitation and staged experiences. **In short meaning**, buying what you expect from what is told. The third, uniqueness, is mostly linked to being distinctive from other brands and products and standing out among the competition. Self-identification, as the name suggest, refers to the youth recognizing him or herself in the brand, product or content. It is important that the self-identification is not only mentioned, but also proven online and offline, with among others campaigns, products and events. The final, happiness, refers

to the product, brand or content having a happy positive message and building on happy emotions (Van den Bergh & Behrer, 2013).

When it comes to reaching all audiences, Bhatia (2011) pointed out that they gain access to Bollywood films and general Bollywood content via the Internet. The ways of accessing content happens among others via online platforms, dedicated to the most recent developments in the industry, such as social media pages, websites and blogs. Nonetheless, some ways of accessing content are not always 'legal', such as piracy. With a market not being limited to India, but stretching out all over the globe, including niche markets in Asia, Africa, Europe and the Americas, piracy can be perceived as a major issue. The following section will discuss more in-depth on how audiences can be reached in the contemporary digital age, for instance via social media.

2.5.3. Reaching audiences in the digital age

Social media is believed to play a notable part of our daily activities, with Facebook and Twitter being the most popular platforms. The success of such platforms has not stayed unnoticed for many businesses looking to promote their products and services. These promotional, marketing, practices have been commonly referred to as social media marketing. Jain & Goswami (2012) identified social media marketing as a form of Internet marketing that strives to achieve branding and marketing communication goals through the participation in various social media. They also pointed out that the growth of social media has had a great impact on the way organizations communicate, since these platforms allow users, and thus consumers, to build social and business connections, share information and collaborate on projects online. Furthermore, the different social media platforms are easily accessible via the Internet and are also a relatively inexpensive platform for promotional activities. (Jain & Goswami, 2012; Trattner & Kappe, 2013).

The main reason why social media have gained such popularity among businesses, marketers to be more specific, is the recognition of it becoming a new, digital form of 'word-of-mouth'. This recognition is mostly based on the way social media operates, Jain et al. (2012) identified it as information being put on social media, that is available and being repeated, generating more traffic

to the product or company. The actual 're-publishing' as mentioned by Jain et al. (2012) are the 'share' function on Facebook and the 'Retweet' possibility on Twitter, just to name an example. However, with the platforms growing, getting more advanced and implementing more possibilities for promotional activities, other activities such as 'liking' on Facebook are also visible **for others in the user's network**. This new form of word-of-mouth has proven to be an important factor in customer acquisitions and has successfully shown to have a positive influence on the sales of the promoted products (Jain et al. 2012).

Social media marketing has shown to have a positive effect on increasing several business activities, when done right (Mills, 2012). These include page views, ad exposure, growing brand awareness, creating positive brand association and a broader customer reach. However, it is important to keep in mind that not all social media platforms work-a-like and can be considered popular among certain audiences only. This makes it important to know on which platforms the intended target audiences and fans are active, namely to implement already existing (fan) communities on the platform in the promotional activities. Palmer (2015) provided an overview of some of the most popular social media platforms. Her findings indicated that Facebook and Twitter are currently the most popular platforms among social media platform users (Jain et al., 2012).

2.5.3.1 Facebook

The first most popular platform is Facebook, in a recent article in the Financial Times by Palmer (2015) mentioned that the platform has 1.393 billion active users per month and around 70% of these users log in on a daily base. Facebook profiles, in comparison to other profiles, contain more detailed information about the users. Facebook also allows users to view and post pictures, videos and texts, without a specific word limit. Furthermore Facebook has been recognised as the biggest social network, and also offers the most options for targeting consumers. Among their possibilities to reach users, there is the 'Like' button for content and pages, advertising adapted to the lay-out of Facebook and specially developed Facebook apps that could allow them to post on users' pages, also referred to as social stream. This targeting can be done based on the

characteristics of the consumers, due to the detailed profiles with detailed demographics (Trattner & Kappe, 2013; Jain et al., 2012; Palmer, 2015).

2.5.3.2 Twitter

The second most popular social media platform is Twitter. Twitter has 288 million active users, of whom 36% percent log in on a daily basis. When it comes to the content, Twitter allows its users to write and post messages of 140 characters and provide the possibility to attach images, links or videos. In comparison to Facebook, Twitter profiles are less detailed and thus does not really allow companies to reach their target audience based on their demographics. Twitter allows three forms of promotion, which are promoted tweets, promoted accounts and promoted trends. Additionally, Twitter is recognised as a platform that could promote a product or service in 'real-time'. This reflects in the findings by Palmer (2015) who found that users like to use Twitter when watching TV, which allows advertisers and TV-broadcasters to implement a 'two-screen' strategy, on Twitter and TV (Jain et al, 2012; Palmer, 2015).

Social media platforms thus provide the possibility to publish several types of media content online. The question then is, what is the content that works in reaching the consumer and convincing them to buy or consume your product. As previously mentioned, Facebook and Twitter are the most popular platforms and thus the focus will be on these two platforms. Weinberg & Pehlivan (2011) mentioned that Twitter could be recognized as a 'micro-blog' platform, which aims to create and recall awareness, and strives for brief engagement and a short conversation. This leads to a short lifespan of the information and barely any depth in the published information. Facebook on the other hand is identified as a Social network, and has been identified to possess the possibility to provide in-depth information, but also has a short lifespan (Weinberg & Pehlivan, 2011; Palmer, 2015).

2.5.3.3 Social Media Marketing

Mills (2012) discussed several aspects leading to virality on social media, and introduced the SPIN-framework. Mills (2012) explained 'Viral Content' as content that spreads rapidly around the web, via multiple website and social

media platforms and an essential aspect is that this content is fore mostly shared by users of social media platforms. The **actual** SPIN-framework exists out of four segments, namely (1) Spreadability, (2) Propagativity, (3) Integrations and (4) Nexus. The first segment, spreadability, contains two parts, likeability and sharability. Sharability refers to the degree the consumers feels that the shared content will have a similar effect on others in their social network. Likeability refers to the content simulating or engaging in an emotional or intellectual way. Spreadability thus can be assessed as the degree to which the consumer is motivated to share and thus redistribute the published content, which can be considered as a form of Electronic Word-of-Mouth, eWOM.

The second segment in the SPIN framework is Propagativity, existing out of four segments, (1) cycle time, (2) network size/type, (3) content richness and (4) content proximity. The first is the cycle time, entailing the time and effort needed from the user to share and redistribute the content. Thus including how easy it is for the consumer to share something, for example forwarding an e-mail to your network takes longer than clicking on the share-button on Facebook. The second, network size and type, refers to the user's readily accessible network, for instance an e-mail contact list will mostly likely have several dozen of contacts, while a social media network will easily reach a few hundred contacts. There is also a difference in the type of contacts, e-mail contacts are most likely close friends and associates, while the contact via social media has a wider reach but also involves much shallower communication. The third segment is 'content richness', **meaning** the type of content intended to be shared on the social medium. Twitter for example focuses on short text messages, while Facebook provides the possibility to publish more multimedia files. The several types of content and platforms that allow the sharing of **only a certain type of** content can be seen as an important, determining factor in promotional strategies. The final segment is 'content proximity', which refers to the content that is being consumed and the means of the distribution. This entails a particular distance between the published message and consuming the actual content. An example is a post on Twitter with a link, in order to get to the actual content the user must click the link and **will** be directed to the website, to for instance see a video. The distance on Facebook is much shorter, with the possibility to directly post videos

onto the platform. The first two segments of the SPIN-Framework, Spreadability and Propagativity, are recognised by Mills (2012) to be the base of viral marketing on social media (Mills, 2012).

The third segment of the SPIN-framework is 'Integration', existing out of an online and offline segment. This segment is rather self-evident, since the online segment refers to the simultaneous implementation of campaigns on multiple social media platforms. An important mentioned aspect is the importance of parallel content, distributed simultaneously and at the same time being adapted to the unique capabilities of each online platform. Which in practice means, having a streamlined campaign across multiple online social media platforms. The offline segment refers to the usage of offline, traditional, media. Together online and offline form the integration segment of the SPIN-framework and together they are recognized as elements leading to widespread exposure (Mills, 2012).

The final segment of the SPIN-framework is the 'Nexus', which is recognized as the final stage of the campaign. In the SPIN-framework the 'nexus' is linked to the successive reinforcement of the campaign by virtue of sequentially releasing units of the viral content. This entails releasing content, which will leave the consumer eager for more. In practice, this can be explained as the release of content, but leaving the option open for a follow-up, such as a next chapter in a book (Mills, 2012). As seen the SPIN-framework mostly focuses on campaigns in general, de Vries, Gensler & Leeflang (2012) focussed more on the content of popular brand posts on social media.

De Vries et al. (2012) created a conceptual framework, existing out of six segments, which could have an influence on the amount of likes and comments of a post. These segments are (1) Vividness, (2) Interactivity, (3) Informational Content, (4) Entertaining Content, (5) Position and (6) Valence of Comments. The first segment, vividness, is the richness of the post, meaning the stimulation of the different senses. This includes for instance the usage of dynamic animations, videos, certain colours or pictures. The second is interactivity, de Vries et al. (2012) define this as the degree to which users and brands can act on each other and involvement of the user is required, for instance via commenting or replying to a message, a link to a website or a contest. The third is

informational content, indicating informational content, for instance product or brand information. The fourth is entertaining content, since de Vries et al. (2012) believe that entertainment leads people to consume, create or contribute to online brand-related content. Entertaining content includes content that is perceived as fun, exciting, cool and flashy, thus fore mostly creating a positive attitude toward the content (de Vries et al., 2012).

The fifth segment of the framework is the position, referring to the position of the brand posts. This segment refers to the position of the shared content on the page. De Vries et al. (2012) mention that the position of the post is of great importance to the possible click-through rate, especially posts on top of the page. On social media, the most recent posts are on top of the page, they thus looked at the number of days a post was located at the top of the brand page. The final segment is the valence of comments, thus the comments of fans or users, which can either be positive, neutral or negative. When it comes to the valence of comments they made a distinction between positive and negative comments, with the presumption that positive comments would increase the brand value and attractiveness. Negative comments would do the opposite, thus decreasing the brand value and leading to the unattractiveness of the brand.

In order to clarify the different types of content, De Vries et al. (2012) made a distinction of three levels, when it comes to vividness and interactivity, as shown in *Table A*. The three levels - low, medium and high – indicate the levels of vividness and interactivity in a brand post, with examples. A low level of vividness is described as a pictorial, thus a photo or image. A medium level of vividness is an event, thus the announcement of an upcoming event. Highly vivid content are videos, from for instance YouTube. When it comes to interactivity they identified a link to a website and voting polls as low levels of interactivity. A call to act or a contest is identified as a medium level of interactivity. Content such as questions or quizzes are identified as having a high level of interactivity (De Vries et al., 2012).

Level	Vividness	Interactivity
Low	- Photo/Image	- Link to Website - Voting
Medium	- Event	- Call to act - Contest
High	- Video	- Question - Quiz

Table A: Levels of Vividness and Interactivity

Even though not all these segments proved to be relevant for the popularity of posts, they still had some findings that are possibly relevant for this research. The first segment of the framework, vividness, showed to have a positive influence on the number of likes, when implemented a high level of vividness such as a video. Implementing a medium level of interactivity, such as a call to act or a contest, also showed to have a positive effect on the number of likes. For the number of likes, highly interactive showed to have a negative influence on the number of likes. However, highly interactive content showed to work to increase the number of comments. The degree of information or entertainment incorporated in the posts, showed to have no influence at all on the number of likes and comments. The position of the posts and positive comments, did show to have a positive influence on the amount of likes and comments (De Vries et al., 2012).

The section above illustrates in general lines who can be defined as the contemporary audiences of Bollywood and touches upon elements indicating how to reach this audience with content they find appealing. Besides touching upon the audiences, the section also provided an in-depth understanding of social media, social media marketing and the different types of social media content. This understanding is needed to possibly provide guidelines on types of social media content that would strengthen Bollywood's promotional strategies. The following section will touch upon the role of Bollywood stars, celebrities, in the promotional activities. By among others touching upon celebrity branding, fandom and the contemporary position of the celebrities in society.

2.6. Bollywood Celebrities and promotional activities

2.6.1. Defining celebrities and their role in promotional activities

As earlier stated, Bollywood stars can be seen as a point of recognition for the audience. Besides a point of recognition, they have their own online and offline fan-bases, which can be held accountable for a great amount of free-publicity for them and their upcoming movie releases. However, are they an element of the promotional activities for their movies? As mentioned before, they are featured on national TV-shows around the scheduled release of a movie. However, what also seems to happen is their involvement with sponsors of the movie. Along the promotions for a movie, they also seem to promote the products of the movie sponsors, in a large variety of consumer goods (Punathambekar, 2013).

In order to fully understand what is meant in this research with 'Celebrity', their relevance and influence, it is important to clearly define what the concept entails in this research. Hackley & Hackley (2015) describe celebrities as people who attained widespread public recognition among consumers, who include, but are by no means limited to fans. Rojek (2012) made a distinction between three types of celebrities, namely achieved, ascribed and celetoid celebrities. Achieved and ascribed celebrities are related to each other, since achievement in any sphere requires acknowledgement from peers to earn the celebrity status and thus also becomes ascribed. The final type of celebrity as described by Rojek (2012) is the 'Celetoid Celebrity', referring to fame achieved by reality TV stars and subjects of tabloid sensation. The 'Celetoid Celebrity' is in most case the work of PR people, and these celebrities rarely have something to contribute to the overall media industry. Even though the different types of celebrities are insignificant for this research, since all celebrities involved can be grouped as actor/movie star and do bring a contribution to the media industry, it is beneficial to know that there indeed is a difference in the types of celebrities. Nonetheless, it is important to keep in mind that every type of celebrity is involved in an ever-changing performative practice, which includes maintaining a fan base, performed intimacy, authenticity and access and finally the construction of a consumable persona (Marwick, 2011).

In line with the construction of a consumable celebrity persona, looking at celebrities as brands is also possible. Lunardo, Gergaud & Livat (2015) consider persons, including celebrities, who are the subject of marketing, interpersonal or **inter-organisational** communications as human brands or person brands. Their research was based on this statement, thus that celebrities can be considered human brands and thus a personality-based framework could be used to assess the impact of the celebrities' personality on their appeal. **Elaborating on** research by Aaker (1997) whom introduced five important factors regarding the general appeal of the celebrity, namely sophistication, sincerity, competence, excitement and rudeness. Hackley et al. (2015) presented that the appeal of the celebrity increases over time, but **this phenomenon** does not happen in all the fields that have so-called celebrities (Lunardo et al., 2015). Thus, being a celebrity can be seen as an on-going, ever-changing practice, including among others maintaining a fan base and constructing a consumable persona. The creation of a consumable persona, seems to overlap with the concept of celebrity branding, which in both cases strive for the creation of a 'marketable product'.

When assessing celebrities as a 'marketable product', an important factor raising thoughts, as mentioned by Elberse (2007) for Hollywood, is the involvement of 'stars' in the movies as a promotional strategy. For Hollywood practices she found that the involvement of 'stars' has a positive influence on the revenues of the movie, in which the star's previous performance play an important role. This finding can be argued to be in line with research on the usage of celebrities on the Indian market by Malik & Guptha (2014) showing that celebrity endorsers play the role of initiator and influencer in the consumer's buying process. They create awareness, develop interest in the product and enable product association. The trustworthiness of a celebrity and their liking by the public are still an essential part in a successful celebrity endorsement, which can be assumed to also be the case for movies. Furthermore, products having celebrity endorsers are given leverage over other products with no celebrity endorsers. So, this can be interpreted as followed, a movie with celebrities does not only build on already existing fan-bases, but also the reputation of the celebrity and their liking by the audience, creating awareness and developing interest to 'consume' the movie. Not to forget the preference of almost 40% of

consumers in rural Indian areas who prefer products endorsed by celebrities (Elberse, 2007; Malik & Guptha, 2014; Misra, 2012).

2.6.2 Contemporary Celebrity Culture and Fandom

As previously touched upon, the media landscape has been changing in the past decade. This change fore mostly includes the shift from broadcast to participatory media, which includes an increased popularity of social media technologies. Social media has also caught the attention of the celebrities, leading to the establishment of the 'microcelebrity'. In traditional broadcast media, a celebrity was something a person was, while in contemporary celebrity culture it is linked to something people do. The practice of being a microcelebrity, as described by Marwick (2011), can be viewed as a mind-set and set of practices in which audiences are identified as a fan base; popularity is maintained through constant fan management and self-presentation is carefully constructed to be consumed by others (Marwick, 2011; Marwick, 2015).

It has been previously stated that the global broadband and mobile access is increasing, also in India. This is reflected in always being online and being connected via and to social media, this access to and availability of social media encourages celebrities to share constant details of their day-to-day lives. The visible success, measurable in the number of followers and 'likes' for the posted content, encourage the celebrities to actively get involved and develop their relationship with their audience and fans. This is done on social media by creating a constant and persistent stream of content, which has also been identified to possibly lead to a increase of the audience base, shown in an increasing number of followers (Marwick, 2015).

When looking into celebrity practice as seen in Hollywood, Marwick (2011), identified multiple involved elements to be recognised in the content provided by the celebrity. These elements are (1) Public Recognition and Fan Maintenance, (2) Affiliation, (3) Intimacy and (4) Authenticity and Sincerity. The first element, Public Recognition and Fan Maintenance, firstly refers to the 'context collapse', entailing multiple audiences that co-exist in a single social context, in this case the social media platform. The celebrity's most important practice thus becomes, negotiating these multiple audience to successfully

maintain face and manage impressions. This is illustrated to be done by recognising and mentioning other users via their username and sharing or retweeting posts. The second element, affiliation, is identified as the process of publicly performing a connection between practitioners and fans through the usage of language, words, cultural symbols and conventions. Links and retweets are mentioned as an example of the affiliative use of cultural markers and symbols, which in practice is reflected in highly followed users retweeting or providing a link to items that interest them and presumably their followers (Marwick, 2011).

The third identified element is intimacy, which is linked to the possibility for celebrities on social media to create a sense of closeness and familiarity between themselves and their followers. In practice there are low levels of intimacy, in which the information is for example about an upcoming tour, movie or book, and high levels of intimacy, which includes personal subjects, exclusive content and chats about one's daily life. It must be pointed out that the celebrity practice on social media is linked to strategically managed self-disclosure, however social media does provide the possibility for interaction and the possibility to provide content on daily activities supposedly encouraging 'digital intimacy'. Intimacy is in practice created by posting personal pictures, videos, addressing rumours, sharing personal information and interaction with followers. The intimacy, by interacting with the fans, makes the fan feel they know the person and obtained insider knowledge. Even though this connection is argued to be largely imaginary, the conversation that has taken place is public and visible, indicating direct interaction between the celebrity and their followers. The final element as given by Marwick (2011) is Authenticity and Sincerity. This element refers to the account and signals of the content not being created by the celebrity him or herself. It could be the case that the content on social media is not posted by the celebrity, but the work of their managers or PR-team. This is a continuous debate among users and followers, whether or not it is really the celebrity posting all the content. This could eventually lead to questioning the sincerity and authenticity of the celebrity and the accompanying celebrity brand (Marwick, 2011).

On what is stated earlier, it is not farfetched to assume that the Internet has changed celebrity culture. Their fan bases can be reached out to at any time, to promote upcoming movies or tours, but also for other goals such as activism and philanthropy. When looking to the American entertainment industry, Lady Gaga has been used as an example throughout multiple researches. In order to provide more understanding on the case, it is important to briefly touch upon fandom in general, which will be done by examples of fandom in the case of Lady Gaga. The relation Lady Gaga has with her fans is described as intrapersonal or psychological relationship. She addresses her fans as 'little monsters' and sees herself as 'mother monster'. This relationship is based on providing shelter, support and solidarity to her fan community. The relationship is reflected in the content of her messages about appearance, gender and sexuality. Fans can relate to her messages and identify with her, since she was bullied in school for being different and carries out this image and message towards her fans (Marwick, 2011; Click, Lee & Holladay, 2013).

Research by Click et al. (2013) also showed that her fans identified her social media usage as different from other celebrities. According to them she uses social media to connect with her fans and not as an important aspect in promotional activities, thus her career. The research even indicated that the number of followers is many times higher than the number of users she follows, but a reply or comment to any fan makes the overall fans feel as if she is talking to them. By sharing personal and insider information with her 'Little Monsters', she creates the feeling among them, as if they know her personally. Bennet (2014) even pointed out that celebrities on social media even have the power to call their fans, thus followers, to action. An example she mentions regarding Lady Gaga is her involvement with the LGBT-community and calling upon her fans and followers via social media to act. To show her appreciation for her fans and also to improve their relations, she publicly showcases creative work of her fans, such as images and videos on social media and appears on events in fan-designed clothing (Click et al., 2013).

The above section illustrates how fandom has changed and the relationship between the celebrity and their fans. Social media provided celebrities with the possibility to establish intimate relationships with their fans.

Even though these relationships are mostly psychological, they have a great impact on the fans. In the case of Lady Gaga, she shows to have taken on a 'mother role' and relies on a self-identification element to establish, strengthen and maintain a relationship with her fans. This relationship also shows to be used to call upon her fans/followers to act regarding certain causes, in her case for example LGBT-rights. Furthermore, she shows here appreciation by replying to messages and showcasing fan-created content, which has also shown to be a form to strengthen the relationship (Bennet, 2014; Click, Lee & Holladay, 2013; Marwick, 2011).

2.6.3. Contemporary 'Celebrity Culture' and Fandom in Bollywood

Above the celebrity culture on social media in the American entertainment industry has been discussed and the role of the celebrity and the fans. When looking to Bollywood, several celebrities have already been using social media in their advantage, in the sense of promotion. Baker (2013) points out that Twitter is one of the most popular social media platforms in India and thus also intensively used by Bollywood stars. As noted by Baker (2013), with the account of superstar Shah Rukh Khan as an example, he mentions that there are two types of social distance with the arrival of social media. Firstly there was only the god-devotee social distance, in which the superstar almost had a god-like status, being worshipped by his devotees, the audience. This is still the case with fans gathering daily by his Mumbai mansion called 'Mannat'. Secondly there is a very intimate and personal social distance, which can be argued to be due to social media, as described above with Lady Gaga. Social media provided celebrities with the possibility to interact with their fans, and thus also audience, making them easier to reach by the audience and being able to create 'personal' and 'intimate' relationships by replying to tweets, messages and questions via social media. Furthermore, with English being the lingua franca in the industry, and also on social media, they are able to reach the global audience with their published content, such as in the USA and Europe, where Indian cinema is rarely featured in ordinary media outlets (Baker, 2013).

As stated earlier, social media also provides a platform for promotional activities for the movies. Celebrities as endorsers of the movie, also use their

social media accounts to promote their upcoming movies. However, the article by Baker (2013) focuses namely on Twitter as the biggest platform and Facebook as a smaller, other platforms obtaining more popularity in recent years, such as Instagram are left out of the picture.

This section thus illustrated that Bollywood stars have a significant role on the audience and their perception. This does not only involve celebrities endorsing movies, but also other consumer goods. With new media technologies, such as social media platforms they have become more approachable, but still possess a god-like status. Thus, Bollywood stars can be argued to also have a high importance when it comes to promotional activities, surrounding a movie.

Overall the literature has shown the relevance of the industry **and important adjoining elements**. The literature review also provided an in-depth understanding of the development of Bollywood and its promotional activities. It furthermore **discussed** social media and social media marketing, created a general understanding of identified types of audiences and **explained** the role of the celebrity in the industry. The celebrity showed to be of great influence, not only in the promotional activities of the movie, but also in society. The following chapter will be dedicated to the methodology for the research being carried out, to eventually answer the research question.

3. Method

The previously touched upon theory and contemporary research, provided a general understanding of the industry, its possibilities and challenges. In this chapter the focus will be on how this research will be conducted and which areas the focus will be on. Furthermore, this chapter will be the backbone of the research, by providing what will be analysed and how this will be done, to eventually answer the overarching research question.

For the research being conducted the chosen overarching method will be the case study approach and content analysis. According to Yin (2014) case studies can explain presumed causal links in real-life interventions, describe an intervention and the real-life context of occurrence, illustrate certain topics within an evaluation and enlighten those situations in which the intervention being evaluated has no clear, single set of outcomes. Yin (2014) also argued that doing two or more case studies would enhance the accuracy, validity and reliability of the results. Furthermore it is pointed out by Daymon & Holloway (2010) that by doing a small number of case studies a researcher is enabled to collect 'rich', detailed information from a wide range of dimensions. By limiting the amount of cases to two, in this case, it will be possible to highlight different factors in the research and have a wider relevance with the research. Furthermore, by doing case studies, it is possible to incorporate multiple methodological approaches in a single case, which also provides the chance to get multiple sources of evidence.

So, the research method in this research will be case studies, two to be precise. In order to be able to possibly draw a contrast between the cases, the two selected cases will be a blockbuster movie with multiple Bollywood stars and a smaller production, with most likely less promotional efforts and an unexpected successful outcome upon release. By choosing two contrasting cases, and the previously provided theoretical framework, it will be possible to identify possible similarities and differences between the two cases and maybe even find similarities and differences with promotional activities in Hollywood.

The unit of analysis in these case studies will thus be the promotional activities linked to the selected Bollywood movie. Since the focus in this research

will be on Bollywood movies and its promotional efforts, it is important to draw boundaries in the sense of place and time. Daymon et al. (2010) also highlighted the importance of drawing clear boundaries of the time period of the cases. For both cases, thus movies, the beginning of the case study is dependent on the start of the promotional activities. Thus, the beginning of the case study could differ per case and starts with the release of the first promotional content, such as sharing a trailer or teaser. The end of the timeframe will be a month after the official release date of the movie in India.

The first movie and case, whose promotional activities will be researched is the movie "*Happy New Year*", released in October 2014. This movie starred among others Bollywood superstars Deepika Padukone and Shahrukh Khan. The relevancy of the case is reflected in it being the Bollywood movie with the highest opening day Box Office collections ever in Indian Cinema. (Reuters, 2015). When it comes to promotional efforts, the strategy utilized has been recognized by awarding the Mobbys Award of 2014, for the segment "Best use of digital media marketing" to the movie (Yahoo India, 2014). Another factor that played an important role on the decision whether this movie was suitable is that the movie will also be added to the Oscar Library, the library of the Academy of Motion Picture Arts & Sciences (Business of Cinema, 2014).

The second movie made with a significantly lower budget is '*Queen*', starring Bollywood star Kangana Ranaut and model-turned-actress Lisa Haydon. The movie had a budget of only 2.8 million dollar, and not a real box office success with a successful opening weekend. However, with a focus on post-release marketing, the movie managed to have a higher grossing second week, compared to the first week after the release, making it an interesting case. This film is argued to have great content and because of the goodwill among viewers, it was possible to increase theatrical revenues. This movie is also not produced by a large production house, producing Bollywood blockbusters, but by the independent "Phantom films" (Jamkhandikar, 2014).

In order to clarify and structure the case studies being carried out, four focus areas have been identified, which are involved in promotional activities or are being promoted. These focus areas are: (1) Films, (2) Film Music (3) Audiences and (4) Celebrities. These focus areas will provide the backbone on

what exact aspects will be researched in the case studies to answer the overall research question and sub-questions. The following section will provide more understanding on the role of these focus areas and on the elements that are going to be touched upon in general and per focus area.

3.1 Data Collection

To create an in-depth understanding of the two cases, the first step of collecting the data is creating a thorough case description based on the readily available literature regarding the cases, the movies and information in the credits and other visible and easily accessible outlets, such as TV, radio and magazines. This will be followed by a shortened overview of campaign elements as identified by among others Ahmed (2010) and Elberse (2007), which would function as a structured overview with important elements being used as a brief overview of the cases.

After focussing on a general overview of the campaign, the focus will shift to social media data used to promote the movies. The first step of the social media data collection is acquiring the needed datasets. The identified most popular social media platforms by Palmer (2015) are Facebook and Twitter, these will also be the platforms from which publicly accessible data will be collected. As indicated, the timeframe for the cases defers, nonetheless we were able to acquire the needed data, since it in both cases is a timeframe for a campaign. It is important to point out that the retrieved data does not involve any personal data of random users of these social media platforms.

The data for all datasets was retrieved from the social media pages on April 9, 2015 and any additions made after this date are not taken into account throughout the research. For the first case study *Happy New Year*, the following data sets were collected. For the first platform Facebook we acquired the data in the corresponding timeframe from (1) The Official *Happy New Year* Facebook Page, (2) The official Facebook page of actor Shah Rukh Khan and (3) The official Facebook page of actress Deepika Padukone. The data sets acquired from Twitter for this case are from: (1) The official *Happy New Year* Twitter Page, (2) The official Twitter page of actor Shah Rukh Khan and (3) The official Twitter page of actress Deepika Padukone. It must be pointed out that due to a

restriction from Twitter, we were not able to retrieve the data published on Twitter in the beginning stage of the timeframe from the official Twitter page of the movie *Happy New Year*. For the second case study, on the movie *Queen*, the acquired dataset from Facebook is from only from (1) the Official Facebook page of the movie *Queen*. For this case we were not available to acquire data from the official pages of any of the main-actors in the movie, since they did not have any official Facebook page. For this case were able to acquire the following datasets from Twitter, (1) The official Twitter page for the movie *Queen* and (2) The official Twitter page of actress Lisa Haydon.

The acquired data namely exists out of the published posts. For Facebook there is indicated: (1) the creation time, (2) message, (3) Type of post, (4) Number of likes, (5) number of shares and (6) link to the post. For Twitter this is (1) the Tweet, (2) the creation time, (3) number of favourites, (4) number of retweets, (5) hashtags used, (6) mention of other accounts and (7) mentioned URLs. In order to structure the data, thus the posts, all of them have been provided with a code, indicating from which page they are and to order them chronologically. Due to the extensive amount of data, the amount of posts being analysed will be limited to the 25 most popular posts. These posts and their analysis will also be incorporated in the appendix. For the Facebook accounts the degree of popularity will be based on the number of 'likes' and for Twitter based on the number of 'favourites'.

The following sections will be dedicated to providing a thorough description of the data being collected for the overall campaign and which elements per focus area will be touched upon. As briefly mentioned above, the analysis of the social media content will happen per previously identified focus area and the following sections will also go more in-depth on what will be focussed upon and gathered per focus area.

3.1.1 Campaign Overview and implemented elements

As shown in the Data Collection, the first step is to provide an in-depth overview of the cases. First being justified is the relevance of the case, thus stating why this particular movie and its accompanying campaign are suitable for this research. This will be followed by a thorough description of the cases. The basis for this

analysis will be the credits as mentioned in the movie and already existing case studies available online. Trusted online news media and the production houses linked to the movies are also identified as possible sources of information **for the general overview**. This in-depth overview will thus mostly exist out of all the promotional elements regarding the movie and the campaign itself, with no particular focus on social media **or any other aspect**.

The second overview will be shorter, with elements identified as important, based on the findings of the in-depth overview of the campaign and structured according to among others the identified elements by Ahmed (2010) and Elberse (2007). This will be used to have a brief overview of the case and will be added to the appendix of the research. Elberse (2007) also mentioned the importance of the actor's track record and its influence on the success of the movie. She identified the track record as an important element, which can be identified with the number of awards won by an actors and nominations. This data is will be retrieved form IMDb, to provide a general impression of the actor's track record in the industry.

When it comes to Ahmed (2010) he **stated** the possibilities of so-called digital movie promotion and identified certain aspects and possibilities that could be incorporated in the overall campaign. Ahmed (2010) made a distinction between three digital platforms that have been incorporated in campaigns and **also provides more opportunities to be possibly incorporated**. The first platform he describes is 'the Internet', in which he makes a distinction between websites, blogs and social networking sites. The first, websites, is what he mentions to be a continual form of promotion, by containing useful information on the movie and providing entertaining aspects, such as games, wallpapers, screensaver, merchandise and trailers. He identifies the blog as a method to connect with the audience in a unique and personalized manner, which is mostly utilized by actors to connect with their audience. The third, and in this research the most important, are the social networking sites. He highlights the shift of power to the consumer on these platforms, and the increase of importance and popularity for filmmakers and production houses to create pages and communities for their films (Ahmed, 2010).

The second is mobile phones, which as previously mentioned, have been implemented in the Indian society and are accessible for almost everyone on the Indian market. Mobile phones, older phones and smartphones, can be used for several promotional efforts. It is important to understand that older phone models and smartphones provide different implementation possibilities in promotional campaigns. For the older mobile phone models these promotional efforts are mostly providing ringtones, wallpapers and exclusive updates. While smartphones, which provide easy and continuous access to the Internet, could also implement the launch of an app, such as games, and the implementation of other apps, such as certain social media platforms and messaging applications (Ahmed, 2010).

The third identified by Ahmed (2010), which can be used to promote a film, is the launch of games. Ahmed (2010) states that the first step Bollywood made into the gaming industry was only to make more money, and games were solely released for actual game consoles and PCs. However, he noticed a shift, which entailed an increase of games, which were based on the movies, being released for mobile devices. The popularity of mobile devices, such as smartphones and tablets, led to more and more movies being marketed with an official game, mostly accessible via smartphones.

Throughout the research the above mentioned points will be used to illustrate, in general lines, what aspects have been used in order to promote the movies and were visible to the consumer. The following segment discusses the first actual focus area of the research, 'Films'.

3.1.2. Films

The first focus area is 'Films', indicating the official social media pages of the movies. The datasets being used for this theme are those of the official pages. The official pages and its content are presumed to form the main social media element of the campaign. The framework being used in this section will thus form the base when analysing the data throughout the other focus areas. The created framework that actually analyses the posts, thus the data, will be a combination of the first two segments of the SPIN-framework by Mills (2012) and most of the framework by de Vries et al. (2012). With the SPIN-framework forming the base and extended with the framework by de Vries et al. (2012).

Due to the quantity of posts, the amount of posts being analysed will be limited to 25 per case. The selection will consist out of the 25 most popular posts from the official movie pages per platform, with 'likes' being an indicator for Facebook and 'favorites' from Twitter. The first step in the SPIN-framework is Spreadability, which will be indicated for the Facebook data by the number of shares and for the Twitter data the number of retweets.

The second segment of the SPIN-framework, Propagativity, exists out of 4 elements, and will be combined with segments from the framework by de Vries et al. (2012). However, only two elements of the 'Propagativity' segment show to be relevant when it comes to content, namely 'content richness' and 'content proximity'. The other elements are more targeted at the overall campaign. The 'content richness' element shows resemblance with the 'vividness' and will thus be combined, and will be referred to as 'vividness'. This segment refers to the type of content being shared and could be: (1) text, (2) image, (3) photo, (4) Event announcement (5) animation, (6) video or (7) other. The second, context proximity, shows an overlap with the 'interactivity' element and will also be combined into one segment. This will now focus on actions required from the users to consume the published content, and will be referenced to as 'interactivity'. Interactivity can be shown through (1) a link, (2) voting, (3) a call to act, (4) a contest, (5) a question or (6) a quiz, (7) other or (8) none. The 'Integration' and 'Nexus' part of the SPIN-framework will not be incorporated, since they are intended to use for analysing an overall campaign and not specific social media content.

3.1.3. Film Music

The second focus areas is the Indian film music industry, which marks up 80% of the overall music sale in the South-Asian music industry. Additionally, the film music has been identified to be a determining factor in the success of the movie (Morcom, 2008). For this focus area the emphasis will be on how the film music is promoted and referred to in the 25 most popular posts that involve film music, from the official film pages. In addition to the previously defined elements, there are other factors to be analysed. The theoretical framework already provided examples to implement the film music, and thus the film music industry, in promotional activities. Based on this framework, it is possible to make a

distinction on how music can and could be promoted on these platforms and also **how the audience can consume the film music.**

The first distinction that can be made is in what appearance the film music is mentioned in the posts, this could be via the following: (1) Material products, (2) Online Videos, (3) Online Music and (4) Traditional Media. **In order to clarify the four segments, explicit examples and possibilities have been added to each segment.** 'Material products' can be divided in (1a) CD's, (1b) DVD's, (1c) Cassettes, (1d) LP's, (1e) Others and (1f) None. For 'Online Videos' there could be referred to (2a) YouTube, (2b) Vimeo, (2c) Social Media Platform, (2d) Official Website, (2e) Others and (2f) None. When it comes to Online Music, the following possibilities have been identified (3a) Legal Purchase and Download, (3b) Streaming via Saavn, (3c) Streaming via Hungama, (3d) Other and (3e) None. For the final dimension, traditional media, we made a distinction between the following (4a) TV, (4b) Radio, (4c) Print media and (4d) None. (Aidi, et al., 2013; Manuels, 2014).

3.1.4. Audiences

The third area of focus being discussed in this research is 'Audiences'. As described in the theoretical framework, audiences in contemporary media can also be looked at as 'users'. As identified by Livingstone (2008) when it comes to audiences a distinction can be made between (1) participation, (2) globalisation (3) domestic and renewed interest and (4) youth culture. As shown in the theoretical framework, and for this research, this will be interpreted as: (1) fan audiences, (2) global audiences, (3) domestic audience and (4) Young audience, entailing Generation Y and Z, born in the 80's, 90's and 00's.

In general lines, the above-mentioned are the possible and obvious target audiences, when talking about overall audiences. Then the question is who they are and whether they are even targeted in the campaigns. The first, fan audiences, thus participating audiences can be reached via interactive posts, requiring participation. Based on the previously provided theory fan audiences can be reached via (1) sharing content, (2) generating content, (3) post being dedicated to fan content and (4) other possible online and offline activities, reaching out and mentioning fans.

The second is the global audience, which has been identified to exist out of two segments, (1) Indian diaspora and (2) global niche markets. As previously touched upon, they are barely represented in the films. Nonetheless, with English being the lingua franca in the industry and promotional activities, they should be able to make sense of the content they are provided with. These two groups are argued to be reached via (1) featuring international locations, (2) usage of language, (3) self-identification (4) other online and offline activities to reach the global audience.

The third is the domestic audience, which is identified as the complete Indian sub-continent, entailing the complete population of India. The movies can be seen as a national product, even though in some cases regional movies are more popular. Nonetheless, when it comes to reaching this audience via social media, the question is whether there is any extra attention or effort involved to target the domestic audience. Since research by Rao (2007) indicates a distance between the non-elite Indian audiences and Bollywood. The focus in this segment will solely be to identify whether the content being shared is solely to target the domestic audience by (1) usage of language, (2) self-identification and (3) other possible online and offline activities to reach the domestic audience.

The final segment for the audiences is the youth, it has been mentioned previously that the younger generations require a different approach when being targeted. For this segment again it will be identified whether the provided content also appeals to the younger audiences and meet their requirements, based on the previously touched upon CRUSH-framework as created by Van den Bergh et al. (2013). Not all segments from the framework will be incorporated, since the required data is not readily available. The CRUSH-framework consists out of five segments, (1) Coolness, (2) Realness, (3) Uniqueness, (4) Self-identification and (5) Happiness, and have already been discussed before. Based on this framework, and suitable for this research, the focus will be on the (1) uniqueness of the message and (2) self-identification of the millennials. Uniqueness, will be interpreted as something that has been done in the campaign or the provided content, to distinct themselves from the competition, in this case the promotional activities from other movies. The second is the degree of self-

identification, referring to what extend millennials can identify with elements of the movie and the campaign.

3.1.5. Celebrities

With this final area of focus the goal is to identify how celebrities use their personal social media pages for the movies' promotional activities. In line with the previous selections, the main focus will be on the 25 most popular posts from the selected celebrity Facebook and Twitter pages. The degree of popularity will again be based on the number of likes for Facebook and number of favorites for Twitter. The first analysis of the messages will be the same as done for the posts from the official movie pages, as described above, and will focus on the content elements of the posts. The second part will be based on the elements as used by Marwick (2011; 2015).

Marwick (2011) provided elements that have been shown to be involved in communication from the celebrity towards the fan or audience via social media. These elements are (1) Public Recognition and Fan Maintenance, (2) Affiliation, (3) Intimacy and (4) Authenticity and Sincerity. These will be incorporated by identifying their possible implementation in the selected messages and in the overall campaigns. With the first element, Public Recognition and Fan Maintenance, the emphasis will be on recognition and interaction with the audience and fans. This will be done by looking for interaction, via sharing and replying to messages from other users and fans. The second element, Affiliation, will be touched upon by the usage of certain language, words, cultural symbols and conventions in the messages. Furthermore, attention will be paid to the implementation of sharing content or links, which their followers might find interesting. The third element being touched upon is 'Intimacy', in which we will identify whether there is a low-level of intimacy by only focussing on upcoming work or high-level by also providing content on personal subjects, the daily life of the celebrity and exclusive content. The final element is 'Authenticity', in which the goal is to look whether there are any signals given whether the messages and content are provided by the celebrity him or herself, or the messages being provided by another party (Marwick 2011; Marwick, 2015).

The theory also briefly reviewed fan communities, with Lady Gaga as 'Mother Monster' and her fans as 'Little Monsters'. Based on the social media usage, as done by Lady Gaga, it will be tried to identify whether the selected celebrities try to develop a relationship based on providing shelter, support or solidarity with the fans, thus also looking for possible grounds of identification for the fans. Lady Gaga also showed to call upon her fan community and followers to act regarding certain matters she is passionate about, such as LGBT-rights. In the selected messages and campaign, it will be tried to see if the celebrities in Bollywood do this. Furthermore, in-line with activities by Lady Gaga, there will be attention paid to 'fan appreciation' by for instance showcasing the creative work of fans (Bennet, 2014; Click, Lee & Holladay, 2013).

4. General Data Analysis

4.1. Happy New Year

4.1.1. Case Description

The first case, and thus movie, whose promotional activities will be paid attention to is the movie "*Happy New Year*". The movie was released on the Indian holiday Diwali, which was on October 24, 2014. The movie is directed by Farah Khan and has some of Bollywood's biggest stars. The biggest star, with the leading role is Shah Rukh Khan, who often in real-life is referred to as King Khan or the King of Bollywood. Other popular actors in the movie are Deepika Padukone and Abhishek Bachchan. Besides these three rather big actors, the cast also had a few supporting actors with rather important roles, these actors include Boman Irani, Sonu Sood, Vivaan Shah and Jackie Shroff. The movie also showcased appearance by actors Malika Arora Khan, Dino Morea and Anupman Kher (IMDb, n.d.; Red Chillies Entertainment, n.d.; Khan, 2014).

One of the main characters of the movie is thus played by Shah Rukh Khan, according to IMDb he has already won 56 awards and has had 54 nominations throughout his career. Deepika Padukone, who is responsible for the other main character in the movie, has won 58 awards and 66 nominations according to her IMDb profile. When it comes to the movie itself, the story evolves around a group that hopes to steal a set of diamonds by gaining access to a dance competition. The journey of this group is what the movie is all about, with India and Dubai being the most important locations in the movie (IMDb, n.d.; IMDb, n.d.; Red Chillies Entertainment, 2014).

The production company responsible for the movie was 'Red Chillies Entertainment', headed by Bollywood actor Shah Rukh Khan and his wife Gauri Khan. The company responsible for the worldwide distribution was Yash Raj Films, with France and Germany as an exception. Responsible for the distribution in France was 'Aana Films' and in Germany 'Rapid Eye Movies'. Besides the distribution partners, the movie also had other partners, mentioned in the movie's opening credits. The first mentioned are the In-film brand partners and general brand partners, which were mostly featured throughout the film via product placement. However, these were not actively engaged in

promoting the movie, but more in getting promoted with the movie as a platform.

The first partners with a promotional link are the media partners. In the opening credits it was even mentioned for what type of medium the partnership was. The first mentioned are the radio partners in India, with 'Fever 104 FM' being the first. Fever 104 FM, is a rather young radio station, established in 2006, with multiple branches in Delhi, Mumbai, Bangalore and Kolkatta. They describe themselves as one of the leading FM channels in India, and also call themselves a vibrant, youthful, creative and interactive music destination (Fever FM, n.d.). The second Indian radio partner is '94.3 MyFM', whom describe themselves as the largest radio station network of growing India. They claim to be the leader when it comes to listenership and retail advertising, and the number one among decision makers and the youth (MyFM, n.d.). Besides the network of radio stations in India, the movie also had a radio partner in the United Arab Emirates. City 1016 is part of the Arabian Radio Network and broadcasts throughout the United Arab Emirates. The content mostly includes Bollywood material, including the music and refers to itself as the number 1 Bollywood radio station in the UAE (City 1016, n.d.).

Besides radio, there were also other media partners involved. The first being mentioned after radio is the outdoor partner, Bright Outdoor media. With a website out of order, it is mentioned on their LinkedIn page, that they are one of the leading Out of home media organizations in India and are currently rapidly expanding across India (Lakhani, n.d.). The agency responsible for regional Public Relations activities was PRASAR, a division of Universal Communications. They describe themselves as one of India's leading Public Relations, Movie Marketing and Digital promotion firms, they believe in having a 360 degrees approach when it comes to any business in the entertainment sector (Universal Communications, n.d.). The final media partners mentioned are the 'Exclusive Digital Gaming Partners', which are Vroovy and Hungama. Vroovy is an Indian gaming company, with as an objective to bring Indian games to Indians and the global Indian diaspora. One of the advisors of Vroovy is the CEO and managing director of Hungama Digital Media Entertainment. Hungama describes itself as the largest aggregator, developer, publisher and distributor of Bollywood and

South-Asian entertainment content in the world. For the movie '*Happy New Year*', they have developed a game available for Android and iOS devices (Hungama, n.d.; Vroovy, n.d.).

After the media partners, the agency partners involved with the movie are mentioned. The first is Cineyug, which describes itself as the premier entertainment company that covers all segments of the entertainment spectrum. Among their work are commercial movie production, live concerts and arena events, large scale award function, brand management and networking events, production of television software, live TV shows, and bespoke private events such as weddings. Upon the release of *Happy New Year*, there was an international world tour, the 'SLAM Tour', in a concert-like format, with the celebrities from the movie. Cineyug played an important role throughout the range of events (Cineyug, n.d.). The second agency partner is 'Globo Sport – sports & entertainment solution', their role with the movie is not clear. However, among their services are providing branded entertainment, celebrity endorsement and appearances, social media activation and in-film brand integrations (Globosport, n.d.). The following agency partner mentioned is Bottomline, on whose website it is stated that they are a bespoke entertainment company that has strategically ventured into the entertainment industry. They mention their exhibition of a unique business model, encompassing various verticals across platforms. Among the services they provide are: brand identity, movie marketing, various marketing associations & tie-ups, media solutions and talent management services. They furthermore mention a clear vision for their organization, namely creating a paradigm shift from conventional marketing and ideas into never explored first of a kind and new platforms. Again, their exact role in the promotional activities is not clear (Bottomline, n.d.).

The next being mentioned is part of the international network of media agencies, Group M. This particular segment focuses on Entertainment and Sports Partnerships consultancy. They focus on building their client's businesses through strategic consulting and creative ideation (Group M ESP, n.d.). The next agency partner mentioned is 'Lodestar Universal', they did not have a website, however their LinkedIn page indicates they provide Media Planning and Buying services (Lodestar Universal, n.d.). This agency is followed by 'Mates India', on

whose website it is mentioned that they are the entertainment specialist unit of the organization Madison World. Among their services is providing branded content, celebrity management & solutions and film marketing (Mates India, n.d.). The final agency partner being mentioned is 'Farnaz Advertising Associates', their website does not have any description at all, however the name already suggests that they are involved in advertising (Farnaz Advertising Associates, n.d.).

The following relevant partner mentioned for the film music segment of the movie is T-Series. T-series **has** been in the south-Asian music industry for 24 years. They are one of the biggest in the industry and according to their website they did this with a hands-on mentality on among others changing consumer practices, infrastructural investments and implementing technological developments. T-Series main activity lies in the South Asian music industry, with among others over 1400 exclusively signed artists and over 35.000 audio titles. They have been recognized as India's number one music company and new music is added to their portfolio almost on a daily basis. To all this music they are the owner of the rights and are also involved in music artist management, publishing and distribution of music, music & movie production. T-series was in according to the movie's opening credits responsible for the music of *Happy New Year*.

4.1.2. Promotional activities

Upon the release of the movie, there have been extensive promotional efforts made, starting at the end of 2013. Their promotional activities are explained in general lines, via a digital marketing case study video provided by Red Chillies' marketing team. The video starts with statistics on Internet usage in India, and mentions the 243 million internet users and 173 million mobile internet users. Followed by mentioning India's 933 million active mobile subscribers and 106 million active social media users. It must be kept in mind, that this is only the Indian market, leaving out the possible global audience. Their goal was to implement all popular platforms, available to these users. Thus including; Facebook, YouTube, Twitter, Whatsapp, Text Messaging and DTH, direct-to-home satellite television (Red Chillies Entertainment, 2015).

The first promotional activity already started at the end of 2013, responding to the New Year celebrations coming up. Via social medium Twitter, fans were able to tweet their New Year wishes to the stars of the movie. By doing this, they received a first look of the movie poster, with a personalized and autographed message. This campaign was also taken to Facebook, by redirecting the users to the Twitter page. This first step in the digital campaign already earned 1978 million impressions on Twitter. The release of the trailer was also taken to a new level, by implementing digital media. The trailer of *Happy New Year*, was the first trailer ever being released via text messaging app 'WhatsApp'. Besides implementing WhatsApp, the trailer was also released on other platforms. For Facebook an app was developed, via which users could request the trailer, which then showed up on their timeline. On Twitter, the actors changed their account names to the names of their role in the movie and tweeted the trailer out to their fans individually. If people were not active on social media, they could give a missed call on a provided phone number and they would receive the trailer via text message, with regular movie updates. By partnering up with TATA Sky, a provider of DTH television, they were able to get the trailer and movie songs featured on the home page of TATA Sky users. Their reach with the trailer only, turned out to be over 70 million within 24 hour (Red Chillies Entertainment, 2015).

Another segment of their promotional activities was making the song 'Indiawaale' available in the game 'Just Dance', which is among others playable on smartphones and game consoles. The *Happy New Year*-team was also involved in a concert-like world tour, in which Cineyug played an important role. The so-called *Slam! World Tour* took place in September and October 2014 and included the complete cast of *Happy New Year* and a few other celebrities. The show was held at multiple venues in North America, such as the Continental Arena in New Jersey and the Pacific National Exhibition in Vancouver. Besides North America, the show was also taken to the O2 Arena in London. Even though it is mentioned in the case study by Red Chillies, that the show was part of the promotional strategy of the movie, Bollywood superstar and actor with the leading role, Shah Rukh Khan, told the media that the *SLAM! Tour* was not to promote the movie *Happy New Year*. Nonetheless, the full cast of the movie

performed alongside some other artists and the show teasers, and the show itself contained material from and made references to the movie *Happy New Year* (Red Chillies Entertainment, n.d.; Cineyug, n.d.; India Today, 2014; India Today, 2014; Mangaokar & Baksi, 2015)

4.2. Queen

4.2.1. Case Description

The second case, and thus movie, whose promotional activities will be paid attention to is the movie "*Queen*". This movie was released on March 7, 2014 in India and on the 14th of March in the USA and Pakistan. This movie had Bollywood actress Kangana Ranaut in the lead role and in supporting roles actor Rajkummar Rao and actress Lisa Haydon. Rajkummar is a less popular actor and Lisa Haydon a popular model-turned-actress, with *Queen* being one of her first movies. The movie was directed by Vikas Bahl, the companies responsible for production were Phantom Films and Viacom18 Motion Pictures (IMDb, 2014).

The main character is thus played by Kangana Ranaut, whom according to her IMDb profile has already won 11 awards and has been nominated for 12. The movie itself evolves around her character, who is dumped the day before her wedding and decides to take her honeymoon trip to Paris and Amsterdam on her own. During her trip she meets a lot of new people and becomes the embodiment of the modern independent Indian woman (IMDb, n.d.; Viacom18 & Phantom Films, 2014).

Phantom films is a smaller movie production company, that is in the movie making business because they love to make movies, movies that the audience will love and everyone will remember, according to their website (Phantom Films, n.d.). The movie *Queen* was made in collaboration with Viacom18 Motion Pictures, Viacom18 Motion pictures is a division of Viacom18. Currently Viacom18 Media is one of India's fastest growing entertainment networks and is a joint venture of Viacom Inc and the Network18 Group. Brands represented by Viacome18 for the Indian market are among others MTV, VH1 and Nickelodeon. Viacom18 strives to offer multi-platform, multi-generational and multicultural brand experiences. The Viacom18 Motion pictures division describes itself as India's finest fully integrated motion pictures studio, with a delivery of critically and commercially successful films. Besides the 'mainstream'

Hindi Bollywood films, they are also one of the few studios that have successfully venture into regional Indian films, such as movies in Bengali, Marathi and Punjabi (Viacom18, n.d.).

The movie's credits showed who were possible involved in promotional activities. The first media partner is ETV, which stands for 'Eenadu TV'. ETV is part of the Eenadu/Ramoji Group, which has a rather diversified group of business in Print Media, Satellite TV, leisure & entertainment, feature film production, food, finance, retail, hospitality and education (ETV, n.d.). The following media partner is Hungama. Hungama describing itself as the largest aggregator, developer, publisher and distributor of Bollywood and South-Asian entertainment content in the world (Hungama, n.d.).

Following the media partner, the radio partners in India are mentioned in the credits. The first is 'Fever 104 FM', which is a rather young radio station, established in 2006, with multiple branches in Delhi, Mumbai, Bangalore and Kolkatta. They describe themselves as one of the leading FM channels in India, and also call themselves a vibrant, youthful, creative and interactive music destination (Fever FM, n.d.). The second Indian radio partner is '94.3 MyFM', which describes itself as the largest radio station network of growing India. They claim to be the leader when it comes to listenership and retail advertising, and the number one among decision makers and the youth (MyFM, n.d.).

The third type of partner possible involved in promotional activities is online partner 'Times of India - Online', which is part of Times Internet, belonging to the Times of India Group. The organization calls themselves India's largest media and entertainment group. Also belonging to the Times Group, are a few of India's most popular newspapers, magazines and TV-channels (Times Internet, n.d.). The digital agency partner, Everymedia Technologies, follows the online partner in the credits. According to their website they are involved in almost every aspect of online promotional activities, including advertising and marketing. Their role for the movie *Queen* is not clear, but movie marketing seems to be part of their business (Everymedia, n.d.).

The next mentioned is the ones responsible for publicity design, for both the agencies involved, their websites indicated that they are advertising agencies. The first is 'Marching Ants', describing itself as an agency that is unique

and refreshing when it comes to corporate and movie advertising. The second agency responsible for advertising, referred to as publicity design in the credits, is 'Brain on Rent'. Brain on Rent's official website was not available, however their official Facebook page indicated that they provide an array of services in communication practices via print, ad films and visual production. Nonetheless, for both agencies it was not clear what their role was in promotional activities for *Queen*. Based on their description it is presumed they were involved in advertising (Brain on Rent, n.d.; Marching Ants, n.d.). The following mentioned is 'Visual Promotions', done by 'Kaichi Productions' and 'Pentacle Creationz'. Both of the companies did not have a working website, however they did have Facebook pages. Both of the companies are specialized in creating trailers for movies, thus they get send the movie and create a trailer for it (Kaichi Productions, n.d.; Pentacle Creationz, n.d.).

When it comes to the actual Marketing and Public Relations activities, the credits of the movie indicated that the team of Viacom18 Motion Pictures was responsible for these activities. However, when it comes to the film music, the company T-Series was in charges for marketing, publishing and promotions. T-Series was also responsible for the production of the film music, for the movie *Queen*. T-series is one of the biggest in the industry, when it comes to the South-Asian film music and music industry (T-Series, n.d.).

4.2.2. Promotional Activities

The promotional activities for *Queen* the Film started on December 6, 2013, with the release of an official teaser via social media (Queen the film, 2013). The start of the promotional campaign for the movie thus started three months prior to the release of the movie on March 7, 2014, on the evening of the International Women's Day. According to Jain (2014) the digital segment of the campaign was revolved around Rani, the main character throughout the movie and was based on building an emotional connection between the main character Rani and the audience. The first teaser immediately encouraged online audience participation, by asking the audience to reply via social media by using the hashtag #MyTipToRani and participate in the contest. However, with this teaser not much information on the content of the movie was given (Jamkhandikar, 2014; Shah, 2014).

Jamkhandikar (2014) mentioned in her article for Reuters that the main focus for the overall marketing strategy was on promotional activities post-release of the movie. The first week of the release the movie had meager domestic box-office receipts of \$250.000,- . However, three-and-a-half weeks later the movie already received \$10 million in domestic box-office receipts, all due to the post-release marketing and PR strategy. The director of the movie, Vikas Bahl, told Jamkhandikar in an interview that the goal was to spread positive word-of-mouth in the week after the release of the movie. The focus was then laid on spreading what was being said about the film post release, with the main medium to spread the message being social media (Jamkhandikar, 2014; Shah, 2014).

In line with the focus on social media, came the involvement of social media influentials. A special screening for influential Twitter users was organized, who raved about the movie to their followers. Though it must not be forgotten that besides the digital aspect of the campaign, there was still material being spread through traditional media platforms. This included interviews with the cast and promos in print and broadcasted media (Jamkhandikar, 2014).

As mentioned before, the first step in promotional activities was creating a link in the sense of an emotional relationship between the audience and the main character of the movie, Rani. With post-release promotional activities, this was also incorporated in the offline promotional strategies. There were screenings in the neighbourhood in Delhi where the main character lives in the movie. Additionally, there were tie-ups with travel-channels, the possibility to meet Kangana Ranaut via a collaboration with online platform 'Couchsurfing' , which is an online community through which people can 'crash' on each other's couches all over the world, women visiting the movie in the first week received free chocolate and flowers and a pub-crawl with the main character Rani, thus the actor Kangana Ranaut, who danced to a remix of the movie's title song (Jamkhandikar, 2014; Shah, 2014).

The next chapter will be devoted to discussing the findings from the research, done per focus area. In contrary to this chapter, the following chapter will go more in-depth on the social media element of the campaigns.

5. Findings and Discussion

The build up towards the findings and discussion led to an overall impression of the digital promotional activities in Indian cinema and a general analysis of the cases. The discussion will focus on the specific findings per identified focus area and will if possible be linked to elements of the overall campaign. As mentioned before, the actual analysis of social media data is based on the 25 most popular posts, which can also be found in the appendix. Per focus area there will first be touched upon the general findings, followed by a more in-depth analysis, with possible linkage to the overall campaign of the cases.

5.1. Films

The first focus area is 'Films', in which the official social media pages for the movies played the most important role. The first being noticed is the difference in popularity, based on followers, of the official movie pages. *Happy New Year* showed to have a larger follower base, with over 4.5 million followers on Facebook and over 169 thousand on Twitter. For *Queen* this was significantly lower, with almost 625 thousand followers on Facebook and 2053 followers on Twitter.

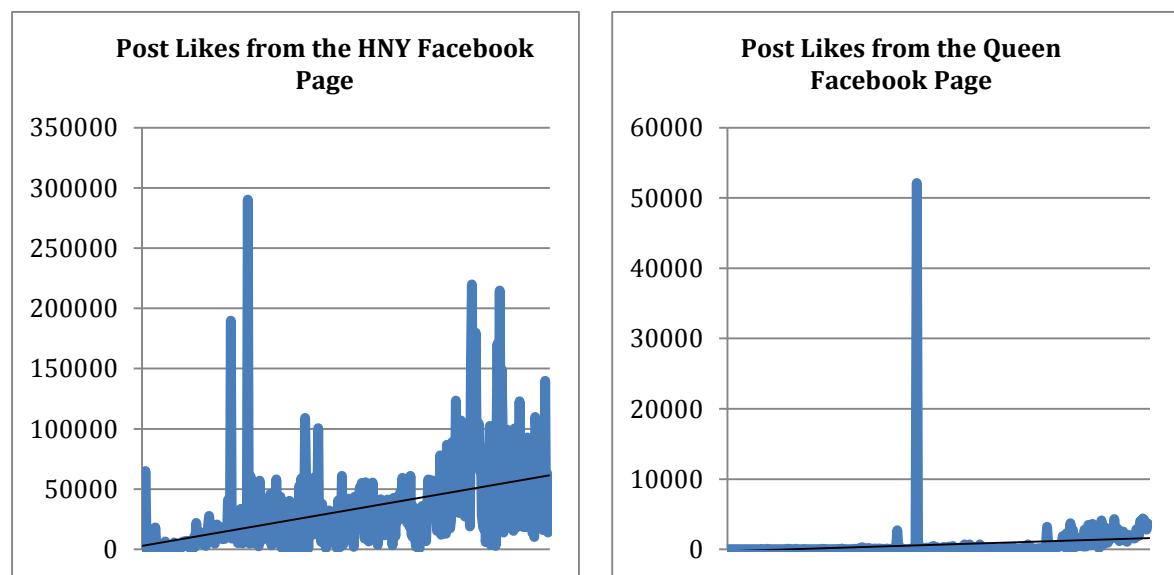


Figure 1: Post likes from the Facebook pages two cases

The first platform on which the focus will be is Facebook. When looking at the overall posts in the selected timeframe, both seem to be increasing. However, as previously mentioned the page of *Happy New Year* showed to have a higher

number of followers and can thus be perceived as more popular. Which also reflects in the popularity of the posts, based on likes, in which *Happy New Year* shows to have a higher overall increase in the selected timeframe for the case study, as in *Figure 1*. This increase in popularity of the posts is easy explainable due to the increase of promotional activities, towards and after the release of the movies, as previously described.

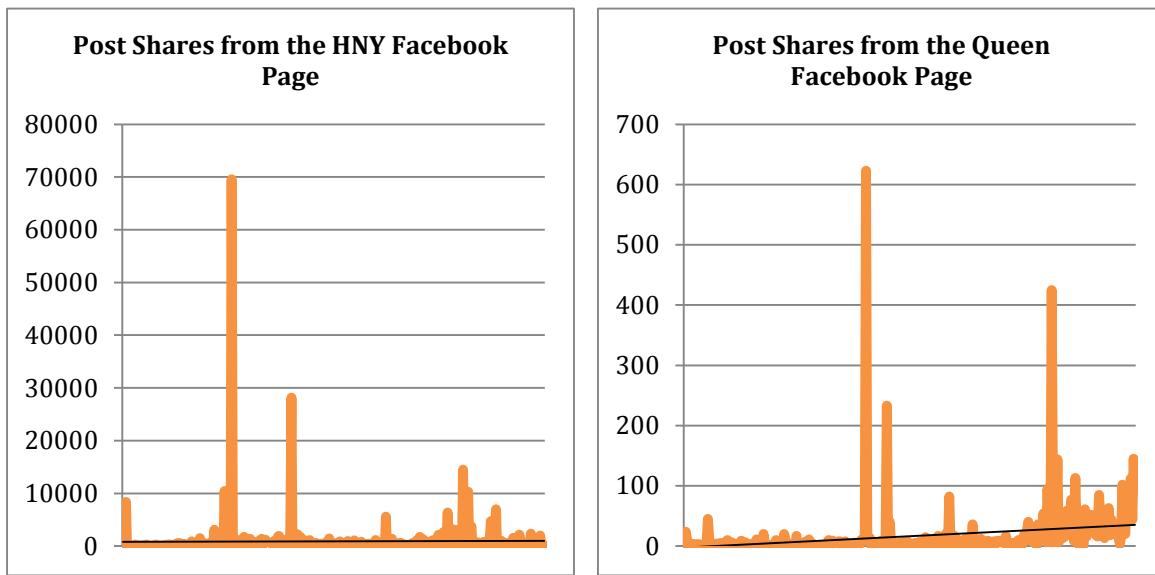


Figure 2: Post shares from the Facebook pages

The next to be pointed out regarding the social media content is the spreadability of the posts, based on the number of shares per post. When looking at the numbers of shares from the posts overall, the trend line, as illustrated in *Figure 2*, shows that the post shares of *Queen* increased during the timeframe, but for *Happy New Year* these appear to be steady, which most likely has to do with the content provided. Since shares require the user to repost the message on their personal page, for their personal network to see, *Queen* thus indicates to have an increasing level of eWOM in the timeframe of the case study. This could be explained by the degree of promotional activities, as mentioned in the General Data Analysis. *Happy New Year* presented to have a continuous, heavy promotional strategy, while for *Queen* this got more frequent right before and after the release of the movie, leading to more exposure for *Queen* in the final segment of the timeframe of the case study.

For the 'Vividness' segment the most frequently used vivid elements in the selection are photos and images, and occasionally videos being posted on Facebook. All the content provided also appears to have text added to the post,

referring to the provided vivid media content. The level of interactivity in the posts indicates lower levels of interactivity for *Happy New Year* in comparison with *Queen*. According to de Vries et al. (2012) highly vivid content, such as videos, and/or medium levels of interactivity, such as a contest, would lead to a higher number of post likes. This was only proven to be the case for the most popular Facebook post for both cases, and not the overall selection, which mainly existed out of messages with low levels of vividness and interactivity, only providing images or photos and links.



Figure 3: Most popular Facebook post from the Queen Facebook page (Queen the Film, 2014)

The post on the *Queen* Facebook page was in-line with the results from the research by de Vries et al. (2012), and can be seen in Figure 3. This post has a medium level of interactivity, due to the implementation of a contest, in which a meet-and-greet with the main character Rani, played by Kangana Ranaut, can be won. The first being noticed in this post is the language of the post, which is Hindi, by which they already exclude the non-Hindi-speaking audience. To clarify, the text in the image can be translated to "*Rani is coming to meet you. Tell us where you'd like to meet her in your city*". The accompanying text below can be translated to "*Rani Loves to eat! Vote for your favourite place, where you would to eat with Rani. Details here: [link]*". This post also showed to be in line with Elberse (2007), who mentions the involvement of celebrities in movie

promotions and building upon their popularity and already existing fan community, thus the established celebrity brand, to have her fans eventually 'consume' the movie. This particular contest for *Queen* could also be related to the self-identification element as discussed by Marwick (2011; 2015) and van den Bergh et al. (2013). However, the meet-and-greet is promoted as one with the main-character Rani, and not Kangana herself, indicating self-identification with the main-character and not necessarily the celebrity, but still building on the celebrity's track record and popularity. This also **proved** to be in line with the campaign goal, which was build around getting to know the main character, as pointed out by Jain (2014).



Figure 4: Most popular Facebook post from the HNY Facebook page (Happy New Year, 2014)

For *Happy New Year*, the most popular post, based on likes, was also the most popular based on the spreadability and thus highest level of eWOM. The trailer was uploaded on Facebook, and not an external website such as YouTube or Vimeo. The text adjoining the trailer says, as shown in Figure 4, "*#IndiaWaale are here to win over your hearts... Check out the official #Trailer of #HappyNewYear*" (Happy New Year, 2014). In contrary to *Queen* the adjoining text here is in English and implemented multiple hashtags namely *#HappyNewYear*, referring to the movie, *#Indiawaale*, referring to a song in the

background and in the movie and *#Trailer*, referring to the type of video. The usage of the hashtag shows to be done throughout the campaign. Besides a regular release, by just posting it on social media, they implemented multiple strategies **on** multiple platforms. Among these activities were being the first ever to release a trailer on WhatsApp, a Facebook app was created leading to a forced post on the user's timeline when watching the trailer, the actors changing their Twitter names to those of the characters and tweeting the trailer, receiving the trailer via SMS/MMS and collaborating with a DTH television provider to feature the trailer (Red Chillies Entertainment, 2015).

Nevertheless, it must be pointed out that the most shared post for *Queen* also was the trailer, which was also uploaded to Facebook page and not being referred to on an external video streaming platform. For *Queen* there was only one hashtag mentioned in the adjoining text, namely *#SingleHoneymoon*. The trailers being the most shared posts for both cases, shows that users are willing to share the trailer of an upcoming movie on their own timelines and thus sharing with their personal networks, also indicating a high level of eWOM for the first post of the movie trailer. This might be due to the 'newness' of the trailer, the excitement it creates and leading to a willingness to share it with others in their own personal Facebook network.

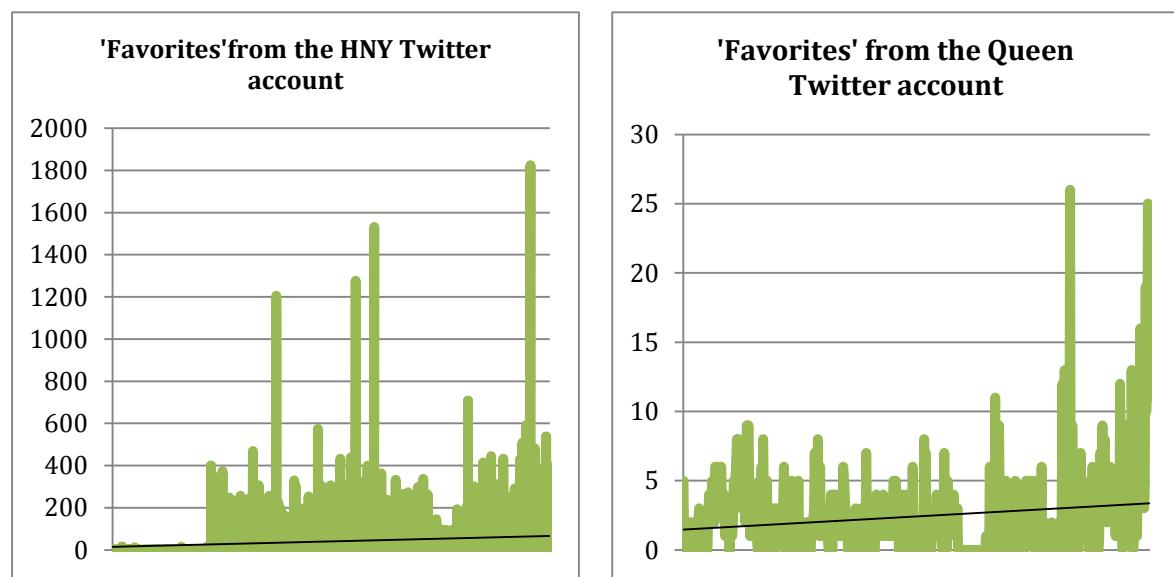


Figure 5: Overall 'Favorites' from the official Twitter pages

The second platform from which data was gathered is Twitter. The popularity of the overall posts here is based on the amount of 'favorites' per tweet. In line with the results on the Facebook page, and **showcased** in *Figure 5*,

these increased in the timeframe of research. Also, in line is that the *HNY* page has a higher number of followers and thus also has a higher number 'favorites' tweets. When looking at the most popular tweets based on 'favorites', for both the cases these implemented a link to buy tickets online to go and see the movie. However, while *HNY* provided a 'buy 2, get 1 free' offer in the tweet, the most popular tweet by *Queen*, referred to a statement in the form of a short review made by Bollywood actor Aamir Khan. The text provided in the tweet by *Queen* was in Hindi, while for *HNY* this was in English. In multiple other popular tweets *Queen* provided a link to buy tickets online to see the movie, which was not done in most of the popular messages from the *HNY* account. For the *HNY* twitter page, the content of the most popular tweets existed mostly out of mentioning 'milestones' for the movie and offline events.

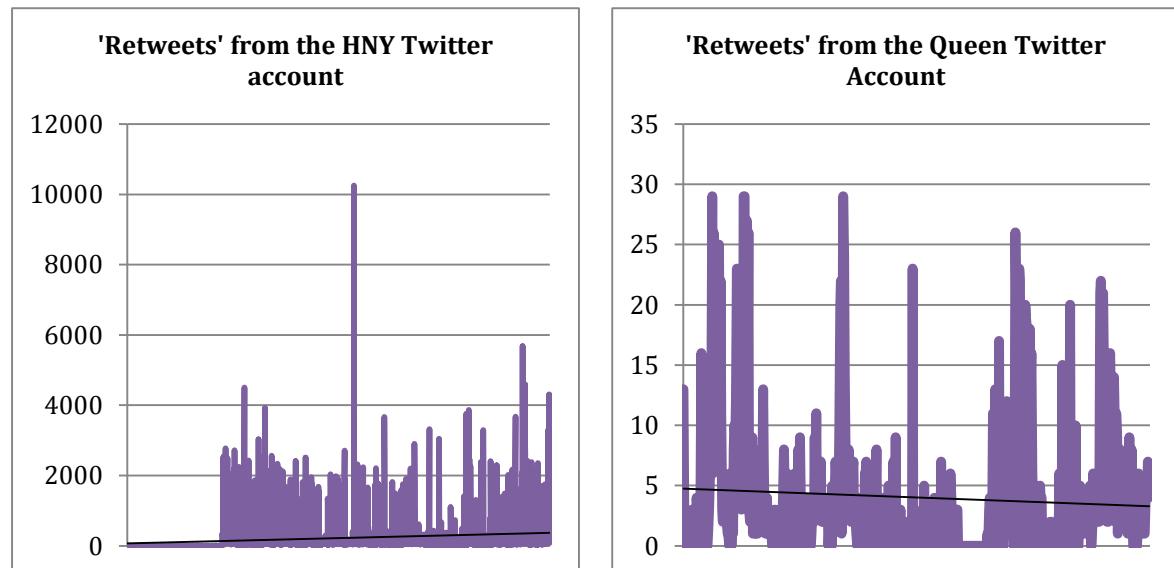


Figure 6: Overall 'Retweets' from the official Twitter pages

To assess the 'spreadability' of the posts, the numbers of retweets were used. The overall 'Retweets' are showcased in Figure 6. As the trend line in the graphs indicates, these have been slightly increasing for *HNY* and for *Queen* there is an overall decrease visible. From the selection, the most shared tweet for *HNY* was a link to the video with the appearance of actor Shah Rukh Khan in a talk show. This tweet was in English and provided a link to a video of the show. Whereas for *Queen* this was a tweet in English, that was part of a contest held on Twitter.

The analysis regarding the 'Vividness' element, led to one of the most important findings, the text being the main part of the tweet and the vivid media element added as reinforcement to the text in the message. For both the accounts, in-line with content on Facebook, the addition of photos and images were mostly used, indicating a low level of vividness. A high level of Vividness, using a video as defined by de Vries et al. (2012) happened sporadically. This was done by implementing a link to the video in the tweet, suggesting a low level of interactivity, alongside an image or photo.

When exclusively focussing on the 'interactivity' element of the selected tweets, there seemed to be a difference between the two cases. The messages from the *Queen* account showed to be more interactive, in comparison to the messages for *HNY*. In both cases providing links was the most used interactive activity, thus most messages had a low level of interactivity. From the most popular selection only a few were medium to highly interactive, with messages containing a call-to-act, a contest or a question. In the selection from the tweets on *HNY*, none of them were part of a contest. When it comes to identifying whether messages were informative or entertaining, it was the same as the findings from Facebook.

An overall impression of the selected tweets reveals that the most popular tweets for *Queen* were part of contest held on Twitter and for *HNY* mentioning 'milestones' and offline events showed to be more popular.

Nevertheless, also essential to mention is that for both account the users were encouraged to go and watch the movie in the cinema, providing links to buy tickets online.

Thus, when it comes to the analysis of the official social media pages from the movie the most obvious finding is the difference in popularity of the pages between the two cases. When it comes to the messages itself, there was a clear difference between Facebook and Twitter. On Facebook, the multimedia addition to the text message was the most obvious and on Twitter this was the text itself. The spreadability element also was much lower in comparison to the number of likes and favorites on the posts on both platforms during the timeframe. The interactivity of the most popular posts also showed to be different, *HNY* did not incorporate the element in all their messages, but *Queen* tried to implement it in

most of the messages. The content also indicated *Queen* posting messages in Hindi and English, while *HNY* only posted messages in English. By doing so, *Queen* limited their content to only be interpretable by Hindi speaker audience, mostly existing out of the domestic audience and Indian diaspora. The findings also suggest a lower level of promotional activities for *Queen*, when comparing it to *HNY*. *HNY* can be identified as a blockbuster, based on Elberse (2013), indicating a higher financial risk in movie production and also promotional efforts. This is also evident in the cast of the movie, by having multiple actors with long track records in the industry and already established fan bases. Not being pointed out by any previously touched upon literature is that the content of the *HNY* social media accounts, the blockbuster movie, shows less interactivity but higher level of popularity. Which could imply that the involvement of celebrities also leads to less pressure to implement interactive elements in the provided content (Elberse, 2013; IMDb, 2014).

5.2. Film Music

The second focus area is the Indian film music industry. For this segment the 25 most popular messages related to the film music have been selected from the official film pages, based on 'likes' for Facebook or 'favorites' for Twitter. Due to the extensive amount of posts on social media, the selection was limited to the 25 most popular film music posts from the official movie pages. Again, the social media platform to which the attention will be paid to first will be Facebook.

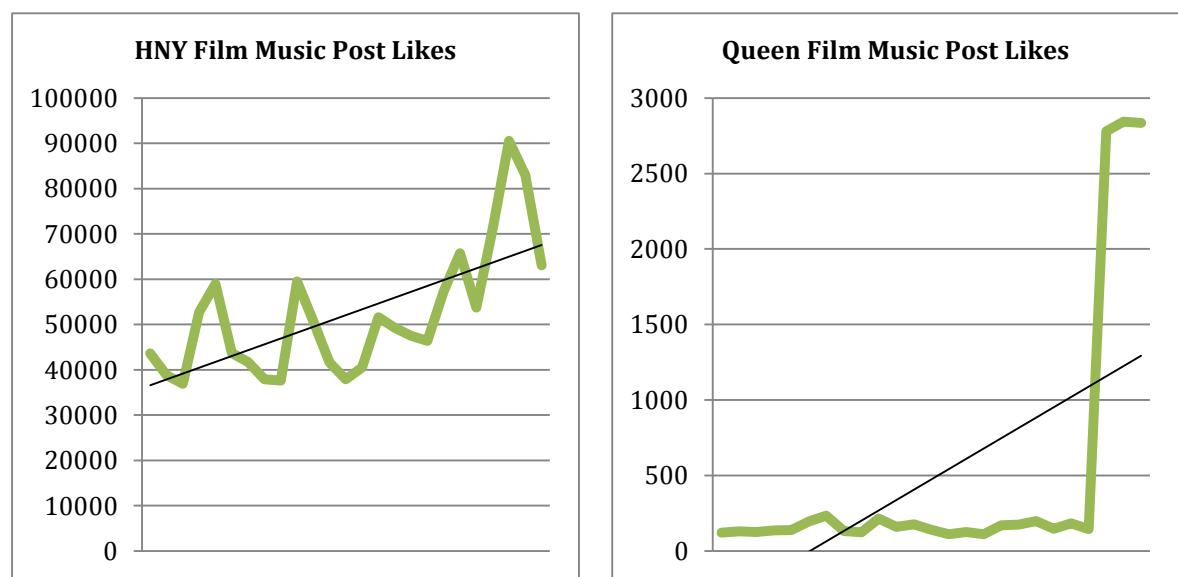


Figure 7: Distribution of Facebook likes from the 25 most popular film music posts

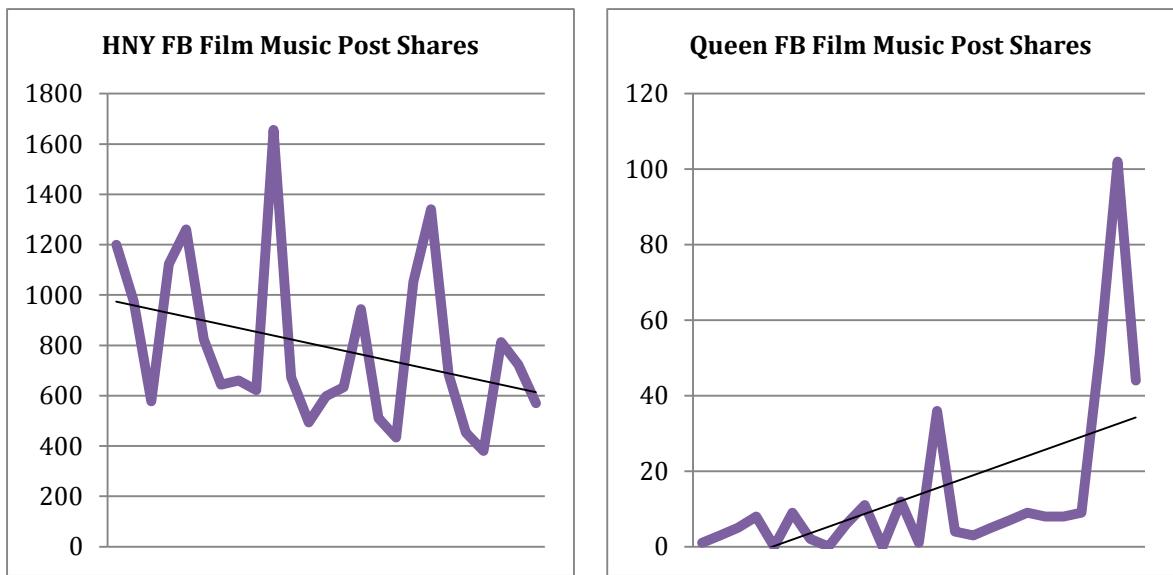


Figure 8: Facebook post shares from the 25 most popular film music posts

A general impression of the most popular posts **reveals** the implementation of offline events and the release of the music on popular platforms, such as YouTube. When looking at the distribution of likes from the 25 most popular posts regarding the film music, when sorted on date, these show to be increasing during the timeframe when looking at the trend lines as displayed in *Figure 7*. Even though the selection exists solely out of the 25 most popular posts, there appears to be an increase in popularity of the posts. However, the numbers of likes seem to be much lower for *Queen*, in comparison to *HNY*. When looking at the spreadability, as shown in *Figure 8*, there the trend line indicates a decrease for Happy New Year and an increase for *Queen*. This might be due to the differences of the implemented strategies, as **stated** before. For *Queen* the focus was on heavily promoting the movie and its content after and right before the release of the movie, while for **Happy New Year** this was not the case. When looking at the vividness of the posts, this seems to be linked with the interactivity of the posts. As done in the 'Film' focus area, the content of the film music shows to have an image or a photo, with text in which most posts the link to the music is incorporated. Due to the links already being a fundamental element of the post, the posts regarding the film music also **revealed** to be striving to incorporate other interactive elements, which were mostly questions, as shown in *Figure 9*.



 **Happy New Year**
 #Lovely gets a LOVELY response! Have you seen 'The Hottest Firecracker' of this Diwali yet?
<http://bit.ly/1uMHHxV>
[Like](#) · [Comment](#) · [Share](#) · 23 September 2014

Album: Timeline Photos
 Shared with:  Public

[Open Photo Viewer](#)
[Download](#)
[Embed Post](#)

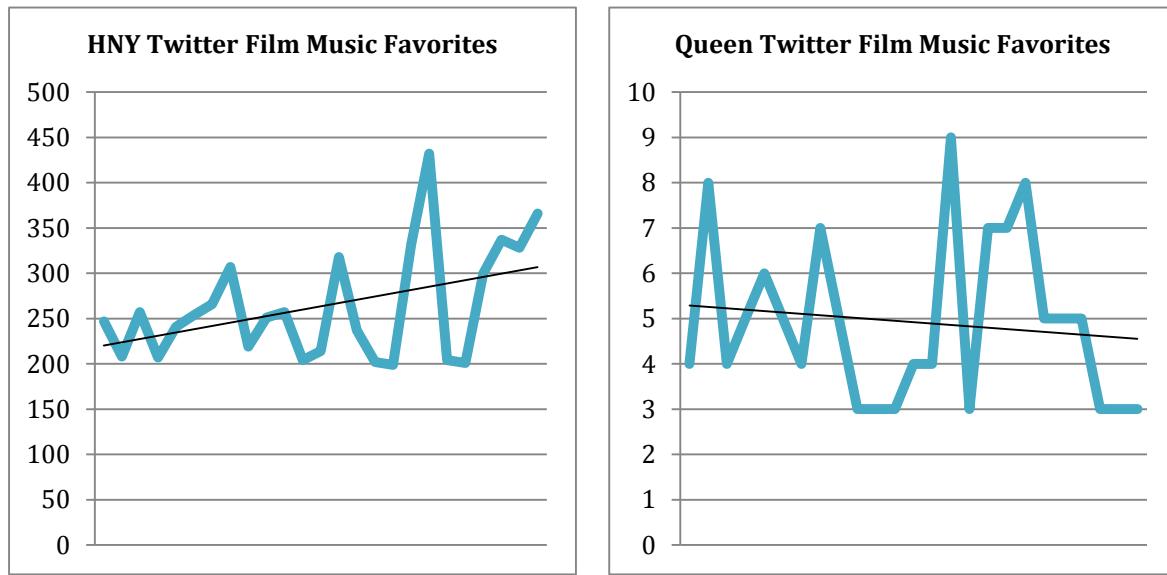
Figure 9: A post example regarding film music from the HNY Facebook page (Happy New Year, 2014)

Figure 9, is an example of how film music posts were published on Facebook for both the cases. As previously described, there would be an image or photo, which is a low level of interactivity implemented in the post. The added image shows a scene from the music video, as seen in the movie, with the text referring to the 3 million YouTube views. In the image it is not stated as millions but in the way this number is referred to in India, thus 30 lakh. This particular image also displays the accounts of the movie's other social media accounts. The adjoined text of the post in this example says: "*#Lovely gets a LOVELY response! Have you seen the 'Hottest Firecracker' of this Diwali yet? [Link to YouTube Video]*". The text itself contains a low level of interactivity as described by de Vries et al. (2012), the link to the music video on YouTube, and a high level of interactivity, namely a question. What stands out in these posts, only for HNY, is that they dedicated content to milestones of the movie, as done in Figure 9.

The example and the other post can thus be assumed to indicate that the film music was promoted as an element of the movie via the official Facebook pages. This proved to be rather effective, based on the increase of likes on the

selected posts, and therefore also the popularity of the posts referring the film music. Attention on Facebook was also paid to other platforms being implemented, when referring to the film music. For both cases the platform being mostly referred to, to actually listen to the film music and watch the corresponding music video as featured in the movie, was as previously mentioned YouTube. None of the posts from the selection mentioned the purchase of material products, referred to traditional media outlets for the film music or other platforms than YouTube. The diversity of platforms promoted to gain access as indicated by Aidi, et al. (2013) and Manuels (2014) thus shows to be limited. However, in the overall posts *Happy New Year* did dedicate a handful of posts to the availability of the film music in Apple's iTunes store. To listen to the music and also to watch the video, YouTube was mostly used and none of the previous identified online streaming platforms, such as Saavn, were mentioned in any film music posts.

For the focus area 'Film Music' data was also retrieved from Twitter, in



number of likes. The actual number of favorites from *Queen* also appears to be significantly lower. This might be due to the lower amount of followers, as mentioned while discussing the *Film* focus area.

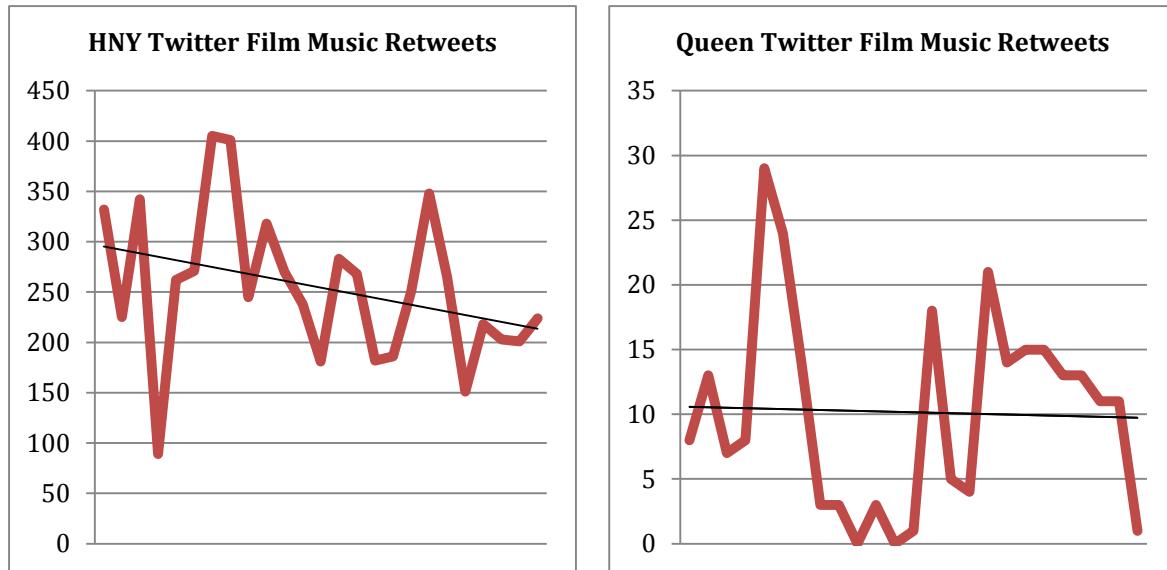


Figure 11: Twitter tweet shares from the 25 most popular film music tweets

The spreadability of the posts also indicating the degree of eWOM, based on the number of retweets and shown in *Figure 11*, indicates for both cases a decrease, with the decrease of *HNY* being more obvious. The overall number of retweets also is higher for *Happy New Year*, which is in line with previous findings on the general popularity and number of followers of the pages. The level of vividness of the posts on Twitter is low in general, the most important element was the text and mostly images or photos were added. However, instead of images or photos, embedding the YouTube videos directly in the tweet also happened in the tweets of both the cases, demonstrating a high level of vividness as defined by de Vries et al. (2012). Which takes us to the interactive element of the tweets, if the video was not embedded, a link was provided to re-direct the user to the music video. Twitter also showed to be a popular platform for both cases to implement contests, regarding the film music. In the tweets there also seemed to be questions, targeted at the followers, and heads up were given for upcoming content. Also matching with the findings from Facebook is that for both cases the platform being mostly referred to, to actually listen to the film music and watch the corresponding music video as featured in the movie, was

YouTube. Other possible outlets to get access to or obtain the film music were not mentioned at all.

Figure 12 shows an example of the implementation of Film Music on Twitter. This tweet format has been utilized in both cases. The text in the tweet states: “*Can you guys solve this? ;) RT and reply with #LondonThumakda Hint: [Link to YouTube Video]*”. The text already implements multiple forms of



Figure 12: Example of Film Music Implementation on Twitter (Queen The Film, 2014).

and encourage the users to also implement the hashtag in their messages, creating a form of eWOM for the film music. The vividness element in the tweets is mostly low, by only adding immediate visible images or photos. Sporadically the level of vividness was high, when the video was directly embedded in the message and the photo/image was left out.

The data from Twitter and Facebook show that the Film Music is being promoted via the official pages of the movies. The music itself was promoted and showcased, via links to other platforms or being embedded in the message. The overall messages also contained limited referencing of offline events and activities regarding the film music, such as film music launch events. However, the timespan of the popularity of messages regarding the film music seems to be different. In some occurrences they appeared to increase, while in some they decreased. The content being posted mostly implemented images and photos, which were references to the music video as seen in the movie. What also

interactivity as discussed by de Vries et al. (2010), firstly asking a question indicating a high level of interactivity, followed by the implementation of a link, a low level of interactivity. Moreover, happening for both the cases and happening in this example, is turning the songs from the movie into hashtags on social media. By using hashtags they make it easier for themselves to find posts by users with the hashtag

showed to be implemented, if no images or photos were added, was embedding the YouTube videos directly into the messages. The results also indicate a lack of implementation of other online platforms that could and in some cases also do provide access to the film music. Examples of these platforms, as previously mentioned, are Saavn, Hungama and Vimeo (Aidi, et al., 2013; Manuels, 2014). There also seemed no reference to be made to Material Products that could provide access to the film music, such as CD's and DVD's. Which was also the case for traditional media, such as TV and Radio. When it comes to the interactivity of the posts, the content published on Twitter showed to have a higher and more frequent level of interactivity, with more questions and contests being implemented.

5.3. Audience

The third focus area being touched upon is on reaching the different types of audiences. The research goal in this focus area was to possibly identify how different targeted audiences are reached via the social media platforms, and if they were provided with content that appeals to them based on previous research. Previously four types of audiences have been defined based on Livingstone (2008), these are (1) fan audience, (2) global audience, (3) domestic audience and (4) young audience. For each segment several elements have been identified that would appeal to them and has been identified as an element to reach the segment. Based on the most popular content it will be illustrated whether and how these have been implemented on the official social media pages of the movies. Thus, the 25 most popular posts will be used to see if efforts were being made to reach each audience segment.

When looking at the 25 most popular posts from both platforms, the first striking difference between the content being published. The movie *Happy New Year* was released globally, while *Queen* was only released in India and at a later stage in Pakistan and the USA. This was reflected in the social media content, the content provided on the *HNY* pages was mostly in English, while for *Queen* a large part of the content was in Hindi or a combination of both the languages. This action illustrates that *Queen* has focussed mostly on reaching and targeting the domestic audience and the Indian diaspora, while *Happy New Year* used the Lingua Franca, English, and thus reaches multiple identified audience segments.

Targeting fan audiences has been identified by among others Livingstone et al. (2008) to be happening by sharing content, generating content and showcasing fan content. None of these seemed to be happening on the Facebook page of *Happy New Year*. However, there is a photo being posted on which Shah Rukh Khan celebrates his birthday with his fans. The text added to the post also says: “*Shah Rukh Khan celebrates his birthday with his fans as always, as they are extremely close to his heart! #HappyBirthdaySRK*”. Which does not directly implies one of the above, but does show appreciation of the fan audience. When it comes to *Queen*, more attention is given to the ‘fan audience’. The most popular post, calls upon the followers to participate in a contest, in which they send in their favourite places in Delhi and get a chance to win a meet-and-greet with celebrity Kangana Ranaut, who plays the main character in the movie. Another example from *Queen*’s Facebook page to reach the fan audience, is in a post in which they indirectly ask you to share the post with your ‘funny friend’ by tagging them. The most popular posts by *Queen*, thus show to be implementing multiple elements to reach the fan audience.

For reaching fan audiences, the utilized type of content seems to be different on Twitter. The birthday message, regarding Shah Rukh Khan also seemed to be shared on Twitter. For *HNY*, the selection of tweets also indicated the implementation of tweets in which the audience is asked to be part of an offline promotional event. When it comes to *Queen*, the chance of a meet-and-greet does not show to be implemented in the selection of tweets. However, other interactive contests showed to be popular on Twitter, in which the audience was asked to answer multiple questions on the movie to win tickets to an offline promotional event. When it comes to sharing content, Twitter shows to have multiple implementations. Firstly, when asking to answer a question or Retweet a tweet, users have to post a tweet on their own timeline or share the initial tweet on their timeline, also becoming a form of eWOM. Which is done in multiple tweets from both the cases. None of the most popular tweets seem to be dedicated to showcasing content created by fans.

The second identified segment, global audience, exists out of two separate segments, the Indian diaspora and global niche markets as previously defined and based on research by Bhatia (2011) and Banaji (2013). Based on their

findings, featuring international locations, usage of language, self-identification and possible other online and offline activities, could be used to reach these segments. As mentioned before, the messages provided by *Happy New Year* are mostly in English, making them also understandable for the Indian diaspora and the global niche markets. *Happy New Year* also pointed out international accomplishments, such as the worldwide success of the movie and the movie script being added to the Oscar library.

For *Queen* this was different, there were multiple posts completely in English, but they also featured multiple tweets in Hindi or a combination of both the languages. Both the cases also limited their appeal on the global audience by providing a link to buy tickets online, which was only available to the Indian audience. There were also messages that could indicate self-identification for both the global and domestic audience, such as a post by *Queen* in which they ask the audience to tag themselves if they have a similar 'drunk' dance style as the main character and another post in which the audience is asked to tag a funny friend. The selection also portrayed messages that showcased scenes from the movie *Queen*, shot in Amsterdam and Paris.

The results from Twitter, regarding the global audience seem to be similar. The first striking similarity is the usage of language, with *Queen* providing multiple tweets in Hindi and a combination of Hindi and English, while the tweets by *HNY* were all in English. Also similar in this segment is that tweets that were in English contained a link to buy tickets online, but was only available for Indian cinemas. The international accomplishments from *HNY* also seemed to be featured in the selection of most popular tweets. In contrary to the results from Facebook's selection, international events and locations were featured in the tweet selection. Among these events is the international *SLAM!* concert tour, referring to editions in London and Houston.

For *Queen* this seemed to be similar to Facebook, mentioning and featuring scenes from the movies, which were shot at international locations, such as Amsterdam and Paris. The results regarding self-identification also seemed to be alike, by asking the followers questions and reflecting movie elements upon their own lives. For *HNY* the self-identification element did not show to be implemented in the tweets at all. The self-identification element with

the cast or celebrities thus shows to be missing in the posts by HNY and could be due to the god-like status of the multiple celebrities as earlier mentioned and discussed by Baker (2013), leading to being 'worshipped', rather than being some for the audience to identify with.

The third segment is the domestic audience, which could also be reached via the usage of language, self-identification and possible other online and offline activities. For *Happy New Year*, the usage of language does not seem to be solely targeted at the domestic audience with most of its content being in the lingua

franca English. However, there seems to be an indirect form of self-identification with the movie, causing a feeling of 'belonging'. A song from the movie is called '*Indiawaale*', which can be freely translated to 'Indians'. This term is being used to refer to the cast in the movie and is also incorporated as a hashtag, in messages referring to the song itself



Figure 13: Example of Hashtag implementation (Hapy New Year, 2014)

and other Indian-related posts. An example of an Indian-related post is shown in *Figure 13* regarding the celebrations of India's independence day. By using this hashtag, a feeling of unity is created among Indians and Indian diaspora, and building on the love for 'their country'. As discussed by Bhatia (2011) and Banaji (2013), Bollywood is the only link to India for many of the Indian diaspora, usage of this hashtag in a Bollywood blockbuster thus builds upon this phenomenon.

This disguised form of self-identification seems to be more with the characters in the movie representing the country in an international dance contest and forming a form of self-identification with their audience and fans in the movie. Nonetheless, due to the incorporation of the hashtag in the promotional activities the self-identification element is also with the audience of the movie.

Other activities, indicating to possibly being targeted at the domestic audience are the ones mentioning accomplishments of the movie on the Indian market. They also dedicated a post to the legendary senior Bollywood actor Amitabh Bachchan visiting the sets. The Twitter page also showed to have messages targeted at a domestic audience, and the message regarding the visit of Amitabh Bachchan visiting the set was also featured on Twitter. The selection from Twitter also featured tweets, mentioning the appearance of the **celebrities** in multiple Indian TV-shows.

In contrary to *Happy New Year*, the most popular content from *Queen* did provide multiple posts completely in Hindi. The content used for self-identification, are the same as for the global audience, since these could be applicable to a global and domestic audience. Other activities indicating to be targeted at the domestic audience seem to be the contest to win a meet-and-greet and almost all the posts with links to buy tickets to see the movie in Indian cinemas. The findings from Twitter show resemblances with the content from Facebook, regarding the usage of language. Also indicating to be the **similar** is the self-identification segment, which just as Facebook, **are the same posts targeting the global audience**. The other Twitter **activity** that showed to be targeted at the domestic market is the implemented link to buy tickets online, to go and see the movie in an Indian cinema. The contests implemented on Twitter, also show to have a different format than the contests from Facebook, more leaning towards a Quiz.

The final audience segment is the younger audience, which could be reached via providing authentic content and self-identification. When it comes to providing authentic content, as mentioned by van den Bergh et al. (2013) this seemed to be happening for both cases. With the movies being authentic, and for example not being a remake or sequel, both cases showed to be able to provide authentic content. They had the authentic content of the movie to build on and were also able to implement elements such as milestones for *Happy New Year* and the contests for *Queen*. Besides this advantage, they still provided content, which seemed to be exclusively created for the social media platforms. For instance, providing 'making-offs' or providing other exclusive content, such as backstage moments on set. The self-identification aspect is similar to the self-

identification elements, as shown in previous audience segments. However, when looking at the characters from the movies, the characters from *Queen* seem to be easier to relate to. Since the characters from *NY* are on a mission to 'steal' diamonds and take part in an international dance contest, while *Queen* is a story about a girl who gets dumped before her wedding and goes on her honeymoon alone. The storyline and the other characters from *Queen* also show to be more realistic, which also reflects in the previous mentioned 'self-identifying' content provided on Facebook.

5.4. Celebrities

When identifying the role of the celebrity in the promotional efforts regarding the movies, the most important finding was the lack of celebrity presence on social media. For *Happy New Year*, the biggest stars in the movie Shah Rukh Khan and Deepika Padukone had official pages on both Twitter and Facebook. For *Queen* this was not the case, Kangana Ranaut, who was responsible for the portrayal of the main character in the movie did not have any official social media account. The only celebrity that was present on social media was Lisa Haydon, however this was limited to only an official Twitter account. This eventually led to a limited comparison between the two cases. Nonetheless, it was still possible to generally identify the role of the celebrity in the promotional efforts for the movies, since for *Happy New Year* both stars were present on social media.

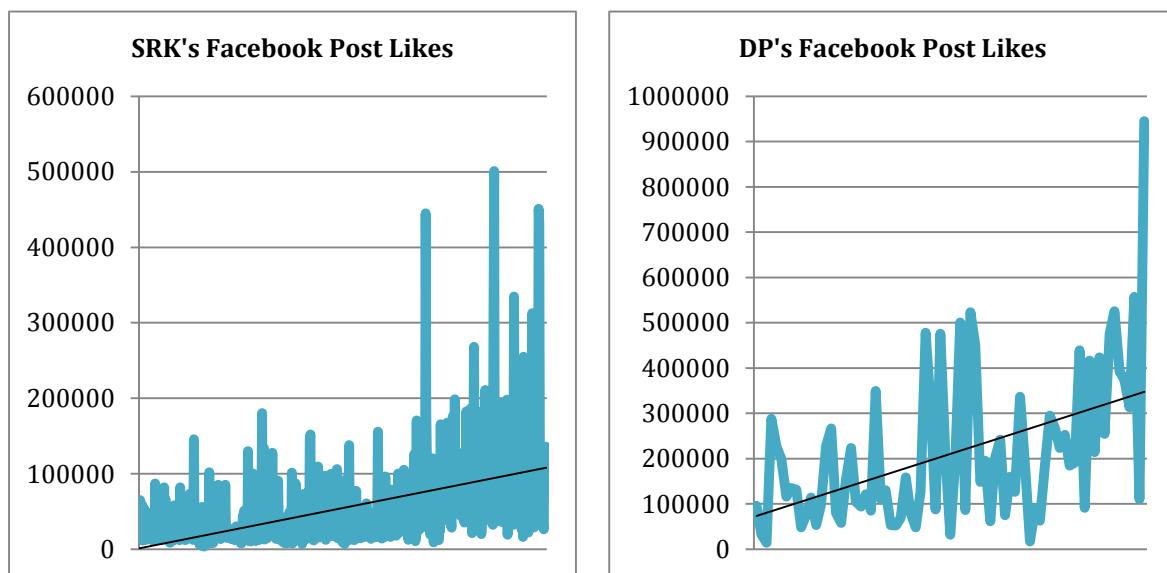


Figure 14: Facebook Post Likes from the Celebrity FB pages

As before, the first being **discussed** is the official Facebook pages of the selected celebrities. The first obvious finding is the difference in the number of posts, when comparing Deepika Padukone to Shah Rukh Khan. Deepika shows to be less active on Facebook, when comparing the two. When looking at the overall distribution of likes per post these show to be increasing during the timeframe of the case studies. Which could be due to their increase in popularity due to the movie *Happy New Year*. Also, even though the number of posts is lower for Deepika Padukone's page, for no apparent reason her posts seem to be more popular when looking at the number of likes per post, as illustrated in *Figure 14*. The actual content of the posts indicates that Shah Rukh Khan has dedicated more posts to actual promoting the movie *Happy New Year*. This might be due to his involvement in the production of the movie with his company, Red Chillies Entertainment, and his **overall** number of posts being higher. Nonetheless, when looking **only** at the selection, based on popularity, both actors show to have around 7 posts dedicated to the movie.

The spreadability of the posts from the Facebook pages, as indicated in *Figure 15*, also seems to be increasing during the timeframe. When looking more closely to the graphs it can be seen that the posts by Deepika have a higher number of shares, thus indicating a higher degree of spreadability. However, Shah Rukh Khan shows to be posting more frequently. When it comes to the vividness of the posts, it overall seems that on Facebook the usage of images, photos and sporadically videos are most popular and that the added text

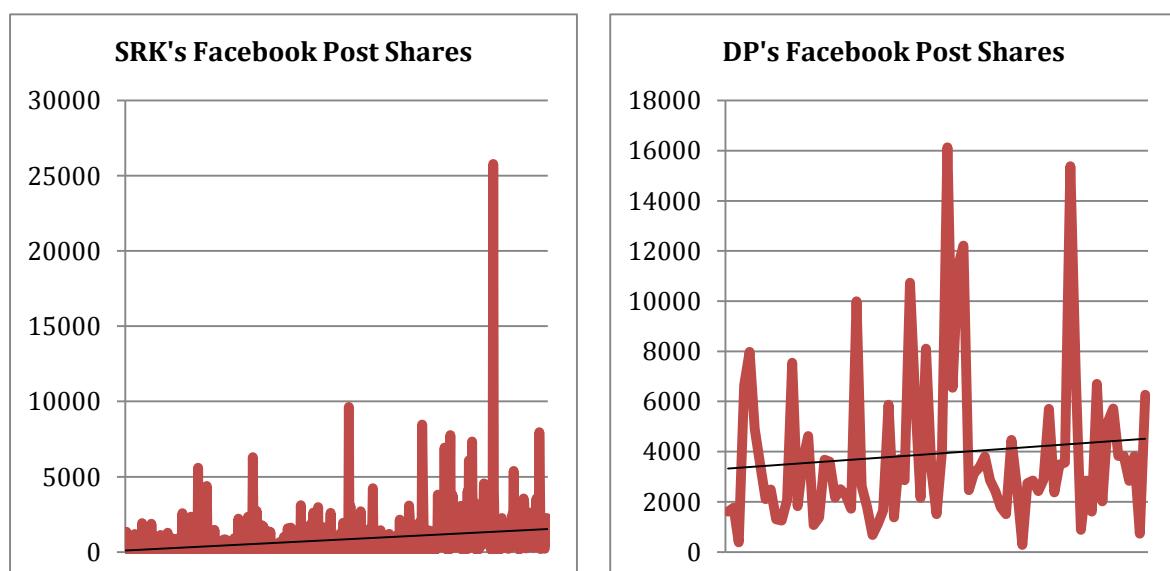


Figure 15: Facebook Post Shares from the Celebrity FB pages

is more of a description of the vivid element. Keeping the level of vividness either low or high. When looking more in-depth, this can be argued to not be the case for a large number of posts by Shah Rukh Khan. His Facebook page seems to be connected to his Twitter page, making the added images and photos an addition to the text. Nonetheless, the images are what seems to draw the attention of the user on the Facebook page, by being more obvious. When looking at the level of interactivity of the selected most popular messages, most of Shah Rukh Khan's messages do not involve any level of interactivity. Which is in line with a point made in the theoretical framework by Livingstone et al. (2008) and Ciochetto (2013) regarding fan communities, they take on a part of promotional activities by sharing content. Also mentioned by Elberse (2007) is building upon a celebrity's already existing fan base for promotional activities. Which is reflected in the celebrity's large fan community, which is willing to spread and share their messages in their personal network, and thus creating a higher degree of eWOM.

The Facebook page of Deepika Padukone on the contrary, does show different levels of interactivity. She calls upon her followers to comment, share



Figure 16: Facebook Post from Deepika Padukone's FB Page (Padukone, 2014)

and like her posts, and sporadically also asks questions or implements links. Nonetheless, Public Recognition and Fan Maintenance showed to be limited on the Facebook page of Deepika Padukone. *Figure 16* shows a post from Deepika's Facebook page. The post shows an image in which she is holding the UEFA Champions League trophy. The text added to the post says: "From

Lisbon, with love -- Here's an exclusive picture of Deepika Padukone with the UEFA Champions League trophy" (Padukone, 2014). This post might imply to recognition and specifically targeting her fans, which are into soccer. However, the added text does not give any signal of any recognition of this particular fan segment or any other users of the platform. Not done in this example, but other posts do not imply any relationship with her fans and solely asks them to like comment or share. The level of affiliation also seems low, the only disguised form of affiliation to be found is her providing links to the work she has done for movies and as brand endorser. What seems to be one of the biggest setbacks is the intimacy and authenticity of the posts for Deepika Padukone. The posts from the selection barely give a peek in her daily life, and are mostly work related or special events, such as an award show or an appearance as shown in *Figure 16*. The exclusive content provided also seems forced, which can be linked to the authenticity of the posts. It seems that Deepika is not the one posting the content, since she keeps being referred to in third-person. This is also done in *Figure 16*, which says "*here's an exclusive picture of Deepika Padukone*". The identification with the celebrity, as mentioned before and described by Click et al. (2013) also seems to be left out in the content provided by Deepika Padukone on Facebook.

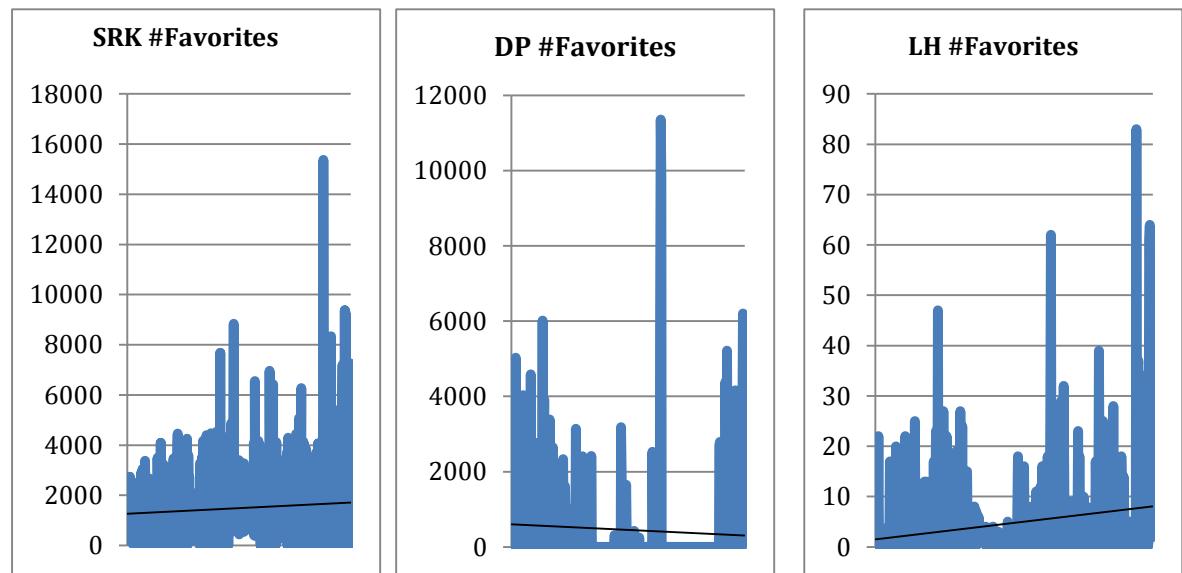


Figure 13: Celebrity Twitter Pages Tweet Favorites

For Twitter, there was also a celebrity present from the movie *Queen*, namely Lisa Haydon. When looking at the degree of popularity of the actors, based on post favorites, it seems that Shah Rukh Khan is the most popular and

Lisa Haydon the least popular. The number of favorites per tweet also shows an increase for Shah Rukh Khan and Lisa Haydon, based on the trend lines in Figure 17. The tweets from Deepika Padukone's account are the only one to show a decrease in popularity. When having a general look at the selection, both Shah Rukh Khan and Deepika Padukone show to dedicate tweets to promoting the movie. However, when looking at the most popular posts by Lisa Haydon, none of them are dedicated to promoting the movie Queen, but more to her work as a model.

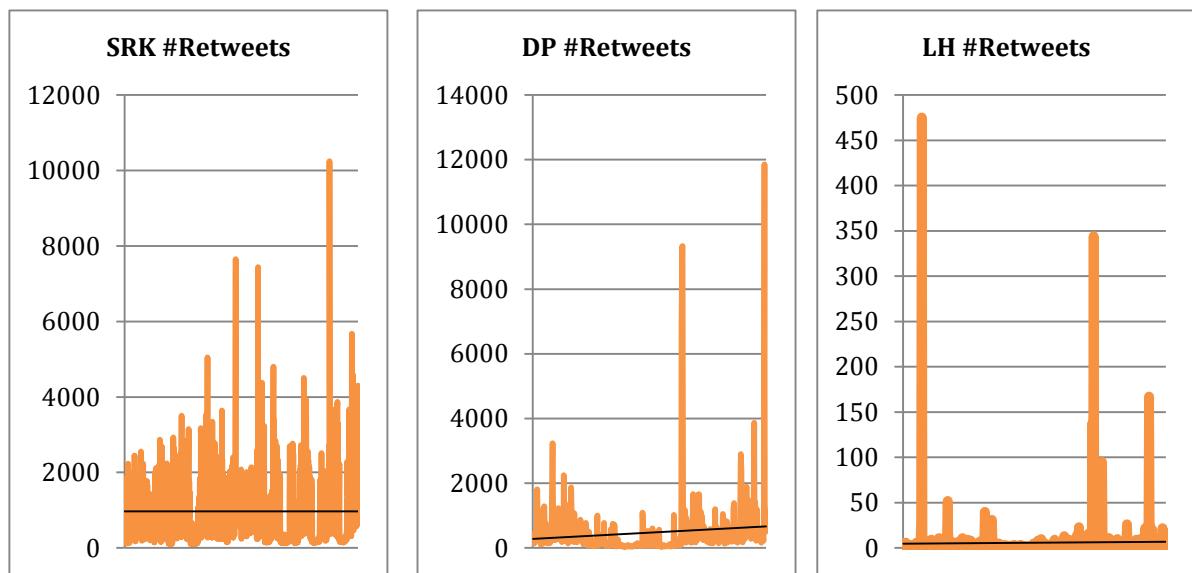


Figure 14: Celebrity Twitter Pages Tweet Retweets

Tapping into the elements incorporated in the Tweets, the first is the spreadability. Only the retweets of Deepika Padukone's tweets seem to be increasing in the timeframe of the case study, based on the trend line in Figure 18. The retweets on the other celebrity accounts seem to be rather steady. What can also be seen in the graphs, is that the tweets by Shah Rukh Khan are retweeted the most and Lisa Haydon the least. This is most likely caused by their difference in followers, with Shah Rukh Khan having the most followers and Lisa Haydon the least. This difference might be due to the difference in their track record and thus already established fan community. As previously mentioned none of Lisa Haydon's tweets, from the selection, are related to promoting the movie *Queen* and her most shared tweet is one where she shows her support for soccer club Arsenal. Shah Rukh Khan's most shared tweet is one wishing all his followers a blessed Eid, which is an Islamic holiday celebrating the end of

Ramadan. Deepika Padukone's most retweeted tweets are regarding her speaking up on an issue with the Indian press, linked to women's rights in India.

Supposedly India's 'LEADING' newspaper and this is 'NEWS'!!??

YES!! I am a Woman. I have breasts AND a cleavage! You got a problem!!??

TOI Entertainment @TOIEntertain 2h
OMG: Deepika Padukone's cleavage show!

timesofindia.indiatimes.com/entertainment/...

TOI Entertainment @TOIEntertain 3h
Hollywood films you just SHOULD NOT miss this year!

Dont talk about Woman's Empowerment when YOU don't know how to RESPECT Women!

Figure 19: Deepika Padukone's sequence of Tweets, regarding women's rights (Padukone, 2014)

10:32

This particular tweet, regarding women's rights by Deepika Padukone was caused by a publication by a respected news medium, as shown in *Figure 19*. The first was Deepika tweeting her disagreement with the fact that according to the leading newspaper, her cleavage showing is news. This was followed by a tweet in which she says: "*YES!!! I am a Woman. I have breast AND a cleavage! You got a Problem!!??*" (Padukone, 2014). The final tweet in the sequence mentions to "*RESPECT Women!*" (Padukone, 2014). This sequence of tweets was among the most popular tweets in the timeframe by Deepika Padukone. This shows her involvement in standing up for women's rights and her influence on her followers. This shows to be in line with findings by Bennet (2014) who mentions the involvement of a celebrity – Lady Gaga – to stand up for a cause, and that being picked up by the followers and fan base.

When looking at the vividness of the tweets by the celebrities, all show to have mostly attached images or photos to their tweets, as shown in *Figure 20*.

Shah Rukh Khan (@iamsrk) Following

And HNY team is back to release the film where it all started, Dubai.... "And we all end up where we started..." Kismet

RETWEETS 2,942 FAVORITES 5,936

6:01 AM - 22 Oct 2014

Figure 20: Example post from SRK's Twitter (Khan, 2014)

However, when it comes to the interactivity there is a great difference between the celebrities of the movie *Happy New Year* and Lisa Haydon from the movie *Queen*. None of Lisa Haydon's tweets from the selection show to have an interactive element. While Shah Rukh Khan and Deepika Padukone show to implement interactive elements in multiple tweets from the selection, including asking their followers questions and calling upon their followers to act up on a certain matter.

The Recognition of the Public and Fan Maintenance seems to be

better on Twitter. All three celebrities show interaction with fans and other users by mentioning them, replying to them and retweeting their tweets. A certain type of affiliation, as mentioned before by Marwick (2011), also shows to happen by sharing content and links they find interesting. Additionally happening is sharing messages on their movies or cultural holidays, such as Diwali and the Indian Independence Day. The level of Authenticity and Intimacy also shows to be higher on Twitter. First of all, as shown in *Figure 19* and *Figure 20*, the content on Twitter seems to be from the hand of the celebrities reflected in their usage of the first-person perspective. The intimacy is suggested in the content being provided, actually being a peek in their daily lives and thus also showing exclusive content. An example is *Figure 20*, in which Shah Rukh Khan shows a collage from moments backstage at the sets of *Happy New Year*.

Overall the results on celebrities indicate the lack of social media presence from less popular Bollywood celebrities. Furthermore, when the celebrities are present on both social media, there are similarities in the content. However, Twitter indicates to be more popular, providing more content and it also seems to be the celebrities who are posting the content on this platform. Multiple celebrities also showed to have an increase in likes or favorites during the timeframe of the case study, this could be due to the increase of followers. Since the content posted did not appear to have any significant changes, we presume that their follower base has increased due to high promotional activities for their movies. In line with the findings from the Film section, users seem to perceive the barrier lower when it comes to 'liking' or 'favoriting' posts, since the numbers of reposting via 'retweets' or 'shares' is much lower. On both platforms celebrities tried to implement images, photos or videos with text into their messages, and this combination showed to be the content of most messages. When it comes to interaction with the audience, this seemed to be rather low on Facebook. However, Twitter indicated a higher level of interaction with the followers and other users on the platform. Implementing promotional activities for the movie in the posts by the celebrity seems to be done mostly on Twitter, and thus very limited on Facebook. Which might be due to popularity differences, since Twitter indicated to be more popular than Facebook among the Bollywood celebrities. The celebrities also showed some philanthropy on social media, which was being supported by their followers, indicated by the popularity of the messages. Showing that Bollywood celebrities, in line with Bennet (2014), can also call upon their followers to stand up for a certain cause.

6. Conclusion

The goal of the research was to answer the research question "How does Bollywood uses social media for promotional activities to reach the domestic and global market and possibly strengthen their current promotional strategies?". In order to do so the analysis of social media data was done in four focus areas: (1) Films, (2) Film Music, (3) Audiences and (4) Celebrities, besides providing an overview of the general campaign. The majority of these focus areas can also be linked to the previously provided sub-questions of the research. Thus the conclusion will also be divided in the four themes in order to answer the sub-questions and finally the research question.

6.1. Films

Looking into the official pages of the films, the research indicated a clear distinction in the follower base, between movies with multiple celebrities and those with just one celebrity. This finding also showed to be reflected in the popularity of the provided content, since *Happy New Year*, the movie with multiple stars, showed to be more 'liked', 'favorited' and shared. Both the cases showed to implement multiple multimedia elements, such as photos, images and videos, to increase the vividness of the posts. The level of interactivity was different, when comparing the two cases. The level of interactivity for the movie *Queen* seemed to be higher, with the incorporation multiple of contests. Based on this, it can be assumed that the more celebrities involved in the movie, the less interactivity is needed on social media. Nonetheless, even with the similarities and differences, both movies indicated an overall increase of the post popularity from the official pages in the utilized timeframes.

The timeframe for both the cases also appeared to be quite different. *Happy New Year*, the movie with the larger budget and multiple celebrities, started with introducing the movie to the audience 10 months before the actual release. The actors involved in the movie also showed to have a more established role in the industry and also indicated to already have a large followers base on social media. These findings are in line with the so-called 'Blockbuster Strategy' commonly used in Hollywood, in which the buzz regarding the release of the blockbuster starts at a quite early stage as mentioned by Elberse (2007; 2013)

and Mohr (2007). By utilizing aspects of the strategy and incorporating the right elements, the movie eventually had the highest opening day Box Office collections ever in Indian cinema. However, even though there is a difference in the timeframe and popularity of the movie pages on social media, both the cases showed to have streamlined their activities on the two researched social media platforms and showed an increase in popularity **during the timeframe of the research.**

6.2. Film Music

The film music focus area enabled us to answer the sub question “How are the Indian Film Music and Bollywood industries linked when it comes to promotional activities?”. With the film music accounting 80% of the south Asian music sales and it being part of the movies, this was already assumed to be an essential part of the movie’s promotional activities before the data was gathered. When looking into the data, multiple popular posts of the movie already showed to have incorporated film music. Based on this principle, the 25 most popular posts regarding the film music were selected. **The popularity of the posts, based on likes and favorites, indicated be generally increasing in the timeframe of the case studies.** However, the spreadability showed to be generally decreasing. Which indicates that users share the content regarding the film music when they are just released, and upon the release of the movie the film music is not considered ‘new’ and thus explains the content being shared less often. The vividness of the posts also **differed compared to regular film posts.** Posts showed to not only incorporate images and photos, but also implemented links to the film music videos and even embedded the film music **videos** in their posts. The level of interactivity showed to be rather diverse, **mostly being a medium level, with questions being asked and sporadically high by implementing contests.** There were also hashtags implemented in the posts, also in general movie posts, referring to songs from the movie. For example *#Indiawaale*, for *Happy New Year* and *#RaniKiHungama* for *Queen*. The implementation of these hashtags led to the audience self-identifying with the movie and its cast, and were the audience was also encouraged to use these in their posts.

Regarding the film music, attention was also paid to the implemented platforms to listen or watch the film music. For both the cases, YouTube seemed

to be the most popular platform and it can be said that this was the only platform being implemented in the posts. As mentioned before, the market for mobile phones is rather large and that of smartphones with Internet access is rapidly increasing. Providing posts regarding possibly obtaining the film music as a ringtone or other content were barely there. And when it comes to the music streaming platforms, à la Spotify, such as Saavn and Hungama, these were completely left out. While these applications are easily accessible on smartphones, via special apps. The sale of material goods that could contain the film music, such as CD's and DVD's, was also left out in the content posted. Legal purchase and download of the film music, was only done by *Happy New Year*, providing a handful of posts referring to the availability in the iTunes store.

The results and the implementation of the film music in the provided content, show the relevance and added value of the film music in the promotional activities of the movie. The data showed that these are being released separately, upon the release of the movie and create a buzz among the audience, reflecting in the spreadability and popularity of the posts. However, the results show that new changes in the market are not fully embraced, such as the implementation of the streaming platforms for smartphones. This lack of embracement can be considered odd, since the Indian market shows to be rapidly adapting to these changes. By tapping into the changes in the film music industry, including the consumers' shift in demand, and actively involving it in movie promotions, it is possible to get ahead of the game and tap into a rapidly growing market.

Nonetheless, for both the film and film music promotions, both the cases showed to be capitalizing on other already existing and rather established digital and media cultures. *Happy New Year* tapped into the popularity of WhatsApp, by being the first movie ever to release a movie trailer via the app. While not tapping into the market for mobile music, they did tap into the transition from 'traditional TV' to digital TV. This was done by implementing the release of the trailer and film music videos on demand, by working together with one of India's biggest providers of Digital TV. *Queen* on the other hand showed less of such activities and relied more on traditional forms of marketing, thus offline, based on building and creating an emotional bond with the main character Rani. The

main character portrayed by Kangana Ranaut, who does not have any social media account, got heavily involved in offline promotional activities. She participated in multiple meet-and-greets, such as a pub-crawl in Mumbai where she danced as the main-character, participated in a collaboration with online platform 'Couchsurfing' and went for food with the winner of a contest.

As already assumed beforehand, the film music revealed to be an essential part of the Bollywood industry. The film music thus also proved to be an essential part of the promotional activities for the movies, by in both cases being released before the actual release of the movie. However, both the cases showed a lack of implementation when it comes to the usage of smartphones. With the increase of popularity of the devices on the Indian market, many possibilities arrived to implement new forms of access to the film music, such as music streaming apps. Currently the implementation only involved the film music being available on YouTube, and references made towards the content on YouTube via social media. Nevertheless, it must be pointed out that in the general activities, especially for *Happy New Year*, the smartphone became part of the promotional strategies, incorporating the popular messaging app WhatsApp.

6.3. Audience

The third focus area can be linked with the sub-question: "Who are the contemporary audiences of Bollywood and how are they reached?". In order to answer the question, the audience was divided in four segments based on Livingstone (2008), (1) fan audiences, (2) global audiences, (3) domestic audiences and (4) young audiences. To reach out to fan audiences, the activities throughout the whole campaign on social media for *HNY*, were limited to mentioning their existence and providing access to an offline event. Which is in-line with what was mentioned before, that the celebrities who already have an established online fan and follower base that can be held accountable for promotional activities to a certain extent, by sharing the content and creating fan content. For *Queen* the fan audience was reached via more interactive content, to call upon them to share posts and participate in exclusive contests. The main character from *Queen* showed to be the most important element, however the actress portraying the character did not show to be active on any social media platform and thus did not have an established social media fan community to tap

into for promotional activities. An actress of Kangana's level would most likely have a large follower base, which could be used to promote her movies. This lack of social media presence and thus lack of a social media fan community showed in the popularity of the film posts, which compared to *Happy New Year* were significantly less popular. This was in contrary to popular belief that the movie built on a social media strategy for its success, which is not evident in the results from the research (Jamkhandikar, 2014; Shah, 2014).

The global audiences were argued to be reached by English being the lingua franca in the industry, making the content understandable for a global audience. However, most posts provided by *Queen* showed to be in Hindi, only understandable for those who speak the language, most likely being the Indian diaspora. The global audience was also reached by featuring international locations, which were featured in the movie or offline international promotional activities, such as the *SLAM! Tour for Happy New Year*. The self-identification also showed to be evident, and relatable for the global audience. The domestic audience seemed to be fore mostly targeted in the content by *Queen*, by it being in Hindi. However, English is also an official Indian language and used in both the cases. Both cases showed to have implemented hashtags, such as '#Indiawaale', meaning Indians, and #RaniKiHungama which also seemed to work as a self-identification element being picked up by the followers. Both cases also implemented opinions and interest of other Indian celebrities in the provided content. Both targeted the domestic audience by implementing links to buy tickets online to go and see the movies in an Indian cinema. When it comes to the younger audience, reaching out to solely them seemed to be limited. Exclusive and authentic content was provided in both cases, however the self-identification element for the younger audiences was only obvious in the case of *Queen*, when linked to the content and characters of the film.

Thus, overall the identification of the audiences seemed to be matching the content of the content provided on social media. Thus existing out of (1) fan audiences, (2) global audiences, (3) domestic audiences and (4) young audiences. However, not all audiences were provided with content that appeals to them based on the theory, especially the younger audiences seemed to be left

out. Nonetheless, these cases showed to fore mostly reaching out to fan, global and domestic audiences with their social media content.

6.4. Celebrity

The final focus area, celebrity, matches the sub-question: "How do Bollywood celebrities use their personal social media platforms to promote their movies?". The involvement of the celebrity in the promotional activities also appeared to be different, especially the social media presence of the celebrities. For the movie *Queen*, the leading lady and celebrity with the longest track record in the industry, Kangana Ranaut did not have any social media accounts, as mentioned before. Lisa Haydon, the model-turned-actress, was only be present on Twitter. Based on the analysis, it is proven that the follower base can be used to promote the movie, not only on a domestic scale but also on a global level. From *Happy New Year* both the leading actors, Shah Rukh Khan and Deepika Padukone, were present on Twitter and Facebook. Their content posted on both platforms, showed to overall increase in popularity during the timeframe of the case studies. This is most likely caused by the extensive movie promotions, leading to an increase of popularity as a celebrity and in their posted content. This increase of popularity showed to be limited on the Twitter page of Lisa Haydon.

Nonetheless, based on this increase it is save to assume that with the extensive movie promotions and upcoming film, they did not only increase their follower base, but also used their existing follower base to successfully promote the movie.

The actual content of the celebrity posts in the time frame in general, also indicated to have content relating to their upcoming releases, including the movies used as case studies. The additional content provided related mostly to their daily activities, promoting their work and appearances, leading to the establishment of a stronger relationship with their followers. However, Deepika Padukone showed not to be providing the content herself on her Facebook page. When comparing her Twitter page to Facebook, it shows that the relationship with her followers on Twitter is much more intimate and seems to be providing the content fore mostly by herself. With Facebook being the most popular platform on a global scale, it is advised to change her strategy and also invest in building a relationship with her Facebook followers By doing so, she will most

likely establish a larger fan community, on which she can build to promote her upcoming work.

Regarding the frequency of the posts, Shah Rukh Khan showed to post most frequently and Lisa Haydon the least. In line with the results from the film pages, they strived to attach vivid elements to the posts, by attaching multimedia. The interactivity was limited, mostly existing out of a question asked to their followers and on Twitter involved mentioning other users, sharing content posted by them and replying to messages. As mentioned before, the role of the celebrity in the movie promotions showed to be rather important. Throughout their career they have created a fan base, reflected in the number of followers, who promote their upcoming movies and other activities. Based on what is stated before, with the release of a new movie, this follower base seems to be increasing. Also, in the selected timeframe the most popular posts by the celebrities showed to generally include messages promoting their upcoming movie. *Happy New Year* even showed the active involvement of the celebrity accounts by having celebrities tweet out the trailer individually to their followers and changing their user names to the characters they played in the movie

In line with social media activities from celebrities in Hollywood as mentioned by Bennet (2014), celebrities also showed to be capable of encouraging their followers to act up on a certain cause and thus show to have a high influence on their audience. This was touched upon in the discussion with Deepika Padukone as an example, who stood up for the rights and respect form women in India.

Thus, social media showed to be an essential part in the promotional activities for Bollywood movies. Not showing to be in line with results from Ciochetto (2013) whose research indicated the audience not being involved and influenced by online content. Social media furthermore provided the possibility to reach the global audience, which was done via online and offline promotional activities. English being the lingua franca in the industry, also made it easier to create content understandable for both the global and domestic market. The most important point of improvement is the interactivity of the online posts, which generally in the cases showed to be limited. However, the research

indicated the bigger the celebrities, the larger the follower base, the less interactivity is necessary on social media. However, this is not advised, since the interactivity with the followers increases the strength of the relationship and helps increasing the follower base. Furthermore it is advised to tap more into the implementation of new technologies, such as smartphones and its possibilities for promotional activities. Especially when it comes to the film music, there shows to be a lack of implementation of such possibilities in the promotional activities.

7. Limitations and Future Research

One of the goals for this research was to show the relevance of Bollywood for academic research purposes. With India being a rising economy, not much international attention was paid to the economical developments, which could lead to more international possibilities for the industry. However, this research showed to have some limitations due to the rather broad focus of the research, resulting in a lack of depth in certain focus areas. Nonetheless, the broadness provided the opportunity to indicate the relevance and possibilities of the diverse set of focus areas, which are all connected to the thriving Bollywood industry.

The second limitation while conducting the research, stumbled upon in the data analysis, eventually resulting in less depth for the data analysis was the limited access to the required data. Due to privacy issues and limited data access, it was not possible to provide an in-depth analysis of the audience, namely due to privacy issues. The privacy issue resulted in a limited access to user demographics to for instance specify the specific audiences involved. However, through the extensive social media data available, it was still possible to look in depth of the content provided and base results on the popularity of this content. Eventually leading to an impression of social media content that shows to be successful in reaching the general audience, and also appealing to this audience, all based on the popularity of the posts.

The overall research also revealed the relevance of future academic research on Bollywood and/or its adjoining industries. Future research on films could be dedicated on identifying the best global target audiences for specific genres of Bollywood films, focussed solely on the content of the movies. This type of research could lead to specific targeting of audiences in Bollywood. When it comes to film music, one could research how streaming platforms could be integrated to limit or eliminate possible piracy of the film music. Another possible research regarding the film music could be focussed on the involvement of the film music production companies and ways they could increase and better their promotional activities to increase their popularity and revenues on a global scale. The third focus area on celebrities also opened up new possibilities for

future research. Firstly, research could be dedicated to influence and the role of the celebrity's brand image on the audience perception, by involving publications of news media, such as scandals. This could be beneficial for companies having a celebrity as a brand endorser, who is involved in a scandal. Based on this research, they can possibly assess the severity of the situation. One of the most interesting focus areas, but limited in this research due to before mentioned limitations is the audience. Research regarding the audiences could be on actually specifying the audiences who are mostly involved, based on the audience demographics and how these could possibly be targeted best with promotional activities. Also interesting is to identify audiences who have a high relevancy in being targeted, such as the millennials, and research which specific elements should be implemented in the campaign to successfully reach this audience segment with promotional activities to potentially increase the movie's revenues.

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9. Appendix

Appendix A: Case Overviews

Appendix A1: Case Overview Happy New Year

CASE OVERVIEW; HAPPY NEW YEAR	
Name of Case/Movie	Happy New Year
Timeframe for case study	December 1, 2013 - November 24, 2014
General Information	
Official Release Date	October 24, 2014 (Diwali)
Production House	Red Chillies Entertainment
Film Music Company	T-Series
iMDb Rating for Movie	5.7 / 10
#Awards & #Nominations for Movie	11 Wins / 39 Nominations
Actors & #Awards/#Nominations	<ul style="list-style-type: none"> • Shah Rukh Khan (56 wins/54 nominations) • Deepika Padukone (58 wins/66 nominations) • Abhishek Bachchan (21 wins/26 nominations) • Boman Irani (4 wins/12 nominations) • Sonu Sood (4 wins/9 nominations) • Vivaan Shah (0 wins/1 nomination)
Data Overview	
Facebook	
Happy New Year	
Link	https://www.facebook.com/HappyNewYear
#Followers	4.533.511
#Posts in Timeframe	411 posts
Shah Rukh Khan	
Link	https://www.facebook.com/IamSRK
#Followers	13.268.582
#Posts in Timeframe	640 post
Deepika Padukone	
Link	https://www.facebook.com/DeepikaPadukone
#Followers	25.972.529
#Posts in Timeframe	80 posts

<i>Twitter</i>	
Happy New Year	
Link	https://twitter.com/HNY
#Followers	169.186
#Posts in Timeframe	Due to Twitter restrictions limited to 3018 posts
Shah Rukh Khan	
Link	https://twitter.com/iamsrk
#Followers	12.211.081
#Posts in Timeframe	1648 posts
Deepika Padukone	
Link	https://twitter.com/deepikapadukone
#Followers	10.131.111
#Posts in Timeframe	454 posts
<i>Digital Campaign Overview</i>	
Internet	
Website	http://www.hny.co.in/
Blog	http://www.hny.co.in/blog.html
Social Networking Sites	Facebook, Twitter, YouTube, Instagram
Mobile phone/Smartphone	
Ringtones	Yes
Wallpapers	Yes
Exclusive Updates	Via whatsapp, social media and sms
Launched Apps	HNY: The Game
Implemented Apps	Whatsapp, Twitter, Facebook, Instagram, YouTube
Games	
Gameconsole	'Just Dance Range'; Indiawaale song
PC Games	-
Online Games	-
Smartphone/Tablet Game	HNY: The Game; Just Dance

Appendix A2: Case Overview Queen

CASE OVERVIEW; QUEEN	
Name of Case/Movie	Queen
Timeframe for case study	December 6, 2013 – April 7, 2014
General Information	
Official Release Date	March 7, 2014
Production House	Phantom Films and Viacom18
Film Music Company	T-Series
iMDb Rating for Movie	8.5/10
#Awards & #Nominations for Movie	13 Wins / 18 Nominations
Actors & #Awards/#Nominations	<ul style="list-style-type: none"> • Kangana Ranaut (11 wins/12 nominations) • Lisa Haydon (1 wins/4 nominations) • Rajkummar Rao (3 wins/5 nominations)
Data Overview	
<i>Facebook</i>	
Queen	
Link	https://www.facebook.com/Queenthefilm
#Followers	624.739
#Posts in Timeframe	326 posts
<i>Twitter</i>	
Queen	
Link	https://twitter.com/queenthefilm
#Followers	2.053
#Posts in Timeframe	605 posts
Lisa Haydon	
Link	https://twitter.com/HaydonLisa
#Followers	93.652
#Posts in Timeframe	410 posts
Digital Campaign Overview	
Internet	
Website	http://www.queenthefilm.com/
Blog	-
Social Networking Sites	Facebook, Twitter, YouTube, Instagram
Mobile phone/Smartphone	
Ringtones	Yes
Wallpapers	Yes
Exclusive Updates	-

Launched Apps	-
Implemented Apps	WeChat, Skype
Games	
Gameconsole	-
PC Games	-
Online Games	Facebook Name Generator
Smartphone/Tablet Game	-

Appendix B: Case Data Happy New Year

Appendix B1: Data selection from official HNY Facebook Page

Thesis id	created_time	from.name	name	message	type	#Likes	#Comments	#Shares - - Spreading ability	link
#FBHNY 107	2014-08-14T12:27:21+0000	Happy New Year		#IndiaWaale are here to win over your hearts... Check out the official #Trailer of #HappyNewYear	video	290185		69570	https://www.facebook.com/video.php?v=731891370212784
#FBHNY 333	2014-10-25T18:34:35+0000	Happy New Year	Happy New Year		photo	219825		3832	https://www.facebook.com/HappyNewYear/photos/a.618332544902001.1073741825.584943154907607/768351563233431/?type=1
#FBHNY 361	2014-11-02T17:54:26+0000	Happy New Year		Shah Rukh Khan celebrates his birthday with his fans as always, as they are extremely close to his heart! #HappyBirthdaySRK	photo	214758		2753	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/772795362789051/?type=1

#FBHNY90	2014-08-08T10:50:43+0000	Happy New Year		Want to be one of the first to see #Indiawaale in their element? Watch the Happy New Year trailer by clicking the #Indiawaale tab or visit the following link. http://on.fb.me/1kO0g2X #HNY	photo	189722		3082	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/72844463890808/?type=1
#FBHNY337	2014-10-27T07:13:40+0000	Happy New Year		Record breaking weekend! We are thrilled to announce that, the Biggest Entertainer of the year, Happy New Year has set a benchmark at the box-office by recording the biggest weekend collection in Indian Cinema! Official breakdown: 104.10 (Hindi)+2.92 (Telugu)+1.84 (Tamil) = 108.86Cr!	photo	179743		10284	https://www.facebook.com/HappyNewYear/photos/a.618961444839111.1073741828.584943154907607/769258493142738/?type=1

#FBHNY 359	2014-11-02T03:53:54+0000	Happy New Year		Here's wishing the inspirational, dashing and extremely charming Charlie a very HAPPY BIRTHDAY! #HappyBirthdaySRK	photo	1706 67		4717	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/772348489500405/?type=1
#FBHNY 332	2014-10-25T08:52:41+0000	Happy New Year		Happy New Year is the First Indian film with an India Collection Rs. 44.97 Crores on Day 1, overtaking the previous highest by Rs. 10 Crores... [Breakup- 42.62 Cr. (Hindi) + 1.43 Cr. (Telugu) + 0.92 Cr. (Tamil)] If you have still not watched the movie, watch it now- http://bit.ly/1ITB71C	photo	1522 00		14478	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/768113939923860/?type=1
#FBHNY 363	2014-11-03T09:30:00+0000	Happy New Year		A touching scene from #HNY! Doesn't Deepika Padukone look stunning?	photo	1494 47		1044	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/773076456094275/?type=1
#FBHNY 407	2014-11-22T07:48:26+0000	Happy New Year		Remember when Charlie's shirt set ablaze and flew off thanks to Mohini's gaze? Well, they had a little help from	photo	1399 88		1979	https://www.facebook.com/HappyNewYear/photos/a.618961444839111.1073741828.584943154907607/782968988438355/?type=1

				Red Chillies Entertainment VFX too! Red Chillies.VFX						
#FBHNY 317	2014-10-22T03:00:01+0000	Happy New Year		8 pack abs, 2 days left. It's almost time to have a Happy New Year #2DaysToHNY	photo	1234 64		6340	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/766437856758135/?type=1	
#FBHNY 381	2014-11-09T09:51:37+0000	Happy New Year		It's been #7YearsOfOmShantiOm ! Time has flown by, but your favourite jodi still remains! Take your pick! Om & Shanti? Or Charlie & Mohini?	photo	1230 30		1575	https://www.facebook.com/HappyNewYear/photos/a.618961444839111.1073741828.584943154907607/776583255743595/?type=1	
#FBHNY 335	2014-10-26T11:33:23+0000	Happy New Year		Those who have seen the film have loved it! So, when are you watching it? #HNYBestFilmEver	photo	1133 08		1556	https://www.facebook.com/HappyNewYear/photos/a.618961444839111.1073741828.584943154907607/768798206522100/?type=1	
#FBHNY 397	2014-11-16T15:30:01+0000	Happy New Year		Throwback to the time we had a special visitor on set! #HNYMoments	photo	1099 29		736	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/780199018715352/?type=1	
#FBHNY 165	2014-09-07T16:15:28+0000	Happy New Year		You don't want to mess with Charlie! #SRKRockSolid Photo Credit:	photo	1090 80		28140	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/743848849017036/?type=1	

				Avinash Gowarikar					
#FBHNY 322	2014-10-23T04:53:09+0000	Happy New Year		'It was all about a handful of diamonds' #1DayToHNY!	photo	1070 47		3182	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/767025813366006/?type=1
#FBHNY 334	2014-10-26T05:32:49+0000	Happy New Year			photo	1053 16		1568	https://www.facebook.com/HappyNewYear/photos/a.618944584840797.1073741827.584943154907607/768665976535323/?type=1
#FBHNY 364	2014-11-03T14:57:59+0000	Happy New Year		#HNY continues to bring in the smiles and runs strong at the box-office as fans celebrate SRK's birthday! At the end of the second weekend, it reaches 179.8 Cr in India and grosses 310 Cr worldwide!	photo	1046 69		6966	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/773233036078617/?type=1
#FBHNY 340	2014-10-27T16:37:43+0000	Happy New Year		Charlie's trademark dialogue from the film! Which other dialogue was your favorite? #HNYBestFilmEver	photo	1043 89		3754	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/769485269786727/?type=1

#FBHNY 351	2014-10-30T10:22:20+0000	Happy New Year			photo	1023 46		617	https://www.facebook.com/HappyNewYear/photos/a.618944584840797.1073741827.584943154907607/771102559624998/?type=1
#FBHNY 178	2014-09-12T16:03:02+0000	Happy New Year		The last day on the sets of #HNY! #HNYMoments	photo	1005 48		1065	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/746066082128646/?type=1
#FBHNY 376	2014-11-07T07:35:49+0000	Happy New Year			photo	1003 99		606	https://www.facebook.com/HappyNewYear/photos/a.618944584840797.1073741827.584943154907607/775253755876545/?type=1
#FBHNY 369	2014-11-05T13:01:30+0000	Happy New Year		A rollercoaster ride of emotions, #HNY is the perfect entertainer! Running in theatres now!	photo	9918 2		1021	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/774295085972412/?type=1
#FBHNY 398	2014-11-17T15:30:01+0000	Happy New Year		Happy New Year script goes to the Oscars Library for the permanent Core Collection!	photo	9896 3		2332	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/780723128662941/?type=1
#FBHNY 366	2014-11-04T09:46:35+0000	Happy New Year		Dancing like #PrabhuDeva isn't everyone's cup of tea! #IndiaWaale learnt that the hard way! Remember this hilarious scene?	photo	9519 4		765	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/773629272705660/?type=1

#FBHNY 356	2014-11- 01T04:00:01+0000	Happy New Year		Have you celebrated with the GRANDEST, BIGGEST and above all, the HAPPIEST FILM OF THE YEAR?	pho to	9324 7		1054	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/771768149558439/?type=1
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Appendix B2: Data selection from official HNY Twitter Page

thesis ID	User Screen Name	Tweet	Created at	#Favorites	#Retweets / Spreadability	Hashtags in Tweet	Users Mentioned in Tweet	URLs in Tweet	Reply To
#TWHNY2884	HNY	Celebrate the HAPPIEST film of the year! Buy 2 tickets & get 1 free! #HNYBuy2Get1Free http://t.co/05PTMQD4Oo	Thu Nov 06 06:30:05 +0000 2014	1824	851	HNYBuy2Get1Free			
#TWHNY1806	HNY	Here's when @iamsrk didn't get a chance to speak on a news show! Watch Charlie on TVF's Barely Speaking with Arnab! http://t.co/Nixp693VjZ	Wed Oct 15 07:35:22 +0000 2014	1531	936		Shah Rukh Khan	http://bit.ly/1w1TfNv	
#TWHNY1678	HNY	Register now to be a part of the magic #HNYinAhmedabad #DilSeDance @ZeeTV Register here - http://t.co/fTe74BSgjZ http://t.co/wzulhg7tx1	Sat Oct 11 06:06:48 +0000 2014	1277	625	HNYinAhmedabad;DilSeDance	Zee TV	http://goo.gl/forms/tuhm67Nwy9	
#TWHNY1131	HNY	Houston, prepare to #GetSlammed! And don't miss the special SLAM track by Ram Sampath! : http://t.co/FMPwK50phv #SLAMTheTour	Fri Sep 19 17:24:39 +0000 2014	1206	694	GetSlammed;SLAMTheTour		http://bit.ly/1o8TiS6	

#TWHNY24 54	HNY	#HNY records history with biggest first day in Indian Cinema! Collects whopping 44.97Cr (India)! Thanks for the love!	Sat Oct 25 06:53:54 +0000 2014	708	702	HNY			
#TWHNY28 55	HNY	#HNY grosses 310 Cr worldwide! Thank you HAPPY fans for the love! http://t.co/m0hGH9uolW	Mon Nov 03 14:59:56 +0000 2014	592	552	HNY			
#TWHNY14 19	HNY	@deepikapadukone @iamsrk @juniorbachchan set for google talk at #HNyatGoogle	Mon Sep 29 18:56:50 +0000 2014	574	251	HNyatGoogle	PIKU;Shah Rukh Khan;Abhishek Bachchan		deepikapadukone
#TWHNY29 93	HNY	Happy New Year script goes to the Oscars Library for the permanent Core Collection! #HNYInOscarLibrary http://t.co/mBjHy1B9AJ	Mon Nov 17 14:45:55 +0000 2014	538	461	HNYInOscarLibrary			
#TWHNY28 54	HNY	A touching scene from #HNY! Doesn't @deepikapadukone look stunning? http://t.co/SSkSFs2j6	Mon Nov 03 09:30:59 +0000 2014	535	362	HNY	PIKU		
#TWHNY28 30	HNY	Here's wishing the inspirational, dashing and extremely charming Charlie a very HAPPY BIRTHDAY! #HappyBirthdaySRK http://t.co/0cvr10lw	Sun Nov 02 04:00:14 +0000 2014	508	543	HappyBirthdaySRK			

		m8							
#TWHNY29 15	HNY	It's been #7YearsOfOmShantiOm ! Time has flown by but your favourite jodi still remains! Take your pick! http://t.co/g2PIMBjocz	Sun Nov 09 09:47:10 +0000 2014	482	356	7YearsOfOmShantiOm			
#TWHNY96 9	HNY	You don't want to mess with Charlie! #SRKRockSolid http://t.co/eXewwcdlBi	Sun Sep 07 16:10:30 +0000 2014	469	599	SRKRockSolid			
#TWHNY29 90	HNY	Throwback to the time we had a special visitor on set! @SrBachchan #HNYMoments http://t.co/ZyByHkxu0p	Sun Nov 16 15:30:16 +0000 2014	449	274	HNYMoments	Amitabh Bachchan		
#TWHNY26 14	HNY	The grandest film has announced itself! #HNYBestFilmEver http://t.co/G4Dxpcc4PW	Mon Oct 27 07:22:13 +0000 2014	445	382	HNYBestFilmEver			
#TWHNY16 46	HNY	#HNY on the sets of @ComedyWkapil http://t.co/q8IJtQ47Ap	Thu Oct 09 20:26:34 +0000 2014	439	261	HNY	ComedyNightWithKapil		

#TWHNY26 98	HNY	Get ready to party to the hit track #Sharabi! A special all-new video coming your way! Stay tuned! http://t.co/HA2mOsIwqW	Tue Oct 28 13:27:54 +0000 2014	432	348	Sharabi			
#TWHNY15 72	HNY	@juniorbachchan #HNY Nandu Bhide Dimaag mein keede at #SlamLondon	Sun Oct 05 19:00:01 +0000 2014	432	125	HNY;SlamLondon	Abhishek Bachchan		juniorbachchan
#TWHNY28 14	HNY	Doesn't the cake look delicious? http://t.co/mqnf7eescG	Sat Nov 01 06:33:31 +0000 2014	429	307				
#TWHNY28 53	HNY	The HAPPIEST film of the year is certainly making people smile! Have you seen it yet? http://t.co/9TXo0ISNJW	Mon Nov 03 06:38:51 +0000 2014	419	262				
#TWHNY25 57	HNY	@TheFarahKhan has carved a niche & set a record in a relatively male dominated industry! Hats off! #HNYWomanPowerFK	Sun Oct 26 09:56:26 +0000 2014	415	257	HNYWomanPowerFK	Farah Khan		TheFarahKhan
#TWHNY29 97	HNY	Apni Marzi Ke Hum Khuda! Remember this scene #IndiaWaale! http://t.co/mGSpMdXnsB	Tue Nov 18 16:06:56 +0000 2014	409	279	IndiaWaale			

#TWHNY28 51	HNY	@iamsrk celebrates his birthday with his fans who are extremely close to his heart! #HappyBirthdaySRK http://t.co/g25cOwlDG0	Sun Nov 02 18:22:18 +0000 2014	402	282	HappyBirthdaySRK	Shah Rukh Khan		iamsrk
#TWHNY15 71	HNY	Electrifying @juniorbachchan ready to #SlamLondon. Cool Attitude http://t.co/F4Y6duhUSE	Sun Oct 05 18:54:37 +0000 2014	402	128	SlamLondon	Abhishek Bachchan		
#TWHNY17 61	HNY	He can be charming, he can be fierce. He can be funny, he can be angry. #HNYCharlie will be here, 24th October. http://t.co/heDrjiS1CL	Sun Oct 12 14:06:20 +0000 2014	400	380	HNYCharlie			
#TWHNY68 0	HNY	#IndiaWaale wished you a very #Happy #IndependenceDay! http://t.co/mSP6lgrY2v	Fri Aug 15 05:57:14 +0000 2014	400	352	IndiaWaale;Happy;IndependenceDay			

Appendix B3: Data selection from Shah Rukh Khan's Facebook Page

id	created_time	from.name	name	message	type	#Likes	#Comments	#Shares/Spredability	link
#FBSRK559	2014-09-07T22:29:04+0000	Shah Rukh Khan		And this one is by Dabboo Ratnani. Thanks my friend. And thanks Avinash Gowariker. Now Farah don't exploit me anymore!!	photo	500	759	25776	https://www.facebook.com/IamSRK/photos/a.390738984285704.108904.197997523559852/1012189702140626/?type=1
#FBSRK629	2014-11-02T16:49:18+0000	Shah Rukh Khan		So much happiness so many people to share it with. Hope I am enough to do so all my life.	photo	450	979	7961	https://www.facebook.com/IamSRK/photos/a.390738984285704.108904.197997523559852/1055394707820125/?type=1

#FBSRK451	2014-06-02T08:32:24+0000	Shah Rukh Khan		It still hasn't sunk in to be Champions again. Thank u my KKR for making us soooo happy.	photo	444 951		8472	https://www.facebook.com/iamSRK/photos/a.390738984285704.108904.197997523559852/938667492826181/?type=1
#FBSRK630	2014-11-02T16:51:21+0000	Shah Rukh Khan		This truly is turning out to be a "Happy New Year"!	photo	432 399		4441	https://www.facebook.com/iamSRK/photos/a.390738984285704.108904.197997523559852/1055398124486450/?type=1
#FBSRK590	2014-10-06T17:37:27+0000	Shah Rukh Khan		Eid Al Adha Mubarak to everyone. May all have the happiness that life has to offer. The littlest one wishes you too.	photo	334 500		5382	https://www.facebook.com/iamSRK/photos/a.390738984285704.108904.197997523559852/1033044286721834/?type=1

#FBSRK619	2014-10-27T21:20:57+0000	Shah Rukh Khan		Feeling a bit better now. Think will take the Happy New Year team and visit some Mumbai theatres in the day..feel the madness.	photo	312 457		2544	https://www.facebook.com/iamSRK/photos/a.390738984285704.108904.197997523559852/1050916124934650/?type=1
#FBSRK558	2014-09-07T16:15:44+0000	Shah Rukh Khan	Happy New Year	Photo Credits: Avinash Gowariker	photo	309 243		1112	https://www.facebook.com/iamSRK/posts/1012008158825447
#FBSRK527	2014-08-02T10:11:47+0000	Shah Rukh Khan		The best you can do for your sons is to instill the faith, that they never have to fear coming home.	photo	268 153		7345	https://www.facebook.com/iamSRK/photos/a.307962872563316.94106.197997523559852/983621394997457/?type=1
#FBSRK624	2014-10-30T14:17:30+0000	Shah Rukh Khan		Kanpur & team Jagran thank u for the	photo	267 162		3441	https://www.facebook.com/iamSRK/photos/a.390738984285704.108904.197997523559852/1052920044734258/?type=1

				hugs the pushes the sweat the screams. It makes making films so real!						
#FBSRK605	2014-10-16T06:20:36+0000	Shah Rukh Khan		KKHH. Thank u Karan,Kajol Rani,Jatin-Lalit...& everyone who made the film happen. And of course Tom Uncle (Yash Johar).	photo	254 801		3564		https://www.facebook.com/IamSRK/photos/a.390738984285704.108904.197997523559852/1042352729124323/?type=1
#FBSRK627	2014-11-01T17:48:17+0000	Shah Rukh Khan		So many beautiful people outside Mannat. Thank you all for celebrating my birthday with such	status	212 150		1341		https://www.facebook.com/IamSRK/posts/1054613534564909

				ownership and love. Very humbling ¦					
#FBSRK545	2014-08-20T03:57:29+0000	Shah Rukh Khan		Action may not always bring happiness, but there is no happiness without action. □ William James Keep working!.	photo	211 126	4546		https://www.facebook.com/iamSRK/photos/a.390738984285704.108904.197997523559852/997286170297646/?type=1
#FBSRK550	2014-08-30T15:40:34+0000	Shah Rukh Khan		Day is about to close. Had a long session of various good jobs, Western Union, Hyundai, Music & a good boy haircut!	photo	209 284	2231		https://www.facebook.com/iamSRK/photos/a.390738984285704.108904.197997523559852/1005301542829442/?type=1

#FBSRK599	2014-10-12T13:55:37+0000	Shah Rukh Khan			photo	207 562		2384	https://www.facebook.com/IamSRK/photos/a.745346912158241.1073741826.197997523559852/1039097006116562/?type=1
#FBSRK497	2014-07-02T11:56:52+0000	Shah Rukh Khan		11.The image is from years ago and u have, as Anne Sexton said, filled the eyes with language. .. #Thanx	photo	198 823		3796	https://www.facebook.com/IamSRK/photos/a.307962872563316.94106.197997523559852/959856670707263/?type=1
#FBSRK579	2014-09-30T02:50:43+0000	Shah Rukh Khan		Leaving US of A with such fond memories .SLAM now moves 2 London. Twitter & Rishi & Dick thanx for the warmest farewell.	photo	198 163		1803	https://www.facebook.com/IamSRK/photos/a.390738984285704.108904.197997523559852/1027570110602585/?type=1

#FBSRK616	2014-10-25T05:16:29+0000	Shah Rukh Khan		Thank you world for the love. What an enormous welcome to Happy New Year all over. I hope team HNY made you all smile a lot.	photo	197 172		1158	https://www.facebook.com/iamSRK/photos/a.390738984285704.108904.197997523559852/1048832201809709/?type=1
#FBSRK588	2014-10-04T19:38:32+0000	Shah Rukh Khan		And before the award a guided tour to areas where not many are allowed. Had to do the pose...Srk bhai & BigBen.	photo	196 414		2507	https://www.facebook.com/iamSRK/photos/a.390738984285704.108904.197997523559852/1031276610231935/?type=1
#FBSRK574	2014-09-27T07:19:51+0000	Shah Rukh Khan		Sometimes I turn to the silence of my life, As if it were the	photo	194 642		1769	https://www.facebook.com/iamSRK/photos/a.307962872563316.94106.197997523559852/1025659404126989/?type=1

				last light falling on a disturbed sea...					
#FBSR K612	2014-10- 22T05:35:14+00 00	Shah Rukh Khan		And Happy New Year team is back to release the film where it all started, Dubai....“ And we all end up where we started...” Kismet!	ph oto	190 738		1586	https://www.facebook.com/IamSRK/photos/a.390738984285704.108904.197997523559852/1046674808692115/?type=1
#FBSR K522	2014-07- 25T08:34:09+00 00	Shah Rukh Khan		Everythin g you want to ask of life cannot be given by anyone else but yourself... So don't Ask. Period. Do... Be & Get it yourself.	ph oto	186 206		6095	https://www.facebook.com/IamSRK/photos/a.307962872563316.94106.197997523559852/977011442325119/?type=1

#FBSRK15	2014-07-18T05:50:51+0000	Shah Rukh Khan		So fantastic to shoot with friends. And thank u for a great 'The Anupam Kher's show. Got to know me a bit better.	photo	182 355		1141	https://www.facebook.com/IamSRK/photos/a.307962872563316.94106.197997523559852/971546209538309/?type=1
#FBSRK535	2014-08-10T15:29:36+0000	Shah Rukh Khan		Rakhi done... Suhana gets two presents & double the protection. I get to hug my beautiful sister tighter... Happy Rakhi.	photo	182 105		1536	https://www.facebook.com/IamSRK/photos/a.390738984285704.108904.197997523559852/990415510984712/?type=1
#FBSRK194	2014-02-09T08:11:47+0000	Shah Rukh Khan		Thank you for the love and creativity !.	photo	180 445		6308	https://www.facebook.com/IamSRK/photos/a.307962872563316.94106.197997523559852/863133770379554/?type=1

#FBSR K625	2014-10- 30T20:04:03+00 00	Shah Rukh Khan		No better way to start bringing in my bâ€™day than with the people who have made this birth so much more worthwhi le. UP.	ph oto	178 814		3582	https://www.facebook.com/iamSRK/photos/a.390738984285704.108904.197997523559852/1053121958047400/?type=1
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Appendix B4: Data selection from Shah Rukh Khan's Twitter Page

id	User Screen Name	Tweet	Created at	#Favorites	#Retweets/Spreadability	Hashtags in Tweet	Users Mentioned in Tweet	URLs in Tweet	Reply To
#TWSRK1447	iamsrk	Eid Al Adha Mubarak to everyone. May all have the happiness that life has to offer. The littlest one wishes you too. http://t.co/GzaumkwSE3	Mon Oct 06 17:01:11 +0000 2014	15370	10247				None
#TWSRK1604	iamsrk	So many beautiful people outside Mannat. Thank you all for celebrating my birthday with such ownership and love. Very humbling!	Sat Nov 01 17:36:41 +0000 2014	9371	5676				None
#TWSRK1612	iamsrk	http://t.co/GDsS5iSuDs	Sun Nov 02 16:48:34 +0000 2014	9260	4588				None
#TWSRK784	iamsrk	Ramadan Mubarak. http://t.co/CGq2vDRiKt	Fri Jun 27 14:18:00 +0000 2014	8833	7652				None
#TWSRK1610	iamsrk	So much happiness! so many people to share it with. Hope I am "enough" to do so! all my life. http://t.co/u7v4dWpui9	Sun Nov 02 16:43:21 +0000 2014	8749	4598				None
#TWSRK1502	iamsrk	Thank u world for the love. What an enormous welcome to HNY all over. I hope team HNY made you all smile a lot. http://t.co/PqUITjgrFG	Sat Oct 25 03:26:19 +0000 2014	8344	3870				None

#TWSRK686	iamsrk	It still hasn't sunk in to be Champions again. Thank u my KKR for making us soooo happy. http://t.co/424fx7YhWk	Mon Jun 02 07:57:04 +0000 2014	7681	3638					None
#TWSRK1647	iamsrk	http://t.co/3koc4uTeX1	Sun Nov 23 10:22:05 +0000 2014	7257	4301				http://soundcloud.com/shahrukhhan/thank-you-for-10-million-on-twitter	None
#TWSRK1587	iamsrk	No better way to start bringing in my day than with the people who have made this birth so much more worthwhile. UP http://t.co/OKoCSQ3YCK	Thu Oct 30 12:36:53 +0000 2014	7205	3676					None
#TWSRK1050	iamsrk	What a beautiful rain kissed day....Eid Mubarak. May Allah grant us all with peace & a modicum of happiness. Bas itna sa khwab hai....	Tue Jul 29 02:40:25 +0000 2014	6962	4803					None
#TWSRK1645	iamsrk	Thank you!.again. http://t.co/aCMpJh88Je	Thu Nov 20 14:42:30 +0000 2014	6662	3306					None
#TWSRK942	iamsrk	The killing of & killing by little children will solve nothing for the 'victims' or the 'victims of the victims.' Prayers Peace Palestine.	Sun Jul 13 09:10:40 +0000 2014	6550	7440					None

#TWSRK1 075	iamsrk	I only have to see the beauty next to me and I feel happyâ€¢.happiestâ€¢. & I have her hair. Yay. http://t.co/xOe7vC2BP	Tue Aug 05 17:12:56 +0000 2014	6424	2701					None
#TWSRK1 474	iamsrk	KKHH. Thank u Karan Kajol Rani Jatin Lalitâ€¢,& everyone who made the film happen. And of course Tom Uncle (Yash Johar). http://t.co/Xo4gKU4WUG	Thu Oct 16 05:14:33 +0000 2014	6360	3665					None
#TWSRK1 282	iamsrk	And this one is by @DabbooRatnani . Thanx my friend. And thanx @avigowariker. Now Farah donâ€™t exploit me anymore!!! http://t.co/TeOCpNzGAA	Sun Sep 07 22:20:30 +0000 2014	6272	3931		DABBOO RATNANI;Avi nash Gowariker			None
#TWSRK1 495	iamsrk	And HNY team is back to release the film where it all started, Dubaiâ€¢,â€œAnd we all end up where we startedâ€¢,â€œ Kismet http://t.co/t4me6AVVkl	Wed Oct 22 04:01:10 +0000 2014	5876	2905					None
#TWSRK1 496	iamsrk	Happy Diwali to all. May all your lives be full of light hope & health. All dreams come alive this	Thu Oct 23 11:28:22 +0000 2014	5774	3316					None

		day& forever after http://t.co/KpvtDENf1U								
#TWSRK1 644	iamsrk	â€œWe accept the love we think we deserveâ€œ I donâ€™t know if I deserve it but I am extremely grateful. May all of u get as much lov as u give me.	Thu Nov 20 14:37:35 +0000 2014	5678	3463					None
#TWSRK1 054	iamsrk	To Pray Namaz with my kids is perhaps the highest happiest & most heartening part of Eid. May Allah keep the children of the world healthy.	Tue Jul 29 19:16:01 +0000 2014	5675	3402					None
#TWSRK1 573	iamsrk	Feeling a bit better now. Think will take the HNY team and visit some Mumbai theatres in the day..feel the madness. http://t.co/PGNm78Rg7e	Mon Oct 27 20:54:42 +0000 2014	5478	2287					None
#TWSRK1 609	iamsrk	Have spent the whole day & last night waving to the sea of loving ppl who collected outside the house. Thanx for making my Bâ€™Day so special.	Sun Nov 02 16:34:54 +0000 2014	5223	2752					None

#TWSRK1 586	iamsrk	Kanpur & team Jagran thank u for the hugs the pushes the sweat the screams. It makes making films so real! http://t.co/I0q1G3wr43	Thu Oct 30 12:34:51 +0000 2014	5222	2438					None
#TWSRK1 611	iamsrk	This truly is turning out to be a â€˜Happy New Yearâ€™â€!.	Sun Nov 02 16:47:39 +0000 2014	5091	2549					None
#TWSRK1 266	iamsrk	â€œDonâ€™t try to swim in the pool of other peopleâ€™s expectation, u will drown.â€□ Do ur job, risk, dream go the extra mileâ€! miracles will happen.	Mon Sep 01 07:11:10 +0000 2014	5070	4503					None
#TWSRK1 489	iamsrk	Maybe the last dinner together of HNY team before release. Didnâ€™t want to sleep & lose the moment. Now to bed. http://t.co/hnoQvkDwYG	Tue Oct 21 01:37:07 +0000 2014	5032	2203					None

Appendix B4: Data selection from Deepika Padukone's Facebook Page

id	created_time	from.name	name	message	type	#Likes	#Comments	#Shares/Sp readability	link
						945	299	6264	
#FB-DP80	2014-11-17T05:09:44+0000	Deepika Padukone	Deepika Padukone		photo	945	299	6264	https://www.facebook.com/DeepikaPadukone/photos/a.392870487453727.92013.370020619738714/757653550975417/?type=1
#FB-DP78	2014-11-12T08:15:27+0000	Deepika Padukone		Can't resist that badminton racquet - Deepika Padukone Here is an image of Deepika as she plays badminton on the sets of Piku!	photo	557	355	3820	https://www.facebook.com/DeepikaPadukone/photos/a.392537290820380.91951.370020619738714/754264071314365/?type=1
#FB-DP73	2014-10-21T10:17:26+0000	Deepika Padukone		Delhi! Deepika Padukone is in your city today, and here is an exclusive picture as she promotes Happy New Year! Just 3 more days to go! Share to show your excitement!	photo	525	340	5718	https://www.facebook.com/DeepikaPadukone/photos/a.392537290820380.91951.370020619738714/740915585982547/?type=1
#FB-DP44	2014-06-23T12:58:39+0000	Deepika Padukone		Surround yourself by those who make you happy! Thank you Kinjal for this beautiful work of art :)	photo	522	929	11381	https://www.facebook.com/DeepikaPadukone/photos/a.392537290820380.91951.370020619738714/674529282621178/?type=1

#FB DP4 2	2014-06-09T15:46:51+0000	Deepika Padukone		"The fruit of your own hard work is the sweetest" - Deepika Padukone Thank you for creating this Naina Talwar fan page -> https://www.facebook.com/OfficialNainaTalwar	photo	500 369		16131	https://www.facebook.com/DeepikaPadukone/photos/a.392537290820380.91951.370020619738714/666632970077476/?type=1
#FB DP3 5	2014-04-29T17:40:57+0000	Deepika Padukone	Appearances	A never before seen picture of Deepika Padukone with her IIFA awards for: Best Performance in a Leading Role & Best Entertainer of the Year Congratulate her in the comments below!	photo	477 822		10732	https://www.facebook.com/DeepikaPadukone/photos/a.408301335910642.94910.370020619738714/643553059052134/?type=1
#FB DP7 2	2014-10-18T12:43:03+0000	Deepika Padukone			photo	476 735		5179	https://www.facebook.com/DeepikaPadukone/photos/a.392870670787042.92014.370020619738714/739309802809792/?type=1
#FB DP3 8	2014-05-27T06:52:01+0000	Deepika Padukone	Appearances	From Lisbon, with love Here's an exclusive picture of Deepika Padukone with the UEFA Champions League trophy	photo	475 652		8102	https://www.facebook.com/DeepikaPadukone/photos/a.408301335910642.94910.370020619738714/659014364172670/?type=1

#FB DP45	2014-07-03T10:39:41+0000	Deepika Padukone		Say hello to Angie... Here is the first look at Deepika Padukone in Finding Fanny!! Share if you can't stop staring!	photo	451 271		12213	https://www.facebook.com/DeepikaPadukone/photos/a.392537290820380.91951.370020619738714/680706238670149/?type=1
#FB DP66	2014-09-23T12:37:42+0000	Deepika Padukone		"Only a woman can make another woman look sooo.....'LOVELY'!!!! Thank you Ma!" - Deepika Padukone Watch her as the #Lovely Mohini→ http://bit.ly/Deepika-Lovely Share if you're mesmerized by the full song!	photo	439 160		7037	https://www.facebook.com/DeepikaPadukone/photos/a.392537290820380.91951.370020619738714/724732744267498/?type=1
#FB DP70	2014-10-12T09:30:01+0000	Deepika Padukone	Appearances	The stunning Deepika Padukone poses with her multiple awards at the Star Box Office India Awards! Share if you love her look!	photo	423 493		6696	https://www.facebook.com/DeepikaPadukone/photos/a.408301335910642.94910.370020619738714/735758713164901/?type=1
#FB DP68	2014-10-06T14:11:29+0000	Deepika Padukone		Sporting a sleek chic look, here is an exclusive image of Deepika Padukone from the Chennai promotions of Happy New Year! Like it? Love it? Tell us!	photo	416 243		2848	https://www.facebook.com/DeepikaPadukone/photos/a.392537290820380.91951.370020619738714/731818266892279/?type=1

#FB DP74	2014-10-22T17:29:19+0000	Deepika Padukone	Appearances	Here is an exclusive glimpse at Deepika Padukone's red carpet look, right before the Dubai premiere of Happy New Year Tell us how much you like it!	photo	392 360		3825	https://www.facebook.com/DeepikaPadukone/photos/a.408301335910642.94910.370020619738714/741694579237981/?type=1
#FB DP75	2014-10-29T13:06:42+0000	Deepika Padukone		It's time to be a SHARABI! Watch the stunning Deepika Padukone in an all new song from Happy New Year! http://bit.ly/HNY-Sharabi What's your favorite part?	photo	373 929		3826	https://www.facebook.com/DeepikaPadukone/photos/a.392537290820380.91951.370020619738714/745539238853515/?type=1
#FB DP25	2014-03-17T15:03:50+0000	Deepika Padukone		Colorful memories to cherish for a lifetime! Happy Holi!	photo	349 284		9993	https://www.facebook.com/DeepikaPadukone/photos/a.392537290820380.91951.370020619738714/619594584781315/?type=1
#FB DP54	2014-08-11T07:25:52+0000	Deepika Padukone		Here's an exclusive image of Deepika Padukone from the Finding Fanny music launch event! Watch #FannyRe now! http://bit.ly/FF-FannyRe	photo	336 875		4464	https://www.facebook.com/DeepikaPadukone/photos/a.392537290820380.91951.370020619738714/702995243107915/?type=1

#FB DP3 6	2014-05-05T16:03:42+0000	Deepika Padukone	Appearances	From the naive Naina, the lovable Meenamma to the feisty Leela, she has made us laugh, cry & fall in love. Here is an exclusive picture of Deepika with the NDTV Entertainer of the Year award	photo	322 135		6140	https://www.facebook.com/DeepikaPadukone/photos/a.408301335910642.94910.370020619738714/646903452050428/?type=1
#FB DP7 7	2014-11-03T10:47:28+0000	Deepika Padukone	Magazine Covers	"Salman & I are star-crossed lovers" says the Glorious Diva, Deepika Padukone as she adorns the cover of Stardustâ€™s November 2014 edition in Van Heusen India! Share if you agree!	photo	313 424		2829	https://www.facebook.com/DeepikaPadukone/photos/a.405755242831918.94492.370020619738714/748305015243604/?type=1
#FB DP6 0	2014-08-22T13:43:58+0000	Deepika Padukone	Appearances	Here is an exclusive picture of Deepika Padukone from the Shake Your Bootiya song launch event! How have you liked the song? http://bit.ly/ShakeYourBootiya	photo	294 773		2878	https://www.facebook.com/DeepikaPadukone/photos/a.408301335910642.94910.370020619738714/708814082526031/?type=1

#FB DP4	2013-12-18T18:07:41+0000	Deepika Padukone		Deepika Padukone, at the Big Star Entertainment Awards, won Best Actor 2013 (female) Best Actor in a comic role for Chennai Express (female) Best Jodi (with SRK) for Chennai Express	photo	288 243		6652	https://www.facebook.com/DeepikaPadukone/photos/a.570738233000284.1073741828.370020619738714/570736953000412/?type=1
#FB DP6 1	2014-09-02T16:08:10+0000	Deepika Padukone		The Indiawaale are heating up the stage... Here's Deepika Padukone with Shah Rukh Khan in Indiawaale from Happy New Year! http://bit.ly/Indiawaale Love it? Share it!	photo	267 402		5711	https://www.facebook.com/DeepikaPadukone/photos/a.392537290820380.91951.370020619738714/714048208669285/?type=1
#FB DP1 6	2014-02-02T20:25:00+0000	Deepika Padukone	Appearances	Deepika stuns in an ombre saree at Ahana Deol's reception	photo	266 819		4619	https://www.facebook.com/DeepikaPadukone/photos/a.408301335910642.94910.370020619738714/596149897125784/?type=1
#FB DP7 1	2014-10-13T14:27:31+0000	Deepika Padukone		Let's all give a warm welcome to..... MOHINI!!!! http://bit.ly/WelcomeMohini How excited are you to meet her?	photo	254 876		2016	https://www.facebook.com/DeepikaPadukone/photos/a.392537290820380.91951.370020619738714/736586996415406/?type=1

#FB DP6 3	2014-09- 15T06:06:48+ 0000	Deepika Padukon e	Brand Endorsem ents	A house is made of walls & beams.. A home is made of love & dreams! Here is an exclusive image of Deepika Padukone decorating her home in the Asian Paints Royale Play TVC-> http://bit.ly/Deepika-AsianPaints	ph ot o	252 719		3486	https://www.facebook.com/DeepikaPadukone/photos/a.405819779492131.94505.370020619738714/720431631364276/?type=1
#FB DP5 0	2014-07- 16T07:06:25+ 0000	Deepika Padukon e	Magazine Covers	The reign continues... Here is the stunning Deepika Padukone on the July 2014 Filmfare cover! How much do you love it?	ph ot o	241 897		2855	https://www.facebook.com/DeepikaPadukone/photos/a.405755242831918.94492.370020619738714/688179707922802/?type=1

Appendix B5: Data selection from Deepika Padukone's Twitter Page

id	User Screen Name		Tweet	Created at	#Favorites	#Retweets/Spreadability	Hashtags in Tweet	Users Mentioned in Tweet	URLs in Tweet	Reply To
#TWDP 291	deepikapadukone		YES! I am a Woman. I have breasts AND a cleavage! You got a problem!!??	Sun Sep 14 08:35:14 +0000 2014	11357	9311				None
#TWDP 292	deepikapadukone		Dont talk about Woman's Empowerment when YOU don't know how to RESPECT Women!	Sun Sep 14 08:36:16 +0000 2014	9811	9334				None
#TWDP 451	deepikapadukone		#1YearOfRamLeela .Thank you Sir for giving me one of the greatest experiences of my life! http://t.co/eN53YjArqK	Sat Nov 15 11:01:05 +0000 2014	6206	11857	1YearOfRamLeela			None
#TWDP 61	deepikapadukone		#Angie #FIRSTLOOK #FINDINGFANNY http://t.co/h9Y3XOAb2S	Thu Jul 03 02:39:34 +0000 2014	6013	2249	Angie;FIRSTLOOK;FINDINGFANNY			None
#TWDP 290	deepikapadukone		Supposedly India's 'LEADING' newspaper and this is 'NEWS'!!?? http://t.co/D3wiVVXuyM	Sun Sep 14 08:32:57 +0000 2014	5902	6984				None
#TWDP 420	deepikapadukone		#gotinked #getinked #makeitcount http://t.co/j2qLeDfgER	Wed Oct 15 12:43:17 +0000 2014	5217	1479	gotinked;getinked;makeitcount			None
#TWDP 9	deepikapadukone		And thank you for all your congratulatory messages! http://t.co/WBO5jghY84	Wed Dec 18 19:13:50 +0000 2013	5026	1809				None
#TWDP 38	deepikapadukone		Hhheeeeeeeeeeee!!!Deepika for Coca Cola Ad http://t.co/o9jsm4Bg1o	Fri Feb 28 06:34:15 +0000 2014	4586	1640				None
#TWDP 417	deepikapadukone		Too much love tonight! Thank you Star and Box Office India! #starboxofficeindiaaward	Thu Oct 09 23:22:10 +0000 2014	4381	1588	starboxofficeindiaaward			None

		s http://t.co/k21KjTT7Z							
#TWDP 436	deepikapad ukone	â€œ@TheFarahKhan: HNY family Reunion today,after Dubai premiere!!best lookin boys in the business!! http://t.co/JAO9y8T16Hâ€□hey!!wait for mee!!	Mon Oct 27 19:33:05 +0000 2014	4164	1200		Farah Khan		TheFarah Khan
#TWDP 23	deepikapad ukone	#starguildawards http://t.co/nZ6qRFhfiN	Wed Feb 05 08:33:57 +0000 2014	4037	1294	starguildawards			None
#TWDP 64	deepikapad ukone	One more for love!:-) like?? http://t.co/mU8Dx3zzOO	Tue Jul 08 11:17:13 +0000 2014	3924	1354				None
#TWDP 75	deepikapad ukone	Happy Birthday #Katrina!Lots of love & hope you have the bestest year ever!:-)	Wed Jul 16 03:10:19 +0000 2014	3387	1870	Katrina			None
#TWDP 452	deepikapad ukone	This title song from #bangbang is the song of the year for me!!! #partyanthemoftheyear #playingonrepeat	Mon Nov 17 15:11:47 +0000 2014	3314	1360	bangbang;partyanthemoftheyear ;playingonrepeat			None
#TWDP 450	deepikapad ukone	It's k-k-k kkillll kill d-d-d diiilll dil time!!!all the best guys!:-) @ParineetiChopra @RanveerOfficial @AliZafarsays #KillDil	Fri Nov 14 02:45:53 +0000 2014	3247	1221	KillDil	Parineeti Chopra;Ranveer Singh;Ali Zafar		None
#TWDP 22	deepikapad ukone	Look what I just got from a student of #ActorPrepares!Thank you....:-) http://t.co/23uFcqrFyN	Sat Feb 01 17:24:07 +0000 2014	3223	986	ActorPrepares			None

#TWDP 214	deepikapad ukone	Went looking for Fanny...found Honey! #FindingFanny #12thSeptember http://t.co/6yxalDg4WX	Mon Sep 08 16:43:14 +0000 2014	3181	1093	FindingFanny;12thSeptember			None
#TWDP 423	deepikapad ukone	& sorry for all the madness but you guys have been amazing! #Daniel #Gabriel #Shaleena #Karishma #Vijay #Jalal http://t.co/J2WHwytw4Y	Tue Oct 21 14:01:50 +0000 2014	3160	844	Daniel;Gabriel;Shaleena;Karishma;Vijay;Jalal			None
#TWDP 126	deepikapad ukone	Looking for the best biryani in Hyderabad..and Fanny! http://t.co/DwgXCMm4sv	Tue Sep 02 07:55:56 +0000 2014	3143	1005				None
#TWDP 21	deepikapad ukone	Thank you to ALL you women who inspire me! #myhero #lifeokscreenawards http://t.co/DpHQDGZSpn	Sat Jan 25 20:58:13 +0000 2014	3014	1175	myhero;lifeokscreenawards			None
#TWDP 424	deepikapad ukone	Is this for real!!??too much love to handle!thank you for all the love..x	Sat Oct 25 14:37:54 +0000 2014	2886	1310				None
#TWDP 453	deepikapad ukone	Kolkata schedule done.Big thank you to Chief Minister Mamata Didi,Kolkata Police,Oberoi Hotel..& my people of Kolkata for all the love & joy	Tue Nov 18 13:12:54 +0000 2014	2869	922				None

#TWDP 406	deepikapadukone	Only a woman can make another woman look sooo.....'LOVELY'!!!! Thank you Ma! @TheFarahKhan @HNY http://t.co/sVQxgDYCrL	Sat Sep 20 06:47:37 +0000 2014	2790	2411		Farah Khan;Happy New Year-Movie	http://bit.ly/1uMHxV	None
#TWDP 50	deepikapadukone	Seems like British Airways' hobby is loosing bags!4th time & pretty sure not the last! #appalling	Sun Jun 15 12:31:51 +0000 2014	2768	1234	appalling			None
#TWDP 405	deepikapadukone	My Point of View.... http://t.co/5aiRU SRwMJ	Fri Sep 19 02:52:39 +0000 2014	2698	2905			http://bit.ly/MyPointOfView	None

Appendix B6: Data selection for Film Music from HNY's Facebook Page

id	created_time	from.name	name	message	type	#Likes	#Comments	#Shares - Spreadability	link
#FBHNY383	2014-11-10T09:30:01+0000	Happy New Year		Watch the sizzling Deepika Padukone in the full video of #Lovely NOW! http://bit.ly/1EufUG4	photo	90536		813	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/777148935687027/?type=1
#FBHNY384	2014-11-11T16:57:28+0000	Happy New Year		Let's celebrate #Satakli style! Watch the full video right here: http://bit.ly/1sxeSk5	photo	83012		722	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/777883758946878/?type=1
#FBHNY368	2014-11-05T03:49:16+0000	Happy New Year		Set your day off to a fantastic start by Dancing like a Chammiya! Listen to the song here - http://goo.gl/gtBXEt	photo	71090		380	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/774073495994571/?type=1
#FBHNY346	2014-10-29T09:06:21+0000	Happy New Year		You don't need to touch a drink to dance like a #Sharabi! Watch the exclusive video right away: http://t.co/vyT3BI0YJ9	photo	65742		684	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/770574766344444/?type=1

#FBHN Y409	2014-11-23T03:30:00+0000	Happy New Year		Did 'Teem Dimonds' qualify for the World Dance Championship? Watch this video and decide. Would you let them through? http://bit.ly/1xD2CoO	photo	63 08 4		570	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/783151505086770/?type=1
#FBHN Y174	2014-09-10T16:01:39+0000	Happy New Year		Winning hearts across the globe...#ManwaLaage viewed by more than 10 lakh people in less than 24 hours. #ManwaLaage10LakhVies	photo	59 55 9		1656	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/745212415547346/?type=1
#FBHN Y161	2014-09-06T11:47:22+0000	Happy New Year		Your favourite on-screen jodi is back! What do you think about #HNYCharlie and #HNYMohini's sizzling chemistry? http://bit.ly/1IHcYkw	photo	58 98 0		1260	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/743354079066513/?type=1
#FBHN Y293	2014-10-16T11:53:21+0000	Happy New Year		Radhe Radhe Bolo!! Get ready for #Satakli! Coming Soon...	photo	57 31 4		1341	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/763936517008269/?type=1
#FBHN Y350	2014-10-30T04:00:00+0000	Happy New Year		Partied hard last night? No need to stop dancing yet! Continue with #Sharabi! http://t.co/vyT3B10YJ9	photo	53 70 2		453	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/770707526331168/?type=1

#FBHN Y159	2014-09-05T08:56:30+0000	Happy New Year		Have you heard the dance anthem of HNY - #IndiaWaale, yet? You don't want to miss this! http://bit.ly/1ql48J4	photo	52 75 0		1123	https://www.facebook.com/HappyNewYear/photos/a.618961444839111.1073741828.584943154907607/742868625781725/?type=1
#FBHN Y220	2014-09-22T13:48:40+0000	Happy New Year		Will it be #ManwaLaage, #Lovely or #Indiawaale? Which song from Happy New Year do you like the most? Watch them all again: Manwa Laage - http://bit.ly/1C4mUs5 Lovely - http://bit.ly/1yIXJCY Indiawaale - http://bit.ly/1x0x7FO	photo	51 57 8		944	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/751294584939129/?type=1
#FBHN Y175	2014-09-11T10:08:39+0000	Happy New Year		What do you think about Mohini's "dence" in #ManwaLaage? http://bit.ly/1lVBUVC	photo	50 83 3		673	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/745518805516707/?type=1
#FBHN Y223	2014-09-23T13:13:53+0000	Happy New Year		#Lovely gets a LOVELY response! Have you seen 'The Hottest Firecracker' of this Diwali yet? http://bit.ly/1uMHHxV	photo	49 27 5		510	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/751843124884275/?type=1

#FBHN Y261	2014-10-08T04:17:44+0000	Happy New Year		So tell us, what look do you love #Mohini the most in? Graceful in #ManwaLaage, Bold and Bright in #IndiaWaale or Sultry in #Lovely?	photo	47 53 4		434	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/759197827482138/?type=1
#FBHN Y262	2014-10-08T16:08:04+0000	Happy New Year		Watch the magical budding romance between the fiery couple, Mohini and Charlie, again! http://bit.ly/1qE0vxW	photo	46 37 7		1053	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/759453380789916/?type=1
#FBHN Y163	2014-09-07T06:30:00+0000	Happy New Year		"Maane ya koi Maane Na... Yahaan Apni Bhi Thodi Adaa, Thoda Andaaz Hai!" Tell us which is your favourite line from #IndiaWaaleSong? http://bit.ly/1lHcYkw	photo	43 70 5		824	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/743479709053950/?type=1
#FBHN Y140	2014-08-31T06:37:00+0000	Happy New Year		Ab sirf do din baaki hai...Get ready to be mesmerised by #IndiaWaaleSong!	photo	43 63 6		1200	https://www.facebook.com/HappyNewYear/photos/a.618961444839111.1073741828.584943154907607/740057242729530/?type=1
#FBHN Y169	2014-09-09T03:30:00+0000	Happy New Year		Manwa Laage...Laage Re... Get Ready for #ManwaLaage!	photo	41 71 6		644	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/744466398955281/?type=1

#FBHN Y177	2014-09- 12T09:26:46+00 00	Happy New Year		<p>#IndiaWaale and #ManwaLaage now available on iTunes! Download now:</p> <p>IndiaWaale-</p> <p>https://itunes.apple.com/us/album/india-waale-from-happy-new/id915672183?uo=4&at=11lqyn</p> <p>Manwa Laage-</p> <p>https://itunes.apple.com/us/album/manwa-laage-from-happy-new/id918055771?uo=4&at=11lqyn</p>	ph oto	41 61 4	493	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/745938322141422/?type=1
#FBHN Y198	2014-09- 17T11:57:02+00 00	Happy New Year		<p>Have you got the rocking #HNYMusicAlbum yet? Download now on iTunes!</p> <p>http://bit.ly/1qXPHJU</p>	ph oto	40 51 6	634	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/748875535181034/?type=1
#FBHN Y151	2014-09- 02T08:52:57+00 00	Happy New Year		<p>#IndiaWaale will arrive at 9:40 pm IST! Get ready to shake a leg to the tunes of #IndiaWaaleSong tonight!</p>	ph oto	38 80 4	975	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/741098522625402/?type=1

#FBHN Y170	2014-09-09T08:51:04+0000	Happy New Year		Come fall in love with #HNYMohini! #ManwaLaage coming soon!	photo	37 93 2		660	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/744643372270917/?type=1
#FBHN Y182	2014-09-14T03:04:00+0000	Happy New Year		Are you excited about tomorrow's #HNYMusicLaunch? Watch it here LIVE! : http://on.fb.me/1D6Pzyi	photo	37 91 2		598	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/747083805360207/?type=1
#FBHN Y173	2014-09-10T00:57:00+0000	Happy New Year		Watch Manwa Laage here: http://bit.ly/1lVBUVC	photo	37 64 6		622	https://www.facebook.com/HappyNewYear/photos/a.618944584840797.1073741827.584943154907607/745152862219968/?type=1
#FBHN Y155	2014-09-03T05:14:58+0000	Happy New Year		You've seen them do it, now it's your turn! Learn the steps of #IndiaWaale and #DanceLikeIndiaWaale Watch the Video Now- bit.ly/1GuvsW	photo	36 90 1		578	https://www.facebook.com/HappyNewYear/photos/a.619176031484319.1073741830.584943154907607/741496552585599/?type=1

Appendix B7: Data selection for Film Music from HNY's Twitter Page

id	User Screen Name	Tweet	Created at	#Favorites	#Retweets / Sharability	Hashtags in Tweet	Users Metioned in Tweet	URLs in Tweet	Reply To
#TWHNY806	HNY	Bahut hi jaldi aa rahe hai, #IndiaWaale! Get ready for #IndiaWaaleSong... Coming soon! http://t.co/NbZNL6ueDX	Sat Aug 30 07:49:51 +0000 2014	247	332	IndiaWaale;IndiaWaaleSong			
#TWHNY820	HNY	Ab sirf do din baaki hai...Get ready to be mesmerised by #IndiaWaaleSong! http://t.co/l3kuLtT4o0	Sun Aug 31 06:31:50 +0000 2014	208	225	IndiaWaaleSong			
#TWHNY883	HNY	Two reasons to celebrate with #TeamIndia! Groove to the tunes of #IndiaWaale song now! http://t.co/uRRg0m5nrt http://t.co/3VeAtwEwM6	Tue Sep 02 16:11:58 +0000 2014	257	342	TeamIndia;IndiaWaale	http://bit.ly/1ql48J4		
#TWHNY929	HNY	@TheFarahKhan Well, here's a caller tune everyone will love! SMS IW to 54646 and get #IndiaWaaleCallerTune ! http://t.co/Tmu1fuyey	Thu Sep 04 14:21:29 +0000 2014	207	89	IndiaWaaleCallerTune	Farah Khan		TheFarahKhan

#TWHNY936	HNY	How many times have you seen the rocking dance anthem - #IndiaWaale yet? http://t.co/uRRg0m5nrt http://t.co/fpEbrXqW5b	Fri Sep 05 08:53:46 +0000 2014	241	262	IndiaWaale	http://bit.ly/1ql48J4	
#TWHNY989	HNY	Manwa Laage...Laage Re... Get Ready for #ManwaLaage! http://t.co/9NWZm9RP5R	Tue Sep 09 09:13:50 +0000 2014	254	271	ManwaLaage		
#TWHNY993	HNY	Watch #ManwaLaage NOW! http://t.co/iPVxDTOHA0	Tue Sep 09 18:47:43 +0000 2014	266	405	ManwaLaage	http://bit.ly/1rBUHS5	
#TWHNY1010	HNY	Winning hearts across the globe.#ManwaLaage viewed more than 10lakh times in less than 24 hrs. #ManwaLaage10LakhViews http://t.co/FvD2Dy7Wi8	Wed Sep 10 16:04:49 +0000 2014	307	401	ManwaLaage;ManwaLaage10LakhViews		
#TWHNY1016	HNY	What do you think about Mohini's "dence" in #ManwaLaage? http://t.co/SYsmV04Sw http://t.co/9kn4j0luDP	Thu Sep 11 10:04:01 +0000 2014	219	245	ManwaLaage	http://bit.ly/1lVBUVc	

#TWHNY1023	HNY	"Musafir hoon mein door ka, _____ Complete lyrics of this verse & win tickets for music launch on Sept 15 in Mumbai! http://t.co/3MtWhdAsz	Thu Sep 11 17:35:30 +0000 2014	251	318				
#TWHNY1083	HNY	The album of the season is here. #HNYMusic is out now! http://t.co/jhO71aAi8G	Tue Sep 16 16:16:57 +0000 2014	257	270	HNYMusic			
#TWHNY1096	HNY	Get ready for the hottest, sultriest, seductive firecracker! - #HNYMohini!! #LovelyComingSoon http://t.co/8Kj5AFprC3	Wed Sep 17 19:08:57 +0000 2014	204	238	HNYMohini;LovelyComingSoon			
#TWHNY1255	HNY	#Lovely gets a LOVELY response! Have you seen 'The Hottest Firecracker' of this Diwali yet? http://t.co/B5iTQGptv http://t.co/SH1fGaE7Xw	Tue Sep 23 13:14:25 +0000 2014	214	181	Lovely	http://bit.ly/1uMHHxV		
#TWHNY1634	HNY	Watch the magical budding romance between the fiery couple, Mohini and Charlie, again! http://t.co/qqLxy0hA25 http://t.co/zCCOLPlZDR	Wed Oct 08 16:29:09 +0000 2014	318	283		http://bit.ly/1qEOvxW		

#TWHNY1 644	HNY	Get set for a #NonsenseKiNight! #NonsenseKiNightComi ngSoon http://t.co/wBrmzcevGn	Thu Oct 09 14:38:36 +0000 2014	237	268	NonsenseKiNight;NonsenseKiNightC omingSoon			
#TWHNY1 710	HNY	Enjoyed the Idiotic Idioms of #NonsenseKiNight? Watch the song again! http://t.co/MZ2EEj4CF4 http://t.co/BFk33zXBOG	Sun Oct 12 04:42:38 +0000 2014	202	182	NonsenseKiNight		http://bit.ly/1D4e4uZ	
#TWHNY1 814	HNY	Here's your chance to come up with idiotic idioms in tradition with #NonsenseKiNight! http://t.co/6S5a1ZuF1e http://t.co/G057H79VYy	Wed Oct 15 11:31:46 +0000 2014	199	186	NonsenseKiNight		http://bit.ly/1vgaVqK	
#TWHNY1 954	HNY	Watch #Satakli and CELEBRATE LIKE CHAMPS! http://t.co/IRClhwtOmW	Sat Oct 18 19:19:16 +0000 2014	332	251	Satakli		http://bit.ly/1sAtL8q	
#TWHNY2 698	HNY	Get ready to party to the hit track #Sharabi! A special all-new video coming your way! Stay tuned! http://t.co/HA2mOslwqW	Tue Oct 28 13:27:54 +0000 2014	432	348	Sharabi			
#TWHNY2 705	HNY	And here it is! A special video for #Sharabi just for you guys! Let's dance like a SHARABI tonight!	Tue Oct 28 16:48:25 +0000 2014	204	265	Sharabi		http://bit.ly/1nNklYt	

		http://t.co/hmCZ74ziG2							
#TWHNY2728	HNY	You don't need to touch a drink to dance like a #Sharabi! Watch the exclusive video: http://t.co/O4vjldlc3z http://t.co/bjp8zcdLZj	Wed Oct 29 09:08:52 +0000 2014	201	151	Sharabi		http://bit.ly/1wLs78q	
#TWHNY2865	HNY	Set your day off to a fantastic start by Dancing like a Chammiya! Listen to the song here - http://t.co/GW9qBcaqo5 http://t.co/rXNWiGIVh3	Wed Nov 05 04:05:16 +0000 2014	300	218			http://goo.gl/gtBXEt	
#TWHNY2910	HNY	Watch the magical #ManwaLaage full video NOW! http://t.co/RrUqEeGDkR http://t.co/9PYEqk41kV	Sat Nov 08 13:18:53 +0000 2014	337	203	ManwaLaage		http://bit.ly/1qvr2KN	
#TWHNY2911	HNY	Watch the entire, energetic and peppy dance anthem - #IndiaWaale! http://t.co/W8V8pwqO9o http://t.co/B6IPC5DOYL	Sat Nov 08 13:23:06 +0000 2014	328	201	IndiaWaale		http://bit.ly/1ovnj4c	

		Watch the sizzling Deepika Padukone in the full video of #Lovely NOW! http://t.co/brjZNHe237 http://t.co/uqpXcBZLNy	Mon Nov 10 09:16:56 +0000 2014	366	224	Lovely		http://bit.ly/1EufUG4	
#TWHNY2930	HNY								

Appendix C: Case Data Queen

Appendix C1: Data selection from official Queen Facebook Page

id	created_time	from.name	name	message	type	#Likes	#Comments	#Shares / Spreadability	link
#FBQ-N148	2014-02-04T10:45:57+0000	Queen The Film		Rani khane ki badi shaukin hai! Vote kijiye aur Rani ko le jaiye apni favorite jagah pe khane ke liye! Details hereâ€” http://bit.ly/RaniSeMiliye	photo	521	24	233	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48127708576693/643257745712021/?type=1
#FBQ-N323	2014-04-03T07:58:42+0000	Queen The Film		Did Rani's liberation make you feel liberated as well? Watch Queen again today- http://bit.ly/Queen-BookTickets	photo	440	8	59	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48127708576693/671169759587486/?type=1
#FBQ-N301	2014-03-23T04:30:01+0000	Queen The Film		Here's wishing Rani aka Kangana Ranaut a very HAPPY BIRTHDAY!	photo	429	3	85	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48127708576693/664895840214878/?type=1

#FBQ N324	2014-04-04T12:06:49+0000	Queen The Film		Aapko Rani ka sense of humour kaisa laga? Dekhiye Queen dobara iss weekend- http://bit.ly/Queen-BookTickets	photo	4268		112	https://www.facebook.com/QueenTheFilm/photos/a.615890758448720.1073741827.481277708576693/671777662860029/?type=1
#FBQ N291	2014-03-20T05:43:32+0000	Queen The Film		Yaad hai yeh scene? 'Queen' fir se dekhi ki nahi? Book your tickets nowâž" http://bit.ly/Queen-BookTickets	photo	4107		61	https://www.facebook.com/QueenTheFilm/photos/a.615890758448720.1073741827.481277708576693/664094433628352/?type=1
#FBQ N321	2014-04-01T06:50:52+0000	Queen The Film		Vijaylakshmi came into Rani's life & changed it forever <3 Kya aapne Queen The Film dekhi apne best friends ke saath? http://bit.ly/Queen-BookTickets	photo	4042		79	https://www.facebook.com/QueenTheFilm/photos/a.615890758448720.1073741827.481277708576693/670189009685561/?type=1

#FBQ N267	2014-03-12T05:23:35+0000	Queen The Film		Aamir Khan bhi 'Queen' ke fan ho gaye hai!! Have you watched 'Queen' yet? Book your tickets nowâž" http://bit.ly/Queen-BookTickets	photo	3716		425	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/660475797323549/?type=1
#FBQ N327	2014-04-07T11:44:50+0000	Queen The Film		Kya Rani se milke aapka dil halka hua? Miliye Rani se phir se- http://bit.ly/Queen-BookTickets	photo	3680		92	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/673163189388143/?type=1
#FBQ N284	2014-03-17T13:30:00+0000	Queen The Film		Dekhiye Rani aur uski friend Vijyalakshmi kaise hungama machayaâž" http://bit.ly/Queen-BookTickets	photo	3643		113	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/661705107200618/?type=1
#FBQ N322	2014-04-02T06:18:10+0000	Queen The Film		Do you remember what ingredients Rani thought should be added in her 'Indian Italian' dish? :P	photo	3514		65	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/670678882969907/?type=1

				Watch Queen today- http://bit.ly/Queen-BookTickets						
#FBQ-N281	2014-03-16T13:30:01+0000	Queen The Film		Miliye Rani aur uske dilchasp friends cum roommates se! Grab your “Queen™ tickets now” http://bit.ly/Queen-BookTickets	photo	3493		77	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/661703967200732/?type=1	
#FBQ-N249	2014-03-07T12:23:04+0000	Queen The Film		Critics ko bahot pasand aa raha hai Rani ka hungama! #QueenIsHere Have you watched 'Queen' yet? Book your tickets now” http://bit.ly/Queen-BookTickets	photo	3202		23	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/658181677552961/?type=1	
#FBQ-N294	2014-03-21T05:41:49+0000	Queen The Film		Yeh funny scene yaad hai? :D Rani ka hungama phir se dekho! Book	photo	3135		38	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/664514753586320/?type=1	

				your 'Queen' tickets nowâ” http://bit.ly/Queen-BookTickets						
#FBQ-N286	2014-03-18T10:58:46+0000	Queen The Film		Kangana Ranaut's performance is outstanding. Sheâ”™s a class act.- â˜...â˜...â˜...â˜... Stars, Meena Iyer, Times of India Watch the powerhouse performer- Kangana Ranaut as Rani in â€˜Queenâ”™! Book your tickets nowâ” http://bit.ly/Queen-BookTickets	photo	3054		50	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/663316003706195/?type=1	
#FBQ-N304	2014-03-24T05:49:57+0000	Queen The Film		Do you have a funny friend like Taka? Tag that funny friend of yours! 'Queen' dobara dekha? Book ticketsâ”	photo	2889		43	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/665756950128767/?type=1	

#FBQ-N318	2014-03-30T10:30:01+0000	Queen The Film		What is your #HungamaDance style? Tag yourself! Book your 'Queen' ticketsâž” http://bit.ly/Queen-BookTickets	photo	2843		102	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/668688226502306/?type=1				
#FBQ-N325	2014-04-05T05:42:26+0000	Queen The Film		Hungama machaiye iss weekend Rani ke saath! Watch Queen again today- http://bit.ly/Queen-BookTickets	photo	2834		44	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/671818526189276/?type=1				
#FBQ-N326	2014-04-06T05:30:00+0000	Queen The Film		Hum Rani ko aise describe karte hain. How would you describe her? Watch Queen today & tell us :) http://bit.ly/Queen-BookTickets	photo	2820		145	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/671819766189152/?type=1				

				ueen- BookTickets						
#FBQ-N278	2014-03-15T13:30:01+0000	Queen The Film		<p>It's hard to take your eyes off Kangana! Absolutely recommended!</p> <p>-</p> <p>â~...â~...â~...â~</p> <p>... Stars- Taran Adarsh</p> <p>Book your 'Queen' tickets nowâž"</p> <p>http://bit.ly/Queen-BookTickets</p>	photo	2803		59	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/661702373867558/?type=1	
#FBQ-N269	2014-03-12T13:30:05+0000	Queen The Film		<p>â™« Maine hotho se lagaya toh, hungama ho gayaâ™«</p> <p>Aap ne dekha Rani ka hungama?</p> <p>Book your â€˜Queenâ€™ tickets nowâž"</p> <p>http://bit.ly/Queen-BookTickets</p>	photo	2779		51	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/660598760644586/?type=1	

#FBQ N133	2014-01-29T22:08:00+0000	Queen The Film	Queen Trailer-Official	Dekhiye Rani ke #SingleHoney moon ka anokha safar Queen The Film ke trailer mein :)	video	272	2		623	https://www.facebook.com/video.php?v=640998622604600
#FBQ N319	2014-03-31T05:30:01+0000	Queen The Film		Yeh iconic scene yaad hai? :D Dekhiye phir se! Watch â€˜Queenâ€™ againâ€” http://bit.ly/Queen-BookTickets	photo	265	4		30	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/668691679835294/?type=1
#FBQ N308	2014-03-25T10:30:01+0000	Queen The Film		"Mera haal na Gupta uncle ke jaisa ho gaya hai!" 'Queen' dobara dekhi kya? Book your tickets nowâ€” http://bit.ly/Queen-BookTickets	photo	252	6		63	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/666294983408297/?type=1
#FBQ N302	2014-03-23T10:30:01+0000	Queen The Film		This was very funny! Agree? How about watching 'Queen' again? Book ticketsâ€” http://bit.ly/Queen-BookTickets	photo	246	0		44	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/664914270213035/?type=1

				ueen- BookTickets						
#FBQ-N293	2014-03-20T13:45:22+0000	Queen The Film		Miliye Rani aur uski crazy friend Vijayalakshmi se dobara!! Book your 'Queen' tickets nowâž" http://bit.ly/Queen-BookTickets	photo	2459		27	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/664218796949249/?type=1	

Appendix C2: Data selection from official Queen Twitter Page

id	User Screen Name	Tweet	Created at	#Favorites	#Retweets / Spreadability	Hashtags in Tweet	Users Mentioned in Tweet	URLs in Tweet	Reply To
#TWQN502	Queenthefilm	Aamir Khan bhi 'Queen' ke fan ho gaye hai! Have you watched 'Queen' yet? Book your tickets nowâž" http://t.co/kfIYZUyMj6 http://t.co/2L212SQy4u	Wed Mar 12 05:26:23 +0000 2014	26	20			http://bit.ly/BookTickets-Queen	None
#TWQN603	Queenthefilm	Aapko Rani ka sense of humour kaisa laga? Dekhiye Queen dobara iss weekend- http://t.co/DUWgOrlPrq http://t.co/7ZWjKwTcvx	Fri Apr 04 12:07:29 +0000 2014	25	7			http://bit.ly/Queen-BookTickets	None
#TWQN600	Queenthefilm	"Vijay nahi toh kya hua? Vijaylakshmi toh hai!" Have you watched Queen with your BFFs yet? http://t.co/DUWgOrlPrq http://t.co/goMjb0lryy	Tue Apr 01 07:00:57 +0000 2014	19	4			http://bit.ly/Queen-BookTickets	None
#TWQN593	Queenthefilm	What were the names of Rani's friends? Tweet us! Watch 'Queen' againâž" http://t.co/kfIYZUyMj6 http://t.co/tBXKNIXoh1	Thu Mar 27 14:30:01 +0000 2014	16	4			http://bit.ly/BookTickets-Queen	None

#TWQN582	Queenthefilm	Do you have funny friends like Taka? 'Queen' dobara dekho apne funny friends ke saathâž" http://t.co/kfIYZUyMj6 http://t.co/qd46FcHHpb	Mon Mar 24 06:01:09 +0000 2014	13	8			http://bit.ly/BookTickets-Queen	None
#TWQN605	Queenthefilm	"Wake up and respect your inner Queen", says @chetan_bhagat Read on to know more- http://t.co/wlqqzLNLxi http://t.co/P7mCWLmUoB	Tue Apr 08 12:02:05 +0000 2014	13	6		Chetan Bhagat	http://bit.ly/MakeWayForQueen	None
#TWQN602	Queenthefilm	Did Rani's liberation have a similar effect on you as well? Watch Queen again today- http://t.co/DUWgOrIPrq http://t.co/BB7YSxo6wh	Thu Apr 03 08:00:30 +0000 2014	13	5			http://bit.ly/Queen-BookTickets	None
#TWQN495	Queenthefilm	"Mera sense of humor bahot achha hai!" Book your 'Queen' tickets nowâž" http://t.co/kfIYZUyMj6 http://t.co/NakBJtpZJ	Mon Mar 10 10:38:15 +0000 2014	13	4			http://bit.ly/BookTickets-Queen	None
#TWQN492	Queenthefilm	Rani ke #SingleHoneymoon ke qisse critics ka mann moh rahe hai! Grab your tickets nowâž" http://t.co/kfIYZUyMj6 http://t.co/QJu3r0mD3H	Mon Mar 10 05:52:06 +0000 2014	12	15	SingleHoneymoon		http://bit.ly/BookTickets-Queen	None

#TWQN567	Queenthefilm	Rani kaise Vijay ke saath meeting chhod ke Rock Concert ke liye gayi thi! Fir se 'Queen' dekhoâž" http://t.co/kfIYZUyMj6 http://t.co/dYJ0AomtmS	Thu Mar 20 05:51:43 +0000 2014	12	8			http://bit.ly/BookTickets-Queen	None
#TWQN592	Queenthefilm	Rani showed her culinary skills in Amsterdam! 'Queen' dekha dobara? Book your ticketsâž" http://t.co/kfIYZUyMj6 http://t.co/lz610oqOuK	Thu Mar 27 07:13:02 +0000 2014	11	5			http://bit.ly/BookTickets-Queen	None
#TWQN604	Queenthefilm	Do you agree with this? Set yourself free! Watch Queen today- http://t.co/DUWgOrlPrq http://t.co/joTXTxzSQq	Mon Apr 07 11:45:44 +0000 2014	11	4			http://bit.ly/Queen-BookTickets	None
#TWQN405	Queenthefilm	. @deepikapadukone bhi Rani ke saath Thumka laga rahi hai! Kya aap taiyar ho? 'Queen' releasing on 7th March! http://t.co/YSiMQBqqGG	Tue Mar 04 09:00:07 +0000 2014	11	13		PIKU		None
#TWQN601	Queenthefilm	Kya aap bhi Rani ki tarah 'Indian Italian' khaate hain? :P Watch her #SingleHoneymoon trip- http://t.co/DUWgOrlPrq http://t.co/B9ZR3d2WJP	Wed Apr 02 06:24:57 +0000 2014	10	5	SingleHoneymoon		http://bit.ly/Queen-BookTickets	None
#TWQN595	Queenthefilm	Apni Rani Queen ban gayi toh party toh banti hai na? Here are the pics from the success party- http://t.co/F3nqboLb6J	Fri Mar 28 13:29:30 +0000 2014	10	5			http://bit.ly/QueenSuccessParty	None

#TWQN410	Queenthefilm	Dekho kaun hai #Oscar wale famous #selfie mein? RT if you can spot! http://t.co/QjX2BKuewl	Tue Mar 04 15:44:59 +0000 2014	9	17	Oscar;selfie			None
#TWQN83	Queenthefilm	RT and reply with #QueenTrailer Q.4 Who is the director of the movie?	Sat Dec 28 08:11:37 +0000 2013	9	27	QueenTrailer			None
#TWQN85	Queenthefilm	Last Question! RT and Reply with #Queentrailer Q.5 What did Kangana say at the end of the trailer?	Sat Dec 28 09:02:37 +0000 2013	9	26	Queentrailer			None
#TWQN544	Queenthefilm	Good going guys! Rani ki tarah aap bhi hungama machaa rahe ho! Q2 coming up soon! #RaniKaHungama	Wed Mar 19 10:38:36 +0000 2014	9	17	RaniKaHungama			None
#TWQN574	Queenthefilm	#VikasBahl:I wouldn't have made the film had Kangana not agreed to play Rani. Read here moreâž" http://t.co/SiHUYYcgRL http://t.co/RH8yYIVDtU	Fri Mar 21 10:49:24 +0000 2014	9	5	VikasBahl		http://bit.ly/QueenAndI	None
#TWQN505	Queenthefilm	â™«Hungama ho gayaaâ™« Have you watched Raniâ€™s hungama yet? Book your â€˜Queenâ€™ tickets nowâž" http://t.co/kfIYZUyMj6 http://t.co/Z0YcPqC03y	Wed Mar 12 13:32:44 +0000 2014	9	5			http://bit.ly/BookTickets-Queen	None

#TWQN5 47	Queenthefilm	Q3.Gujariya song ke liye Queen team ne kitne din mein kitne location cover kiye? Hint- http://t.co/i98WYJHrG2 RT & Reply with #RaniKaHungama	Wed Mar 19 11:28:40 +0000 2014	8	15	RaniKaHungama		http://bit.ly/Gujariya-Making	None
#TWQN5 75	Queenthefilm	Have you watched 'Queen' again yet? Dekhiye self-discovery ki kahaani! Book your tickets nowâž" http://t.co/kfIYZUyMj6 http://t.co/F2SeKOFm5I	Fri Mar 21 13:58:54 +0000 2014	8	2			http://bit.ly/BookTickets-Queen	None
#TWQN5 79	Queenthefilm	Here's wishing Rani aka Kangana Ranaut a very HAPPY BIRTHDAY! http://t.co/DDgYhwFnrm	Sun Mar 23 04:30:50 +0000 2014	8	9			http://ow.ly/i/4Z4nl	None
#TWQN3 13	Queenthefilm	Have you checked out Rani's tumkha in the brand new poster of @Queenthefilm #kanganaranaut #Bollywood http://t.co/uYU7Rz4tVS	Thu Feb 20 17:56:21 +0000 2014	8	5	kanganaranaut;Bollywood	Queen The Film		None

Appendix C3: Data selection from Lisa Haydon's Twitter Page

id	User Screen Name	Tweet	Created at	#Favorite s	#Retweet s / Sharabilty	Hashtags in Tweet	Users Mentioned in Tweet	URLs in Tweet	Reply To
#TWLH386	HaydonLisa	Keeping warm in Basel town. Thanks to @atulkasbekar gallant offer of his precious @Arsenal beanie. http://t.co/NBBrWEQbGm	Tue Mar 25 08:36:31 +0000 2014	83	23		atul kasbekar;Arsenal FC		None
#TWLH406	HaydonLisa	And this x http://t.co/SQvUup7ymY	Tue Apr 01 19:17:44 +0000 2014	64	17				None
#TWLH260	HaydonLisa	The sky is the limit:-) have a happy day everyone! #goa #work #ilovemyjob http://t.co/WUcKp18E1m	Wed Feb 26 07:56:06 +0000 2014	62	9	goa;work;ilovemyjob			None
#TWLH405	HaydonLisa	Love this shoot @anushka_menon @PerniasPopUp http://t.co/hTziG6VDwj	Tue Apr 01 19:01:21 +0000 2014	61	22		ANM ;Pernia's Pop-Up Shop		None
#TWLH93	HaydonLisa	Mayan jungle party... Sunrise is always the sweetest! http://t.co/76nO1zQlSR	Sun Jan 12 17:32:05 +0000 2014	47	11				None
#TWLH408	HaydonLisa	Just back from Europe and saw this cover! love @BazaarIndia go Edward!! Xxx http://t.co/8B6B28FWrp	Mon Apr 07 21:04:46 +0000 2014	43	16		Harper'sBazaarIndia		None

#TWLH33 1	HaydonLisa	â€œ@CosmoIndia: The fab @HaydonLisa gave us a #celfie! #lakmefashionweek http://t.co/HXs7Uxfkpuâ€at @ManishMalhotra1 show:-)	Tue Mar 11 18:49:18 +0000 2014	39	7	celfie;lakmefashionweek	Cosmopolitan India;Lisa Haydon;Manish Malhotra		CosmolIndia
#TWLH38 9	HaydonLisa	Time to eat!! ගෝ http://t.co/7UI9shiw1G	Wed Mar 26 20:31:14 +0000 2014	37	20				None
#TWLH39 4	HaydonLisa	Catching this w/my phone camera was the highlight of the day #Baselworld @CARLFBUCHERER #inspiredby #Alacria #Swan http://t.co/JGVfJDZ6Xw	Thu Mar 27 18:57:49 +0000 2014	34	11	Baselworld;inspiredby;Alacria;Swan	CARL F.BUCHERER		None
#TWLH38 8	HaydonLisa	Look what I found this morning! X http://t.co/rHEtbEdATw	Wed Mar 26 12:12:45 +0000 2014	34	6				None
#TWLH27 9	HaydonLisa	Sooo happy with our film! So funny well directed good looking #awesomeness not just saying.. It's really good!xx http://t.co/egL9JvyR9p	Mon Mar 03 21:53:47 +0000 2014	32	6	awesomeness			None
#TWLH39 0	HaydonLisa	Some birdies I can shoot better than @atulkasbekar #CarlFBucherer #Baselword2014 http://t.co/DPMIzD6Wy9	Thu Mar 27 13:26:09 +0000 2014	32	5	CarlFBucherer;Baselword2014	atul kasbekar		None
#TWLH27 5	HaydonLisa	#RightOn http://t.co/rFAiBELbg2	Mon Mar 03 07:41:27 +0000 2014	29	23	RightOn			None

#TWLH392	HaydonLisa	This ball of snow.... http://t.co/eQaRlIDoiU	Thu Mar 27 18:33:24 +0000 2014	29	3					None
#TWLH407	HaydonLisa	With the amigos ☺ http://t.co/ldqmnrk026	Wed Apr 02 21:14:39 +0000 2014	28	5					None
#TWLH352	HaydonLisa	Girls night out- wine and a fashion show #gauravgupta @rave_n_skky @Gabriella_Deme @DhawanDiva http://t.co/N0T7BXbD6V	Thu Mar 13 17:32:37 +0000 2014	28	4	gauravgupta	Rave n Skky;GabriellaDemetriades;Div a Dhawan			None
#TWLH126	HaydonLisa	Last nights show!;-) http://t.co/8xeCvXXwQc	Sat Jan 25 06:10:42 +0000 2014	27	10					None
#TWLH101	HaydonLisa	Back in Bombay! And saw this pic posted on fb... Love it! @VogueIndia http://t.co/6Lc2wDY9UC	Sat Jan 18 04:02:55 +0000 2014	27	9		VOGUE India			None
#TWLH387	HaydonLisa	Good morning☺~! It's Yoga time☺ So thankful for my next two free hours.☺~» http://t.co/iBS9j2k22N	Wed Mar 26 06:11:26 +0000 2014	25	10					None
#TWLH337	HaydonLisa	The after swimming 50 laps celebration. With rave from @rave_n_skky ☺ http://t.co/Yvz4xYpomQ	Wed Mar 12 17:00:36 +0000 2014	25	5		Rave n Skky			None
#TWLH59	HaydonLisa	Thank you @kingfisherworld and @BlingLive for such a great afternoon. Muah xox	Sat Dec 21 15:48:1	25	5		Kingfisher Beer;Bling!			None

		http://t.co/6bMhWRH6ai	8 +0000 2013						
#TWLH259	HaydonLisa	@MissMalini yes yes spread the word. Hahaha love you xxx http://t.co/AJZlUFnDqw	Tue Feb 25 13:57:3 3 +0000 2014	25	3		MissMalini		MissMalini
#TWLH335	HaydonLisa	â€œ@itsBollywood: Pic: @HaydonLisa at @LakmeFashionWk, Mumbai #Lakmefashionweek http://t.co/suqV4g3Rpo in minimal+gorgeous @Gabriella_Deme	Wed Mar 12 09:14:4 8 +0000 2014	24	10	Lakmefashionweek	Its all Bollywood!!!;Lisa Haydon;LakmÃ© Fashion Week;GabriellaDemetriades		itsBollywood
#TWLH129	HaydonLisa	Gearing up for #SulaFest14 this weekend. Can't wait to hear these Electroverts spin :-D http://t.co/FuUli9yG0I	Tue Jan 28 14:07:5 8 +0000 2014	24	4	SulaFest14			None
#TWLH300	HaydonLisa	For me, the most beautiful #oscars fashion moment. #ElieSaab #dress http://t.co/STm9UC84EH	Wed Mar 05 18:22:4 5 +0000 2014	23	2	oscars;ElieSaab;dress			None

Appendix C4: Data selection for Film Music from Queen's Facebook Page

id	created_time	from.name	name	message	type	#Likes	#Comments	#Shares / Sharability	link
#FBQN318	2014-03-30T10:30:01+0000	Queen The Film		What is your #HungamaDance style? Tag yourself! Book your 'Queen' ticketsâž" http://bit.ly/Queen-BookTickets	photo	2843		102	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/668688226502306/?type=1
#FBQN325	2014-04-05T05:42:26+0000	Queen The Film		Hungama machaiye iss weekend Rani ke saath! Watch Queen again today- http://bit.ly/Queen-BookTickets	photo	2834		44	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/671818526189276/?type=1
#FBQN269	2014-03-12T13:30:05+0000	Queen The Film		â™¤ Maine hotho se lagaiy toh, hungama ho gayaâ™¤ Aap ne dekha Rani ka hungama? Book your â€˜Queenâ€™ tickets nowâž" http://bit.ly/Queen-BookTickets	photo	2779		51	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/660598760644586/?type=1

#FBQN 195	2014-02-20T20:56:00 +0000	Queen The Film		HUNGAMA mach ne wala hai! Get Ready! 'Hungama Ho Gaya' teaser coming soon!	photo	235		2	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/651314798239649/?type=1
#FBQN 204	2014-02-23T10:30:01 +0000	Queen The Film		Watch the teaser of the party anthem of the season-#Hungama NOW!âž" http://bit.ly/Hungama-Teaser	photo	215		11	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/651522804885515/?type=1
#FBQN 221	2014-03-01T06:52:02 +0000	Queen The Film		#HungamaHoGaya har jagah hungama macha raha hai! Aap ne dekha? Dekhiye abhiâž" http://bit.ly/Hungama-FullSong	photo	198		9	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/655024361202026/?type=1
#FBQN 162	2014-02-10T13:40:29 +0000	Queen The Film		Fans can't stop listening to Queen's music! Have you listened to the songs yet? âž" http://bit.ly/Queen Songs	photo	196		9	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/646004872103975/?type=1

#FBQN 225	2014-03-02T04:55:55+0000	Queen The Film		Start your Sunday with this highly energetic number #HungamaHoGaya âž” http://bit.ly/Hungama-FullSong	photo	183		8	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/655434727827656/?type=1
#FBQN 206	2014-02-24T10:09:58+0000	Queen The Film		After getting drunk for the first time, Rani did a killer #HungamaDance! What's your #HungamaDance move? Tag yourself in this picture and tell us!	photo	176		12	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/652693061435156/?type=1
#FBQN 219	2014-02-28T14:47:21+0000	Queen The Film		Rani ke saath #HungamaHoGaya pe jhoom raho hai ho ki nahi? Dekho aur jhoomo abhiâž” http://bit.ly/Hungama-FullSong	photo	174		7	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/654706377900491/?type=1
#FBQN 217	2014-02-28T05:31:46+0000	Queen The Film		Aap bhi machayiye Rani ke saath hungama with #HungamaHoGaya âž” http://bit.ly/Hungama-FullSong	photo	170		5	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/654544087916720/?type=1

#FBQN 205	2014-02- 24T06:59:23 +0000	Queen The Film		Get ready to watch Rani's crazy dancing moves in #Hungama Ho Gaya! Watch the teaser of #Hungama Ho Gayaâž” <a href="http://bit.ly/Hunga
ma-Teaser">http://bit.ly/Hunga ma-Teaser	pho to	159		0	<a href="https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48
1277708576693/652649438106185/?type=1">https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48 1277708576693/652649438106185/?type=1
#FBQN 222	2014-03- 01T11:54:44 +0000	Queen The Film		Fans can't stop watching Rani's crazy dance moves in #HungamaHoGaya! Aap bhi dekhoâž” <a href="http://bit.ly/Hunga
ma-FullSong">http://bit.ly/Hunga ma-FullSong	pho to	147		8	<a href="https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48
1277708576693/655110161193446/?type=1">https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48 1277708576693/655110161193446/?type=1
#FBQN 228	2014-03- 03T06:37:27 +0000	Queen The Film		Beat your Monday morning blues by watching #HungamaHoGaya âž” <a href="http://bit.ly/Hunga
ma-FullSong">http://bit.ly/Hunga ma-FullSong	pho to	145		9	<a href="https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48
1277708576693/655928677778261/?type=1">https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48 1277708576693/655928677778261/?type=1
#FBQN 208	2014-02- 25T08:07:54 +0000	Queen The Film		After getting drunk for the first time, Rani created some solid hungama! Check out #Hungama teaser now âž” <a href="http://bit.ly/Hunga
ma-Teaser">http://bit.ly/Hunga ma-Teaser	pho to	141		1	<a href="https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48
1277708576693/653149561389506/?type=1">https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48 1277708576693/653149561389506/?type=1

#FBQN 154	2014-02- 06T13:53:51 +0000	Queen The Film		Fans are going gaga over #Queen's songs!! Have you heard them yet? âž" <a href="http://bit.ly/Queen
Songs">http://bit.ly/Queen Songs	pho to	138		0	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/644172955620500/?type=1
#FBQN 118	2014-01- 24T16:34:00 +0000	Queen The Film		Check out Rani let her hair down on her #SingleHoneymoon in the new song 'O Gujariya' here: <a href="http://bit.ly/Queen
OGujariya">http://bit.ly/Queen OGujariya	pho to	137		8	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/638489659522163/?type=1
#FBQN 200	2014-02- 22T05:30:01 +0000	Queen The Film		Have you watched the teaser of #Hungama yet? Watch it NOWâž" <a href="http://bit.ly/Hunga
ma-Teaser">http://bit.ly/Hunga ma-Teaser	pho to	133		0	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/651517491552713/?type=1
#FBQN 115	2014-01- 23T13:56:45 +0000	Queen The Film		Kaisa yeh nasha hai,aisa sar chadha hai,Badla yeh jahan hai,pal bhar mein hi... O Gujariya..O Gujariya.. Show me how to party! :)	pho to	131		3	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/637978069573322/?type=1

				Check out the full song here : http://bit.ly/Queen-OGujariya					
#FBQN 116	2014-01-24T05:51:20 +0000	Queen The Film		Rani and her new friends are living their life to the fullest :) Check out all the fun they are having in this new song 'O Gujariya' here : http://bit.ly/Queen-OGujariya	photo	126		5	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/638281886209607/?type=1
#FBQN 211	2014-02-26T05:58:05 +0000	Queen The Film		Kya aap ne dekha Rani ne kaise hungama machaya?! Watch #HungamaHoGaya full song NOWâž" http://bit.ly/Hungama-FullSong	photo	126		4	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/653562688014860/?type=1

#FBQN 203	2014-02-23T05:30:01 +0000	Queen The Film		Watch what went into making the crazy friendship song of Raniâ€™s #SingleHoneymoon . Check out the making of Gujariyaâ” http://bit.ly/Gujariya-Making	photo	124		6	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/651522154885580/?type=1
#FBQN 103	2014-01-19T13:30:00 +0000	Queen The Film		मैं हूं हूं ये सास, पिया को बाटा डे ... ओह बदरा बहार..... . Watch the full song here : http://bit.ly/Queen-BadraBahar	photo	121		1	https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.481277708576693/635712053133257/?type=1
#FBQN 210	2014-02-25T12:40:12 +0000	Queen The Film	Queen Hungama Full Song Kangana Ranaut 7th March 2014	Rani apne #SingleHoneymoon par hungama macha rahi hai! Dekhiye kaiseâ” http://bit.ly/Hungama-FullSong #HungamaHoGaya	video	111		36	https://www.facebook.com/Queenthefilm/posts/1429910937250010

#FBQN 213	2014-02- 26T14:51:40 +0000	Queen The Film		Dekhiye Rani apne killer dance moves se kaise hungama kar rahi haiâž” <a href="http://bit.ly/Hunga
ma-FullSong">http://bit.ly/Hunga ma-FullSong #HungamaHoGaya	pho to	111		3	<a href="https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48
1277708576693/653713574666438/?type=1">https://www.facebook.com/Queenthefilm/photos/a.615890758448720.1073741827.48 1277708576693/653713574666438/?type=1
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Appendix C5: Data selection for Film Music from Queen's Twitter Page

id	User Screen Name	Tweet	Created at	#Favorites	#Retweets / Sharability	Hashtags in Tweet	Users Mentioned in Tweet	URLs in Tweet	Reply To
#TWQN100	Queenthefilm	Coming soon is the biggest wedding song of this season. #LondonThumakda Watch this space for more! http://t.co/xwKB7ylG5P	Thu Jan 02 10:09:11 +0000 2014	4	8	LondonThumakda			None
#TWQN104	Queenthefilm	The biggest wedding song of the season is now LIVE :) Watch London Thumakda here --> http://t.co/1TQ38GAjVm http://t.co/QEO6Gvugjh	Fri Jan 03 04:51:19 +0000 2014	8	13			http://bit.ly/LondonThumakda	None
#TWQN105	Queenthefilm	Can you guys solve this? ;) RT and reply with #LondonThumakda Hint : http://t.co/1TQ38GAjVm http://t.co/2pVaMzHC2z	Fri Jan 03 09:47:30 +0000 2014	4	7	LondonThumakda		http://bit.ly/LondonThumakda	None
#TWQN150	Queenthefilm	Amit Trivedi's next song from @Queenthefilm. 'Badra Bahaar' out tomorrow!! Stay tuned :) http://t.co/nuXraodxec	Wed Jan 15 15:09:31 +0000 2014	5	8		Queen The Film		None

#TWQN208	Queenthefilm	1. Which songs from Queen are sung by Amit Trivedi? #MeetAmitTrivedi #Contest RT & reply using #MeetAmitTrivedi to qualify :)	Fri Jan 31 10:05:32 +0000 2014	6	29	MeetAmitTrivedi;Contest;MeetAmitTrivedi				None
#TWQN209	Queenthefilm	Q2. With which movie did Amit Trivedi debut as a composer? RT & reply using #MeetAmitTrivedi & be a part of Queen's music launch	Fri Jan 31 10:38:07 +0000 2014	5	24	MeetAmitTrivedi				None
#TWQN210	Queenthefilm	Q3. Which movie got Amit Trivedi the National Award? #Contest RT & reply using #MeetAmitTrivedi & stand a chance to watch him perform LIVE!	Fri Jan 31 11:15:23 +0000 2014	4	14	Contest;MeetAmitTrivedi				None
#TWQN315	Queenthefilm	You are getting what you asked for! #Hungama Ho Gaya teaser coming soon! http://t.co/6zKRvSTCQZ	Fri Feb 21 10:50:54 +0000 2014	7	3	Hungama				None

#TWQN34 3	Queenthefil m	Rani ne solid wala hungama macha diya hai! Dekha ki nahi? Dekhiye abhiâž” http://t.co/aRaxACWCH7 #HungamaHoGaya http://t.co/mg3q5aTKf	Tue Feb 25 15:04:2 7 +0000 2014	5	3	HungamaHoGaya		http://bit.ly/Hungama-FullSong	None
#TWQN34 6	Queenthefil m	Dekhiye Rani ke killer dance moves ka hungamaâž” http://t.co/aRaxACWCH7 #HungamaHoGaya http://t.co/coV2j4tlfT	Wed Feb 26 14:57:1 5 +0000 2014	3	0	HungamaHoGaya		http://bit.ly/Hungama-FullSong	None
#TWQN35 2	Queenthefil m	Rani ke saath #HungamaHoGaya pe jhoom raho hai ho ki nahi? Dekho aur jhoomo abhiâž” http://t.co/aRaxACWCH7 http://t.co/DF1qFTw8z1	Fri Feb 28 14:48:1 7 +0000 2014	3	3	HungamaHoGaya		http://bit.ly/Hungama-FullSong	None
#TWQN35 4	Queenthefil m	#HungamaHoGaya har jagah hungama macha raha hai! Aap ne dekha? Dekhiye abhiâž” http://t.co/aRaxACWCH7 http://t.co/zF6SIVZheB	Sat Mar 01 08:42:0 1 +0000 2014	3	0	HungamaHoGaya		http://bit.ly/Hungama-FullSong	None

#TWQN407	Queenthefilm	This is what happened when Rani drank for the first time! #MyFirstDrunkMoment http://t.co/aRaxACWCH7 @Wave_Cinemas http://t.co/mgDeP738xk	Tue Mar 04 09:23:17 +0000 2014	4	1	MyFirstDrunkMoment	Wave Cinemas	http://bit.ly/Hungama-FullSong	None
#TWQN446	Queenthefilm	Q8. Complete the lyrics- Meine hothon se lagayi toh _____ RT and Reply using #QueenIsHere.	Fri Mar 07 11:50:20 +0000 2014	4	18	QueenIsHere			None
#TWQN505	Queenthefilm	â™«Hungama ho gayaâ™« Have you watched Raniâ€™s hungama yet? Book your â€˜Queenâ€™ tickets nowâ” http://t.co/kfIYZUyMj6 http://t.co/Z0YcPqC03y	Wed Mar 12 13:32:44 +0000 2014	9	5			http://bit.ly/BookTickets-Queen	None
#TWQN535	Queenthefilm	@Contest_in #RaniKaHungama contest coming up soon! 'Queen' couple tickets up for grabs! RT if you're ready!	Wed Mar 19 09:24:36 +0000 2014	3	4	RaniKaHungama	Contest_In		Contest_in
#TWQN545	Queenthefilm	Q2. Rani apne Single Honeymoon pe kaha gayi thi? RT & Reply using #RaniKaHungama	Wed Mar 19 10:52:23 +0000 2014	7	21	RaniKaHungama			None

#TWQN546	Queenthefilm	Great going! Keep tweeting with #RaniKaHungama to increase your chance of winning 'Queen' couple tickets! Chalo, hungama machaate hai! ;)	Wed Mar 19 11:05:49 +0000 2014	7	14	RaniKaHungama				None
#TWQN547	Queenthefilm	Q3.Gujariya song ke liye Queen team ne kitne din mein kitne location cover kiyे? Hint- http://t.co/i98WYJHrG2 RT & Reply with #RaniKaHungama	Wed Mar 19 11:28:40 +0000 2014	8	15	RaniKaHungama		http://bit.ly/Gujariya-Making		None
#TWQN549	Queenthefilm	Q4. Who has choreographed the party anthem of the season- â€˜Hungamaâ€™? Hint- http://t.co/ETtTPpDHRI RT & Reply using #RaniKaHungama	Wed Mar 19 12:10:56 +0000 2014	5	15	RaniKaHungama		http://bit.ly/Hungama-Making		None
#TWQN553	Queenthefilm	Q5. Complete the lyrics. â€œBaabul Ke Angna Mein, Amwa Ke Taleâ€¦â€□ Hint- http://t.co/m07konNtad RT & Reply using #RaniKaHungama	Wed Mar 19 12:40:04 +0000 2014	5	13	RaniKaHungama		http://bit.ly/Queen-BadraBahar		None
#TWQN555	Queenthefilm	Q7. Who has penned the lyrics of â€˜Queenâ€™? RT & Reply using #RaniKaHungama	Wed Mar 19 13:25:39 +0000 2014	5	13	RaniKaHungama				None

#TWQN560	Queenthefilm	Last question coming up soon! It is the bonus question! The more you tweet, the better are your chances of winning! #RaniKaHungama	Wed Mar 19 15:05:52 +0000 2014	3	11	RaniKaHungama				None
#TWQN562	Queenthefilm	Q10. Bonus Question- Rani ne sharab pi ke phorem mein bahot hungama kiya! Aap sharab pi kar kaise hungama karoge? #RaniKaHungama	Wed Mar 19 15:21:22 +0000 2014	3	11	RaniKaHungama				None
#TWQN598	Queenthefilm	What is your #HungamaDance style? Book your 'Queen' ticketsâž” http://t.co/l1Cw2UHhXM http://t.co/g7PpWvPwYX	Sun Mar 30 13:30:32 +0000 2014	3	1	HungamaDance			http://bit.ly/BookTickets-Queen ; http://ow.ly/i/53YYD	None