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Social Media Influences the Promotion of Movies to Young Audiences in Bangladesh

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ARTICLE INFO	ABSTRACT
Received date: June 14, 2022 Accepted date: Sep. 13, 2022	Movie promoters are feeling interested to promote their movie on different social media platforms to attract the attention of the audiences. It helps to make a strong bond between the audience and movie promoters. The study aims to examine film promoters' social media promotional activities and factors that impact the young generation's film selection or watching decision-making. This experiment looked at 200 young film audiences (students) at the University of Chittagong, Bangladesh. An online questionnaire was provided to the respondents and collected primary data. For this study, the non-probability sampling method was used with a descriptive analysis. The highest percentage (20%) of the respondents was 24-25 age groups who received information from different social media platforms. Out of the total respondents, almost 50% of respondents used Facebook as a social outlet which was the highest. Social media was the first medium for learning about a movie, which supported 40% of respondents. Most of the respondents (37.5%) watched a movie when a movie was released for the first time. Among all of the contents, respondents (24%) highly preferred to watch a movie after the trailer on a social site. It was revealed that in young age groups 77.5% of respondents agreed that social media was the best for movie promotion and they positively supported it. The null hypothesis for this study has been rejected. Therefore, movie promotion by social media has influenced the young generation to select a movie. On the other hand, the alternative hypothesis was also supported to influence movie promotion by social media in the young audience. Results from this study suggested that movie promotion using social media could greatly influence young movie audiences.

Keywords: Facebook, Film industry, Movie promotion, Social media, Young audience

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1. INTRODUCTION

The success of a film in theaters is directly correlated to the quality of its marketing. Even with great writing, characterization, acting, actors, production design, and effects, a film may not be successful in gaining an audience if its marketing isn't well-developed (Kusumarasdyati, 2004). In the face of falling DVD sales, studios are

scrambling to recoup every penny they've spent money and more while movies are running. Although record-breaking box office returns are always a goal, several studios are shifting their attention to ensure abundant margins of profit. Producing films on a tight budget has several benefits (Feng et al., 2020). This can be done by identifying the most efficient studios that will be able to have more financial and critical successes if they implement strategies to boost ticket

sales and box office revenue lowering the potential for financial loss on a project is crucial to maintaining its viability and its entertainment value industry is still going strong (Heinonen, 2011).

As social media grows, it provides new opportunities for advertising movies to an engaged audience. Video-sharing platforms like YouTube, social networking sites like Facebook, and micro-blogging services like Twitter have accelerated the dissemination of information at a dizzying rate. The findings were intended to always show the benefits of social media in film promotion (Chakravarty, 2010).

When studios use social media to its fullest capacity, they can have a two-way interaction with potential viewers. This is in sharp contrast to the one-way nature of trailers and billboards (Elliott, 2011). However, stirring debate online can have either a positive or negative impact on a film's box office performance. Positive word of mouth can replace pricey, wide-scale advertising campaigns while still achieving remarkable results because of how quickly news of a service's quality can spread (Fiegen et al., 2011).

Promoting films through social media can be done in a variety of ways. A few examples of this are movie-specific Twitter accounts that announce premieres, feature interviews with the cast, and even giveaways tied to the film (Bhati & McDonnell, 2020). The marketing firm may also create a Facebook page for the film, encouraging fans to "Like" the page and spread the word among their friends. As an alternative to simply streaming trailers, a movie may have its own YouTube channel devoted to all of its official trailers and promotional videos. A film that wouldn't typically get a wide release could potentially do so through careful use of all available social media channels (Peng, 2016). Although it is becoming increasingly common to promote products and services via social media, measuring the success of such campaigns remains a challenge (Tsao, 2014). It is becoming increasingly difficult to tell traditional movie ads apart from those promoted on social media because so many movies now employ both strategies. The purpose of this research is to determine if there is a correlation between exposure to movies via social media and the young generation's movie selection for watching (Noraini et al., 2015).

Today, developing a successful movie marketing campaign using social networking websites is not achieved by just creating Facebook and Twitter accounts and putting a teaser on YouTube. To have a successful social media marketing campaign, these steps should be taken in addition to others (Yu, 2019). As opposed to traditional advertising, which relied solely on a one-way transmission of information from a studio to an audience, social media promotion must be two-way (Tefertiller et al., 2020). Movie marketing is being completely revamped by companies that actively encourage audience participation in social media campaigns (Elliott, 2011). By engaging in a relationship with Internet users, the movie builds an audience who feels partial ownership of the movie and is consequently involved in its success.

However, beginning in 1979, the film industry in Bangladesh began to gain steam, and by the early 2000s, the

country was releasing about fifty films annually. Beginning in the 1990s, there was a slow but steady rise in the total number of films until it reached about ninety. Recently, the film business in Bangladesh has begun to experience its own economic troubles as a direct result of customers' increasing preference for home entertainment, satellite feeds, and overseas films. Some people believe that tasteless movies that have crude material and are filled with excessive violence are to blame for the decline in local support for films produced in Dhallywood (Moses et al., 2016). Strikes have been held in the past to demonstrate dissatisfaction with what is referred to as "celluloid smut" as a result of the struggle against these movies. Actors and actresses are also requesting that humiliating and undesirable portions in the movies should be deleted, and many of them have refused to perform in these films, which has caused heated disputes and confrontations between the directors and the Bangladeshi stars (Miller, 1999). Despite the fact that the fight against film producers that engage in questionable production practices is an ongoing one, there have been a few movies that have captured the attention of the worldwide film industry and won nominations (Park et al., 2010).

Film distribution involves selling a film to theatrical distributors, television networks, DVD firms, and new-media venues (Wheaton, 2011). Distributors choose release dates and conduct advertising campaigns during this process (Berger, 2014). Bangladeshi film distribution is in turmoil. Digital disruptions have caused industry issues. New media has prompted distribution system reorganization. According to Neese (2016), "new media"—social media, blogs, video games, and online news outlets—have major effects on society, business, and politics. Digital, interactive, hyper textual, virtual, networked, and simulated describe new media (Martin et al., 2009). Video games initiated new media's popular culture (Karray & Debernitz, 2017), which includes the Internet, virtual environments, digital TV, and blogs. Internet refers to the network of computers and servers. After the rise of new media like YouTube, Netflix, Amazon, and others, the global movie distribution structure is changing. New media is changing cinema distribution in Bangladesh. Bangladesh's film industry has various issues. The film distribution system can't repay producers' money, either. Booking agencies' monopolies caused major issues for film distributors (Pendakur, 1990). However, the right distribution strategy and new media in film distribution can solve this problem. To understand how new media affects film distribution; one must examine Bangladesh's new media-based film distribution. It will also offer new media distribution methods.

Three Bangladeshi companies release feature films online, and two distribute short and feature films in international film festivals. Distribution techniques vary. Bangladeshi-founded Bongo offers video-on-demand streaming in India, Pakistan, Sri Lanka, Nepal, and Bangladesh. 31 more Bangladeshi and native audiences will stream it. Bangladeshi BongoBD broadcasts Bong. Bongo applied for an MCN publication license, which permits internet video streaming. The license allows streaming.

BongoBD bought online distribution rights to numerous videos and films from owners utilizing royalties and one-time payments. BongoBD, unlike other streaming services, has distribution rights and can provide content on BongoBD and other platforms. BongoBD used MCN's CMS to restrict the same videos submitted on its other YouTube channels to protect copyright. To boost subscription demand, it uploaded all its videos to YouTube privately. BongoBD tried to increase demand by keeping the video content secret, but other companies started buying internet rights and uploading it on their YouTube channels, putting pressure on BongoBD to share the videos. Bangladesh has no common payment mechanism for subscription-based streaming services because few people use credit cards (Bartholomew, 1980). Grameenphone's Bioscope video streaming service used BongoBD's content and operations. Bioscope will launch globally with a subscription model following free service. Bioscope streams new movies, music videos, lifestyle content, drama, live TV, and more. BongoBD will sponsor Bioscope. It collects video content as a massive startup with 1000 feature films and other content. It wants to be Bangladesh's leading VOD streaming service using Grameenphone payments. BongoBD Originals will be streamed like Amazon and Netflix. Malaysian streaming platform Iflix started in Bangladesh recently, targeting underdeveloped markets where Netflix is not yet popular. Iflix broadcasts the latest Bangladeshi feature films after the theater premiere.

After Malaysia, the Philippines, and Indonesia, Iflix prioritized Bangladesh. Like most telecom firms, Robi Axiata Limited created it as a video platform. Robi users pay less to stream iflix. This inspires promising Bangladeshi filmmakers to demand their films in festival-oriented marketplaces abroad (Dyna, 2012). On the above background, the present study was to examine how marketing through social media platforms influences the movie-going habits of young people.

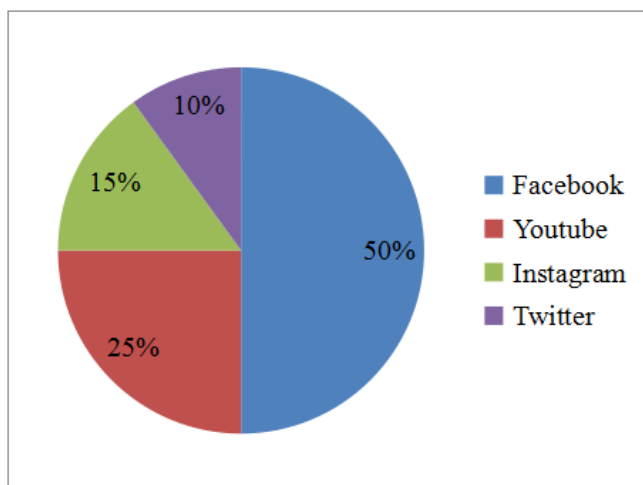


Fig. 1 The percentage of respondents used social.

2. MATERIALS AND METHODS

The survey was able to draw in 200 respondents (students) from the University of Chittagong, Bangladesh. All of them were students of different ages. The age range of the respondent was 18-29 years which was categorized into 5 groups age ranges. Facebook, Twitter, YouTube, and Instagram social media perceptions in the young audience were studied. Data were collected with a random sampling method so it was out of biased. The online questionnaire was provided to the respondents and collected primary data were analyzed in the present study. For this research, the non-probability sampling method was used with a descriptive analysis. The F value and p-value in this study for movie promotion have been done on social media perception.

3. RESULTS

Table 1 reveals that 12.5% of the total 200 respondents were from the age group 28-29 which was the lowest value in the present study and the highest percentage which was 20% of the total respondents was from the 24-25 age group. The percentage values considered in other age range groups were 17.5%, 16.5%, 18.5%, and 15% for the 18-19, 20-21, 22-23, and 26-27 age groups of respondents, respectively.

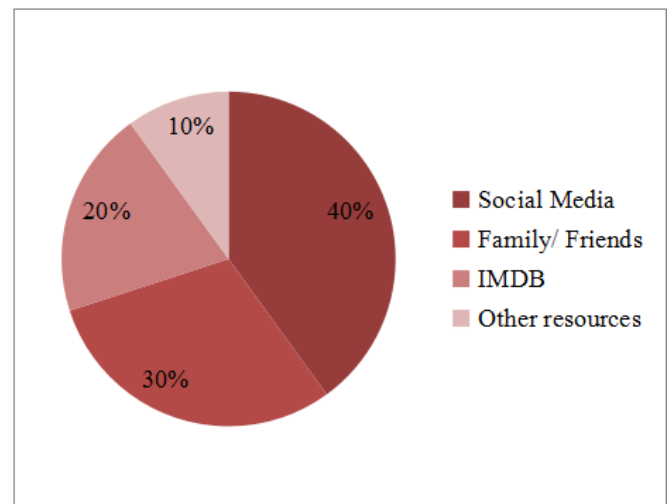


Fig. 2 The percentages of respondents first learning from the media.

Table 1 Age of the respondents (Number of sample 200)

Age of respondents (Years)	Number of respondents	Percentage
18-19	35	17.5%
20-21	33	16.5%
22-23	37	18.5%
24-25	40	20%
26-27	30	15%
28-29	25	12.5%

Table 2 Frequency of visited movies by respondents (N =200)

Options	No of respondents	percentage
Frequently visited	40	20%
Box office hit movies	55	27.5%
Never visited	30	15%
Newly released movies	75	37.5%

Table 3 Type of content from where a movie was promoted (N =200)

Contents	No of respondents	Percentage
Trailer	48	24%
Blog	25	12.5%
Movie release date	40	20%
Reviews	43	21.5%
Actors first look	25	12.5%
Behind the scene	19	9.5%

Out of 200 respondents, almost 50% use Facebook as a social outlet which was the highest (Fig. 1). It was revealed that only 10% of respondents used Twitter as a social outlet in their everyday life. YouTube and Instagram outlets were used 25% and 15%, respectively.

In Fig. 2 it was found that the most common to least common way to learn about movies was through social media, family/ friends, IMBD, and other resources. Social media was the first medium for learning about a movie where 80 respondents out of 200 (40%) chose this (Fig. 3). The remaining 60 respondents chose family and friends as the medium (30%), 40 respondents chose IMDB ratings (20%), and the last 20 respondents preferred other sources like posters, billboards, and so on as the medium (10%). The result showed that people were initially interacting with social media in terms of movie learning.

It was found that most of the respondents (37.5%) visited a movie's social site when it was released for the first time and gain knowledge about the movie (Table 2).

Table 4 Responses to the statement that "social media is best for movie promotion" (N =200)

Response	Age (Years)						Total
	18-19	20-21	22-23	24-25	26-27	28-29	
Yes	25	24	31	30	25	20	155(77.5%)
No	5	7	3	2	5	3	25(12.5%)
Both	5	2	3	8	0	2	20(10%)

N; Number of respondents.

Table 5 Calculation of *p*-value

Source	df	Sum of square	Mean square	F value	<i>p</i> -value
Groups (between groups)	5	47.1111	9.4222	0.0553	0.9975
Error (within groups)	12	2044.6667	170.3889		
Total	17	2091.7779	123.0458		

On the other side, only 15% of respondents said that they never visit a movie's social site which was very low. It is clear that there are so many young people also who visit the social site of a movie after it becomes a box office hit and it is almost 27.5% of total respondents. The frequently visited response was 20% among the studied samples.

In Table 3, it was seen that there were so many contents that respondents want to show on the social site of a movie like a movie's trailer, movie-related blog, movie release date, reviews about the movie, actors' first look, and behind the scene of the movie. Among all of the content respondents highly responded to a trailer of a movie (24%) which means audiences wait for a movie trailer on a social site that gives them an idea about the movie and if they find the trailer interesting then they go to watch the movie in the theater. Secondly, respondents choose movie reviews (21.5%) which means peoples' reviews about the movie and their ratings inspired others to watch the movie. The remaining respondents visit social sites for knowing the movie's release date (20%), blog about the movie (12.5%),

see the first look of the actors in the movie (12.5%), and see behind the scene of the movie (9.5%).

In Table 4, it was revealed that from between age groups 77.5% of respondents agree that social media was the best for movie promotion and they supported it, 12.5% of respondents did not agree that social media was the best for movie promotion and only 10% of respondents supported both.

On the basis of the respondents' answers at 0.05 significance level, 0.0553 F ratio value, 17 df and 0.997529 *p*-value, which means that the null hypothesis was rejected (Table 5). The alternative hypothesis was accepted; therefore, the alternative hypothesis was recognized that the promotion of movies on social media had influenced young audiences.

4. DISCUSSION

Social media is gaining popularity rapidly. Even middle-aged people are obsessed with the media, especially teens. This happens everywhere, not only in Bangladesh.

Facebook, Twitter, Google+, LinkedIn, YouTube, WhatsApp, and others are the most popular social networks worldwide. Facebook is undoubtedly the most popular social network in Bangladesh and elsewhere.

According to 'Internet Live Stats', cited by the World Wide Web Consortium (W3C) and World Wide Web Foundation the total number of Internet Subscribers reached 123.82 Million at the end of December 2021 in Bangladesh.



Fig. 3 The most publicity commercial movies were highly promoted by the online platform in the audience in Bangladesh.

The Bangladesh Telecommunication Regulatory Commission (BTRC) reports that 80% of Bangladeshi internet users are on Facebook. State Ministry for Information and Communications Technology revealed that Bangladesh adds a new Facebook user every 12 seconds, greater than the birth rate. It is noted at a mid-2015 roundtable session that Bangladesh had 10,000 Facebook members in 2008 but now it is 44.7 million in 2022.

In spite of the fact that it's a relatively new idea in Bangladesh, internet marketplaces are quickly gaining credibility and becoming increasingly popular among younger people. However, many of them need to make improvements in both their strategic approach and their customer service in order to get acceptance from a wider variety of consumers in Bangladesh. A more favorable outcome could be achieved by ensuring product quality, inventory management, fast service, an easy return policy, independent reviews, and transparency (Ma et al., 2016). The sole objective of digital marketing is not the placement of advertisements. In a more important sense, it refers to the incorporation of internet channels, branding, and the

establishment of an authority for companies. The goal of digital marketers should be to link target audiences with brands through the strategic use of various digital components (Mohammadian & Habibi, 2012).

The mission of Digital Bangladesh is to bring about a contemporary shift in consumer experiences through the widespread adoption of digital technologies across all aspects of life. It is designed to make the management and provision of services easier all across the nation, with the end goal of raising the overall level of living (Suvattanadilok, 2014). The utilization of digital media is particularly too convenient to ignore due to the fact that it can both save time and ignore distance (Pittman & Sheehan, 2015). Now is the time for businesses in Bangladesh to take the initiative to establish their credibility in the digital sphere before the competition becomes too intense. Digital marketing in Bangladesh is the entry point for bringing local brands to the international market.

In the present study, it was noticed that the highest percentage (20%) of the respondents was the 24-25 age group who received information from different social media platforms. Studies by Dubey & Shukla (2021) and Pal &

Shukla (2020) revealed that young customers are impacted by the internet and social media in novel ways, leading them to adopt novel purchasing behaviors. Also, how this contributes to the field of digital marketing.

Asma & Misbah (2018), social media has profoundly influenced both consumers and businesses. The most crucial part of social media marketing is that it has designed a new environment by fostering information socializing, compelling marketers to abandon their old ways of mass media marketing. Sharma (2020), Social media marketing's end goal is the ever-expanding success of the company as a whole. The rise in the number of users on social networking sites like LinkedIn, Facebook, Twitter, and Instagram has made internet use an integral part of most people's daily lives. Out of the total respondents, almost 50% used Facebook as a social outlet which was the highest. Social media was the first medium for learning about a movie, which supported 40% of respondents. Most of the respondents (37.5%) watched a movie when a movie was released for the first time. Among all of the contents, respondents highly responded to a trailer of a movie (24%) which means audiences wait for a movie trailer on a social site. It was revealed that young age groups 77.5% of respondents agree that social media was the best for movie promotion and they positively supported it. Movie promotion through social media has influenced the young generation in movie selection. Ding et al. (2017) in their study, identify how the influence of shared content and visibility of electronic word of mouth supports and influences movie promotions through social media among young moviegoers. Suvattanadilok (2021), in her study, shows the social activities of film promoters and the factors that have an impact on public decision-making and watching films in cinema halls. Wilcox (2012), in his study, examined the relationship between social media marketing and theater attendance

5. CONCLUSION

Bangladeshi online film distribution is rising. Piracy, dwindling cinema theaters, rising demand for Bangladeshi content worldwide, cheaper online distribution, alternative cinemas, and pressure to participate in international film festivals led distributors to use internet technology for film distribution. Online distribution reduces film distribution costs by disintermediating booking agents and exhibitors and improves revenue; hence most traditional film distributors see it as a benefit to the system. Good film and policy work are needed to coordinate traditional and internet film distribution.

It is difficult to determine the efficacy of individual marketing methods, as was previously mentioned in the literature study. The financial success of a film can be affected by many variables. The key to successful advertising is getting the message across to the people most likely to enjoy the movie for the reasons you're promoting it. For as much time as young people spend online, marketers have been searching for effective strategies to

attract them to shows. Social media seems like it would be a natural fit for movie marketing, and it might be a good way to reach a younger demographic, but data from surveys and questionnaires suggests the effect is mixed.

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