

# EFFECTIVENESS OF THE OFFICIAL FACEBOOK PAGE OF WOMEN IN CINEMA COLLECTIVE

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**Abstract :** Facebook is becoming a very powerful medium to express opinions and increase social relationships. Non-profit organisations use it as a tool for publicity and promotion. Women in Cinema Collective is a newly emerged organisation which is working for the welfare and equality of women in film industry. The organisation uses Facebook as its major tool of communication. The study intends to explore the effectiveness of Facebook usage by the organisation. Survey method was adopted for the purpose. For better results gender was considered as a variable. The study yielded very interesting results. The official Facebook page was found out to be inefficient to communicate with the people. Men involved more in the activities related to facebook and the involvement had a negative shade. Women interacted positively but very less number of them was involved. Those who relied facebook page to get information about the organisation had less liking compared to those who relied on television and print media to get informed about it. The results of the study can be used by women in cinema collective to rearrange and rethink about their portrayal through the official facebook page

**IndexTerms – non profit organization, facebook, women in cinema collective.**

## I. Introduction

Kerala occupies a unique position in the socio-cultural and political map of India and is way ahead of many other states in terms of social development, economic growth and literacy. Kerala is one of India's foremost states in terms of socio-economic status, health conditions and general standards of living, where social history has recorded liberal thought, progressive movements and emancipator struggles at far higher levels than elsewhere in the country; 'feminism' here remains, in popular parlance, a word evoking derogatory and hostile reactions. Though there have been movements and agitations by Women's groups and collectives for equality and gender justice, they have been by and large issue-based and have not really sought to address basic issues such as women's subordination within family or reframing the parameters of man-woman relation within which is located the main issue of women's oppression. Feminism, perceived as a threat to the bourgeois family, has forced many women to steer clear of the label and adopt a defensive and conservative stance when forced to confront gender reform issues at any level whatsoever.

Kerala's peculiar native brand of what I would call a 'liberal patriarchal pseudo-feminism' has provided women a semblance of emancipation with equal legal and property rights, the right to education and other rights guaranteed by the Constitution. Yet education and social grooming have been kept at conservative levels with continuing emphasis on the 'feminine mystique' teaching girls that they are essentially wives and mothers. At no level of education has any attempt been made at raising consciousness to create women of independent thought and action. So the family continues to be political and legal equality women's subordination begins, brews and spills over to other societal structures at large.

### Women in Cinema

Even as a large number of women from the middle and working classes step out of their homes to make a livelihood, there is a visible hurry to get back and re-emphasize their own roles as mothers, wives and daughters-in-law as though to gain sanction and sanctimony for their further forays into the outer world. In this context one can perceive an imperative need in Kerala's society today to look at and integrate representations of women, especially in the wake of knowledge of the problematic nature of representation itself, which can only be incomplete and partial interpretations rather than 'objective' description of 'reality'.

In a world where 'femininity' is forced upon women, the least they can do is to be vigilant in their representations of themselves and how they read and decode such representation by others. It is in this context that I propose situate the emergent discourse of cinema in Kerala in the early 1940s and analyse how it has sought from then till now, in varying degrees, to consolidate and reinforce the 'patrilocal' ideology of a society that was and is continually struggling to efface a matrilineal past by pegging down with vigour the contours of normative femininity that deny women their identity.

Notions of pleasure, spectatorship and gender identity foregrounded in the works of writers such as Laura Mulvey (1975) have created awareness about the pervasive power of patriarchal desires in the pleasures offered by popular cinema. Cinema has become extremely important in any serious study of the woman's question today because it is an art and a medium that is essentially 'allegorical', and that the woman on screen comes to represent not an individual but a type. With its capacity to create and then celebrate or berate types, cinema can exploit women to conform to certain types while rejecting others, allowing them to be moulded and defined by hegemonic social structures, and in the process unconsciously assisting in the reproduction of these hegemonies.

Thus, women themselves can be schooled and groomed gradually to give sanctimony to the 'packaging' of women in a certain way befitting the dominant culture and its ideologies. One is thus not born a woman but is configured as one in language and its representations. Post-structural feminism challenges all representations as conforming to the patriarchal paradigm built on binary oppositions that justify male supremacy. So any deconstruction of gender as an analytic category ought to begin in language-in the infinite and arbitrary play of signs and signifiers, and the varied hues and shades attached to them across cultures and contexts.

The centering of the 'New Woman' in the cool competitiveness of a workplace is undertaken only after eliciting her tacit consent in continuing her services in the unpaid realm of domestic labour. Though such images look apparently innocuous, they betray the clever strategy deployed in the construction of the 'docile female subject'. The obvious enjoyment of these women in offering their servitude to men takes on a new signification and serves as a maker of the power of culture to impose its strictures on the woman as representation. Thus, that it is nearly impossible for a woman to command power in the family hierarchy or elsewhere is neatly established through the differential assignation of tasks according to gender. One sees here how femininity is constructed within the sign system of film language as given and obvious. The woman who is portrayed as obviously taking pleasures in offering her servitude to the man she loves has already been interrelated into a subject position which is masculine. Such images demand the female spectator to survey herself and check whether the surveyed in her carries these marks of femininity, the marks of culture.

Women oriented films have a veritable role in formulating and perpetuating femininity as a social construct. Most of them serve as a manual for femininity, a kind of a reference guide on how the typical 'Indian' woman should dress, move and think. Most of popular Malayalam cinema reveals a high and blatant level of gender role stereotyping. One reason attributed to this is the specific targeting of gendered audiences resulting in a greater specificity in sex-role portrayals. An overall analysis of such films shows that men are shown to be engaged in a variety of occupations and activities while women are mainly confined to being 'prudent' and 'thrifty' housewives, tradition-conscious mothers, and of course the chic, beautiful dumb belles whose flawless skin, or glossy hair or ample bosom offer endless scope for fetishistic scopophilia. So assuming a shift in our perception of gender as given to gender as construct, it can then be argued that what are here talked of as representations of femininity are in fact femininity as representations.

Most of the women we see in these movies are women who have consented to their subordination, who have not internalized patriarchal ideology but have become so steeped in it as to happily indoctrinate their children with the very values that have perpetuated their subordination. The whole arena of popular cinema is a place where the stakes for women are especially high. The representation of woman as object, as a set of functions and roles, as a body, as the passive object of the desire of the other-reaches the acme of its complexity, complicity, sanctity and popularity in many of these films. It is not in their transmitting of stereotypical gender images but on the shaping of sex-role expectations of society that emphasis should be placed. It is only by learning to decode and deconstruct the cultural implications and meaning of messages that one can seek to destabilize the ideology of gender hierarchy so inscribed in their language.

The titles of early films such as Jnanambika, Nirmala, Prssanna, Chandrika, Nallathanka -all names of the heroine in the respective story-vouchsafe for the predominance of the image of the woman on screen. The heroine of the period is a romantic ideal, with fluttering eyelids and timid gait, treated with loving reverence by the camera in soft focus and gentle backlighting. But it is her essential submissiveness and coy charm which she offers at the altar of her male ego ideal that earns her this halo of romantic reverence. In retrospect we can see in these films the first effort, however unconscious, to give to give shape to the 'myth of the Malayali woman', where the myth is as much a public dream as an oral culture trying to find new fables in order to represent itself in a visual medium in tune to hegemonic social structures. Right from the first talkies Balan(1938) and jananambika(1940) – Malayalam cinema shows a remarkable propensity to stereotype women characters. Serving a hegemonic function, these stereotypes strive to naturalize and legitimize the gender hierarchies existing in society even in those times.

The mother image in Malayalam cinema from the time of the first talkie, has been torn by the negative and positive stereotypes. In fact, Malayalam cinema seems more pre-occupied with the theme of the stepmother-a stereotype embodying greed, selfishness and moral degeneracy. Malayalam cinema is never outrightly mythical in its representation of women, it often seek to transform 'history' into 'nature', 'freezing' women's oppression, both social and linguistic, into something natural and propelling the audience to read what is only a semiological system for a factual system.

#### Social Media and Non Profit Organisations

The popularity and economic relevance of social media has increased over recent years, enabling millions of users to share instantaneous data, information and media products. User-generated content and the participatory web are currently the lifeblood of the Internet. Thousands of social networks focusing on building social relations among people emerged in the last decade to provide people new communication and coordination tools based on social characteristics of the use of technology. Users are creating new communication practices and contributing content to new-media aggregators such as Facebook, Amazon, Google, eBay, and Flickr. Facebook (1.11 billion active users as of March 2013), Twitter (200 million active users as of February 2013), and LinkedIn (225 million active users as of May 2013) as online social communities are unprecedented. Social media sites such as Facebook or Twitter provide a technology platform to establish and multiply relationships between users and organisations, enabling users to become visible to a wide public and to expose their social networks. Social media offers huge potential for what has been defined "mass-self communication" (Castells 2009), indicating the production of knowledge that utilizes the capabilities of large numbers of users for the solution and prediction of challenges or problems. Social networks are monitored to discover trends, get competitive information, listen, and engage in conversations with users and stakeholders. Thus, the ability of firms to engage and shape the relationships and conversations with consumers and customers is a key factor for the successful management of value within digital semantic communication networks. Social media networks are enabling businesses to become more socially engaged, exploiting new business model innovation based on firms' ability to monetize and extract value from crowd generated data and content. Social media has enabled organisations to establish a stronger relationship with the community of reference, in order to exploit the network effect and harness collective intelligence. The examples often presented are companies such as eBay

or Amazon that managed to build a marketplace nourished by voluntary contributions (user-driven auction system or user-generated reviews) which allows the users to actively participate in the 'communication flow' around their products (Kleiner and Wyrick 2007). Spontaneous activities of users and consumers outside the boundaries of the firms constitute a rare and valuable resource that sparks innovation and which companies are trying to capture and manage. Thus, organisations are focusing on social media and trying to leverage opportunities.

As soon as social media emerged as a technical and socio-cultural phenomenon, it has been studied from different perspectives. In order to properly frame and understand the social media phenomenon, it is important for organization scholars to draw on existing perspectives and learn from results and insights coming from other disciplines. Yet organization researchers have until recently dedicated little attention to how social media influences and are influenced by social processes in and around organizations, and institutional dynamics such as reputation building, legitimacy acquisition and strategy formation. This review aims at presenting the different and usually unsynchronized efforts to study and understand social media from different perspectives and disciplines. The insights provided in this review paper can contribute to the understanding of social media as a phenomenon, but most importantly to investigate how organisations are using social media to engage users and consumers, with the aim of managing community generated content and projects, building reputation, and initiating collective actions. Although different disciplines ranging from social sciences and computer sciences, together with marketing research, have addressed this phenomenon from different perspectives, thus producing a considerable amount of knowledge, it seems that little effort has been made to develop a unitary framework that takes into account the challenges organisations are facing when confronted with the new media-intensive environment. In this paper, I compare extant literature on social media in four different fields – new media and Internet studies, computer science and information system, marketing research and consumer culture theory, and innovation management – highlighting their fundamental assumptions. Building on this review, I propose an integrative discussion and framework of the phenomenon under investigation, emphasising links between different viewpoints, and potential benefits to be gained by a more intense cross-fertilisation among perspectives that identify key areas for future management and organisation research. I conclude with a discussion of the implications of this study and outline several opportunities to extend this research.

The emergence of new and social media is quite a recent phenomenon and became popularised only when the Internet became ubiquitous and accessible to consumers worldwide, giving rise to the so called Network Society (Castells 2003). This shift implies a move from traditional communication and media theory (McLuhan 1962, 1964; McQuail 1983, 1997; Lazarsfeld and Katz 1955), even if new media didn't replace older media but converged with other media sources (Lievrouw and Livingstone 2002). Today, in fact, as argued by Bolter and Grusin (1999), media are undergoing a process of "remediation" in which older media are continuously appropriated, reconstructed or absorbed by the new media, therefore simultaneously shaping future media and older ones (Bolter and Grusin 1999). The Social Web is able to combine in novel ways, remediate and expand communication and information possibilities that were already present in the past. Through social communication tools users are contributing content to new-media aggregators and big digital platforms such as Facebook, Amazon, Google, and eBay. Blogs, or other platforms specifically designed for user-generated content, represent a social infrastructure that can harness people's social cooperation. People's relationships and digital identities become publicly displayed, forming a social graph that exposes each user's connections and lists of friends and contacts. In this research, social media is defined as "mass-self communication" (Castells 2010), i.e. the mass, meaning the "massive" amount of knowledge produced and in its production by the non-expert "masses"; and the production of knowledge that utilises the capabilities of large numbers of users for the solution and prediction of challenges or problems. And "self" because the communication happens intersubjectively among users themselves who can broadcast news or an update to their friends and to a potential mass audience. The Internet is considered as an enabling infrastructure for novel ways to organize collective action via communication technologies (Rheingold 2002).

Mass-self communication runs on horizontal networks of interactive communication, engaging users that "live with the Internet", turning the Internet in the communication fabric of people's daily lives, for work, for personal connection, for social networking, for information, for entertainment, for politics and so on. According to Castells (2009), mass self-communication represents the contemporary evolution of the Web due to fast and mobile broadband diffusion, open-source software development and applications, advanced users' interfaces and experiences. Social media is defined in the literature as the term for the ways people connect to people through computation (Lenhart et al. 2010). Users can generate their personal profile, which includes personal information such as location, gender, age, activities and interests, beliefs, affiliations, and other multimedia content about users' personal and professional lives. On the academic side, a considerable body of knowledge has addressed the definition, formation and evolution of social media, often using slightly different terminology to capture the nuances within a diverse digital media ecosystem. The use of the term "social media" emphasizes the ability of users to participate and contribute to content creation, Social media have enabled the emergence of a new participatory digital sphere based on a many-to-many communication where users can dialogically interact and collaborate to the creation of content shaping the flow of communication (Jenkins, 2006). The use of the term "Social networking sites" emphasizes the relational and sharing aspect of the medium and can be defined as "a network of social interactions and personal relationships". Social media can therefore become simultaneously as "social networking sites" as: (1) A tool to support people's real social networks (organization and extension), and (2) A tool to analyse social identity of the others (description and definition) (Riva 2010). In particular, "social network sites" refer to "web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system" (Boyd and Ellison 2007, p. 1). The term Social Networking Site (SNS) indicates a platform (including Facebook and YouTube, thematic social networks, blogs, wikis, online forums, virtual communities, online games and virtual worlds) that provides a range of social media services such as user-generated content sharing, social networking, knowledge co-creation and collaborative activities (Hitwise and Experian 2010). Social networks social media social, such as Facebook and Twitter are thus specifically designed for sharing emotions, feelings and opinions among the users, giving rise to "online communities". In a popular report published by Hitwise and

Experian (2010), social media are defined as embodying the notion of “online communities of people who share interests and activities, or who are interested in exploring the interests and activities of others” (2010, p. 1). Social networks allows people to share contents on a scale that has not been seen in the past (Colleoni et al., 2011), resulting in the creation of new relationships or communities organized around network of peers. Communication is referred as “viral” because ideas and opinions spread like epidemic diseases through the network via word-of-mouth creating trust among users based on group similarities (Colleoni et al., 2011). Generally social media aren't a very new phenomenon since they are part of the natural evolution of the digital Web towards a mass interactive communication infrastructure.

Kirkpatrick draws on the history of social media, starting from long before the invention of the World Wide Web, with the Usenet in 1979, which enabled users to form groups based on specific topics (2010, p. 66) and virtual communities, described by Rheingold (2002), that represent the beginning of computer-mediated communication networks of people. The development of social media: an historical trajectory The first proper service for online communities emerged around the mid 90s with Sixdegrees.com that “attempted to identify and map a set of real relationships between real people using their real names” (Kirkpatrick 2010, p. 68), thus creating users' personal profiles based on real interests and identity information. Only in early 2000 were social networking sites, as we know them today, started in Silicon Valley.

Friendster represented a real breakthrough as the first social network for consumers, since it created the industry standards of what later became social networks, offering new tools for people to upload pictures next to their profile and to connect with other friends registered on the platform. After Friendster, MySpace, Facebook, and Orkut started to compete to dominate the newly shaped social network landscape, trying to capture the largest amount of users (see Kirkpatrick 2010). Social networking continued to spread across the world, attracting millions of users and changing the way companies do business and interact with consumers. A growing number of web-based applications involve crowdsourcing marketplaces (e.g. Amazon Mechanical Turk), collaborative content generation and knowledge co-production platforms by dispersed users (e.g. Wikis, Wikipedia, Twitter, Facebook), social tagging (e.g. delicious, Digg, StumbleUpon), professional career sites (LinkedIn, Xing, Visible path), media sharing sites (Flickr, MySpace, Lat.FM, YouTube), where the collective intelligence of the crowd is leveraged to produce knowledge, data and content.

Around 2003 social media started attracting the attention of mainstream organisations and mass audiences, until reaching the point that media theorists refer to as the phenomenon YASNS (“Yes Another Social Networking Service”) (Shirky 2003). MySpace was the first SNS to attract mainstream media attention when News Corporation acquired it for \$580 million (BBC 2005). This huge success was followed after a few years by the rise of YouTube and Facebook, which indicated a “shift in the organisation of online communities” and introduced a new organisational framework for virtual communities organised around personal networks (Boyd and Ellison 2007, p. 8). Facebook became an increasingly important platform for business to consumer communications. People started using Facebook in 2004, and quickly it gained lots of users from its competitors; the social network pioneer Friendster, and MySpace that was mainly focused on music.

According to Facebook's rapidly growing statistics, the site has today (March 2013) over 1 billion active users logging on every day, 60-million status updates every day and 3 billion photos posted every month. The average user has 130 friends and spends an hour a day on the site. Facebook has created a personalised profile page for each user, the News Feed that displays real-time social data of the users' activities (e.g. create, connect, like, tag, etc) and their friends, clustering them into social graphs showing all the connections linking users to people, preferences, activities, and shared interest groups. All this information is ordered through Facebook Edge Rank algorithm and is filtered in order to show in the users and their friends' News Feed activity stream only the top-ranked stories. Another relevant feature in social media is the user status update feature implemented by Facebook and Twitter that asks users to record what they are doing or thinking, and which resemble the older Bulletin Board Systems and Instant Messaging Systems (Gerlitz and Helmond 2013). These updates are displayed on people's Facebook home pages, and their highly personalised News Feeds.

Previous research investigated social media, pointing to the importance of social networking sites (SNS) as personal networks with individuals' identity formation and signalling, focusing on impression management, users' profile authenticity, and the negotiation of users' social relationships (Donath and Boyd 2004; Boyd 2008; Hargittai 2007; Boyd and Heer, 2006), or to the way social media networks help build and maintain social capital (e.g., Ellison et al. 2007).

Organisations are starting to exploit social media to manage more effectively consumers' interactions with the organisation through their engagement on Facebook and other platforms, thus building social currency. Another stream of literature is focused on social network analysis, mapping large-scale user data patterns, social graphs and using data visualisation techniques to map large scale behavioural data and to analyse the network structure of social media platforms and users' motivation to join those networks (see Boyd and Ellison 2007; Hempel and Lehman 2005; Stafford 2006).

Research at the intersection of different disciplines have analysed social media and the behaviour of organisations in their interaction with these new communication networks. A growing number of popular press have also reported privacy threats and a lack of users' trust over data protection policy on social media that can damage individual users and organisations if not strategically managed.

#### Imaging Women in Malayalam Cinema

Malayalam cinema and imaging women have become one of the hottest discussions in the present social scenario of Kerala. Malayalam Film industry has been trying to image women in their true selves. There are a few directors who uphold the feministic thoughts and values and have tried to present such thoughts through their film works. Contemporary Malayalam film industry has produced many women centered cinema and that gives way for enlightening women spectators all over Kerala. Earlier majority of Malayalam cinema have focused on representing women as submissive and weak. But there are films as counter discourses for such representations.

The representation of women has changed in the contemporary Malayalam cinema beyond recognition. It presents the leading female characters often flirt openly, drink in public and make lewd comments. Its screen play has rooted to reality, closer to life and

lead characters are ordinary women and men. It focuses on the issues of women and male gaze and tries its best to give solution for such issues. That will help to create awareness among women and ultimately gives a platform to empower women.

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Four Women directed by AdoorGopala Krishnan and 22 Female Kottayam directed by Aashiq Abu are some of the examples for such counter discourses. The under currents of sex and its resistance are the highlighted theme in both films. The representation of women has changed in the contemporary Malayalam cinema beyond recognition. It presents the leading female characters often flirt openly, drink in public and make lewd comments. Its screen play has rooted to reality, closer to life and lead characters are ordinary women and men. It focuses on the issues of women and male gaze and tries its best to give solution for such issues. That will help to create awareness among women and ultimately gives a platform to empower women.

In her seminal essay 'Visual pleasure and Narrative Cinema' Laura Mulvey makes use of psychoanalytic theory as a political weapon to demonstrate how the patriarchic subconscious of society shapes its audiences' film watching experiences and cinema itself. Malayalam cinema, a popular narrative mode, enjoys the patronage of a population in the southern part of India that has achieved a comparatively higher level of social development and literacy. With its traditional matrilineal system, the region has a complex pattern of development, coupled with an equally complex attitude towards womanhood that makes it very interesting for social researchers. The paradoxical position occupied by women in this society is reflected in cinema as well.

Malayalam cinema is believed to be going through a series of radical changes in its techniques of filmmaking as well as in the portrayal of social reality. Malayalam cinema is currently celebrating the phenomenal growth of a new genre of cinema popularly known as 'New Generation' films.

These films boast a novelty in their themes, techniques and all other aspects of narration. They claim to represent the sensibility of the Malayali audience struggling to cope with the impact of globalization. These films are significant for their unconventional portrayals of women protagonists, yet retain the conventions of femininity of more traditional Malayalam films.

#### New Wave Feminities in Malayalam Cinema

The male female relationship has been a perennial issue in all genres of literature, including films. The changes in it have been reflected in films and literature too. A relationship which is defined and redefined as though finding no transcendental definition, the debate and discussion is going on. However, when the „weak“ sex being defined in accordance with the patriarchal interest, began their protest and constantly has redefined them till the date. It had been a relationship of a struggle on the part of women, the „othering“ of their experiences as the exotic other, as fragile, as beautiful and an object of voyeuristic pleasure that is denied freedom in the power relationship. The saying “one is not born, but becomes a woman” (Simon de Beauvoir: *The Second Sex*: 1949) is applicable in films as well. She has been defined only in terms of her relationship with the male characters and also in relation to the male dominant audience. However, the aspect of femininity that has been structured in films has witnessed changes over the years and various directors and film theorists tried to define the feminine in different ways.

Feminism defined femininity through three phases to the date. First, it overturned legal obstacles for gender equality for privileges like voting rights and property rights. Then it debated on issues of sexuality, family, the workplace, reproductive rights, domestic violence, marital rape issues and other de facto inequalities and took the advantage. In the third phase, the fight became abstract by trying to rubbing off the boundaries between male and female by abolishing gender role expectation and stereotypes.

There have always been stereotypes or role models for how a woman should perform the act of being a woman, backed up by the established notions of culture and civilization. Men were in control of sexual relationship, while females were endowed with concepts of chastity which is not applicable to men. Woman doesn't have an identity other than being the binary opposite of man; a formula of exchange in the world and a type of location for relation between men. This idea of women as sites of relation between men was considered by Levi Strauss in his study of Structural Anthropology, which was in turn criticized by the queer theoretician, Judith Butler in her seminal work, *Gender Trouble*.

Women in the form of brides and gifts, as a symbol of reconciliation, friendship and communion between men, according to Butler, denigrates the weaker sex as possessing no identity by themselves. Man has the luxury of enjoying sex with more than one partner; for women it is considered as prostitution and ill-reputation.

Sex positivity abandons this. Sex has been one of the chief weapons by which the male reaffirmed his superiority. The journey is quite progressive for which the films stand testimony, within the limited scope of this article, it is attempted to show how she is changing by evaluating her relationship with the male in wedlock, how her personality is portrayed, how her body is displayed and how she reacts to the male dominancy, in the backdrop of Malayalam movies.

Film industry had been male centered and had projected this patriarchal dominance by telling male centered stories; their heroism, their dreams and their aspirations. As John Berger says in his *Ways of Seeing*, “Men act, women appear. Men look at women; women watch themselves being looked at.” (Berger, 47) Behind this also is the male centered belief of finding identity through the juxtaposition with the un-manly figure of the woman.

Hegels concept of Reciprocity can be traced here in relation to man and woman. Like a master who needs a slave to be said to be a master, a man needs a woman, to contrast himself to, so that in their relation, he can acquire a better position. Thus women are portrayed only in relation to men as their wives, their lovers or their mothers. Bollywood is not an exception. Cinema being the most effective medium represented this in the society in the celluloid also.

#### Women Directors in Malayalam

Anjali Menon is an Indian film director and screen writer. Anjali Menon stunned the entire film fraternity with her incredibly successful movie 'Bangalore Days' which boasted of an amazing ensemble cast. Bangalore Days set the cash registers ring at the box office and had registered a record breaking collection from the theaters for commercial entertainer.

'Manjadikuru', the maiden directorial venture of Anjali Menon was a nostalgic return to her childhood memories. Then came the super hit movie 'Ustad Hotel', which was penned by Anjali who is an alumna of the famed London Film School. With the commercially and critically acclaimed 'Bangalore Days', the film maker went on to become the only female director who struck gold at the box office.

Geetu Mohandas is an Indian film actress and director of her works in Malayalam cinema and Bollywood. Geetu Mohandas returns to Malayalam cinema as a film maker. The director of critically acclaimed Liar's Dice, which was India's official entry for the Oscar in 2015, returns with a new film in Malayalam, which also happens to be her first feature film venture in the language. Geetu had earlier directed a short film in Malayalam, Kelkkunnundo.

Beena Paul is an award-winning Indian film editor. She has mainly worked on Malayalam-language films. She hold the post of Artistic Director of International Film Festival of Kerala. Beena Paul got a break as an editor with G.Aravindan's The Seer Who Walks Alone (1985). She went on to work in a few documentaries including Rajiv Vijay Raghavan's sister Alphonsa of Bharananganam (1986), which won the Best Biographical film at the 34<sup>th</sup> National Film Awards. She made her feature film debut with John Abraham's Amma Ariyan (1986). Her other films include Padippura (1986), Agnisakshi (1999).

Revathy has consistently defied the rigidity and prejudices of the film industry, making a place for herself as one of its most versatile actors. Revathy's directorial venture happened in the year 2002. Revathy directed Mitri, my friend, an English film written by V Priya with screenplay by Sudha Kongara Prasad. The film won Best Feature Film in English. Revathy's second film, phirmilenge (2004). Her last directorial venture was Red Building Where The Sun Sets (2011), a short film on the kind of emotional damage a child undergoes due to his or her parents fighting all the time. The short film won the National Film Award for Best Non-Feature Film on Family Welfare.

#### Film Associations in Malayalam Cinema

MACTA has different functions and exists as separate entity. There are three types of memberships MACTA or Malayalam Cine Technicians Association is a welfare association of technicians working in the Malayalam film industry. It started out as a welfare organization with a strong foundation of brotherhood and betterment of members, to conduct workshops and to STOP strikes and initiate negotiations. It was formed under the Literary and Scientific Societies Act. Its functions included settling disputes regarding remuneration, issuing work permit etc. But now these functions are carried out by FEFKA. MACTA is now a welfare association which conducts short-term workshops or causes the talented students of which are given opportunities in movies that members make, provides help to members who are in need of fit etc. MACTA has around 1500 members. in MACTA that is life membership which is Honorary, Active membership which is for the people who are active in the field now and has a small per annum membership fee and Associate Membership which is for the people who work as assistance and associates under the main technicians.

The main objective of MACTA include, the bringing together of creative technicians of Malayalam motion picture industry on a common platform to encourage the growth of co-operation and better understanding among the members in order to achieve absolute unity to protect their rights and interests, to set basic standards for fixing minimum fees and other benefits, in accordance with changing times and persuade the authority to recognize the film technicians are specialized creative professional workers and seek privileges like housing and pension scheme.

The General Body of MACTA consists of life and active members only. There are eligible to what and elect an exclusive committee to carry on the day to day working of the Association. The office bearers consist of a Chairman, Vice Chairmen, a General Secretary, three Secretary, a Treasurer and twelve other Executive Committee members. Election of the Executive committee is held once in two years. MACTA is 21 years old now. Since the formation of a separate federation trade unions for Malayalam film industry, MACTA has been concentrating on Academic and Cultural areas more and focuses its interests in updating technical brilliance and aesthetic standards among its members, equating newer visual values in their creations and furthering of feeling of fraternity among members of Malayalam Film Industry. MACTA aims at diversifying its activities further by adding Media Education, Film Culture Improvement and Merchandising etc to its arena.

AMMA or Association of Malayalam Movie Artists was formed with to find out the issues concerning the Artistes, to analyse them and to find out possible remedies. Besides protecting the financial status of the members, AMMA also promotes and develops better relations between its members and other associations. Promotion and development of healthy relationships with associations of the similar spirit, is also feature among the objectives of AMMA. Helping the Weaker Section of the public, by introducing scholarships for educational purposes, housing schemes etc. also tops the list of priorities of the association by extending financial assistance at the time of natural calamities. AMMA also trains and develop the arts of action, dance music, drama or other arts in the cine field or any other art by establishing colleges or institutes and to pay scholarships, prizes, merit certificates and honouring the 3 scholars.

AMMA publishes journals and magazines for developing Art, Culture and General Knowledge and thus contribute to the overall development of the artistes. AMMA consider it their privilege and professional obligation to the growing cine industry of Malayalam to conduct dramas, star-nights, dance and music performances and group discussions to boot up the artistic spirit and aspirations of the artists participating in it. To protect the members from unemployment and to help the qualified and needy members with financial help come under AMMA'S objectives.

The organizational hierarchy of AMMA makes a clear cut division of duties and responsibilities- President, Vice-Presidents, Treasurer, Executive Committee. AMMA also maintains a library and conduct study circles, Workshops, etc. and arrange lectures for the benefit of the members. To act as arbitrators in all disputes that may be submitted to them for arbitration by the members

and other in film field industry gives AMMA unique status as a body with much dignity and powers. It also collects and furnishes statistics regarding the various phases of the Malayalam film industry.

FEFKA or Film Employees Federation of Kerala is a union of film technicians formed under the Trade Unions Act. It is a self-regulatory body which has 16 separate unions for different technicians under it. In the director's union alone, there are around 600 members. FEFKA was formed in 2008 when there was consensus that a trade union needed to be formed. In 2011, FEFKA got affiliated to AIFEC (All India Film Employee Confederation).

Membership in FEFKA is necessary to work as a technician in the Malayalam film industry. For a newcomer director, first, a work permit has to be applied for from FEFKA. This work permit lets him start production. But only after he completes two movies, he is given complete membership. The newcomer Director also has to donate a certain amount is lowered depending on the needs of the director and is decided by the executive committee. FEFKA is also involved in settling disputes between technicians and other people in the industry. It also gives financial help to members who are in need of it.

FEFKA has launched its women's wing, with popular dubbing artist Bhagyalakshmi as the chairperson. The new forum for women technicians in Malayalam cinema. Explaining the idea behind rolling out a dedicated women's wing. Bhagyalakshmi says that a while FEFKA has more than 6000 members from 19 different work fields, women are minorities in that place.

#### Women in Cinema Collective

WCC or Women in Cinema Collective is an organization of women in Malayalam film industry. In May 2017, the Malayalam film industry witnessed an unprecedented development: a section of its women creative workers joined together to form the Women in Cinema Collective (WCC), to address gender issues in the industry. They have presented a set of demands to the state administration, which include the formation of anti-harassment cells during film production, increased representation of women on movie sets, equal remuneration, and a safe working environment throughout the film-making process for female artists and technicians. The Government of Kerala has responded by constituting a committee under K Hema, a retired judge of the high court, to investigate the working conditions of women in the Malayalam film industry.

Women in Cinema Collective that intends to educate the society at large and bring about a positive change by collectively working towards the issues faced by women working in the Malayalam cinema industry.

In Kerala, cinema holds a special significance due its popularity amongst all sections of the society. Cinema as a larger medium in Kerala has the power to socially engineer and influence the minds of young adolescent women. It shapes and reinforces the socially appropriate behaviour.

Large number of Malayalam movies currently positively reinforces male superiority and patriarchal views. It also advocates young women to be silent when sexual atrocities are committed against them. They also portray an ideal women's behaviour is to depend on a male counterpart for most things outside their home. This message when reinforced will eventually raise a generation of women who will fail to step up to bigger responsibilities as they age or give up totally on life since they have been reinforced through these popular mediums to depend on a male counterpart for everything.

Renouncing movie scripts that reinforce the conventional gender stereotyping and misogyny holds higher importance in Kerala because women greatly outnumber men in population census (1084 females per 1000 males).

It took the horrific violation of an actress' dignity for women in the Malayalam film industry to open their eyes to the reality around them and come together as a collective that talk about existing and persistent gender related problems that has been long overdue, in the context of a larger growing women population that has never been represented fairly. On November 1, 2017 Women in Cinema Collective was registered as a society in Kerala.

#### Activities of WCC

Punarvaayana, a year-long series of events was intended to address and bring more awareness in the society on issues such as exclusionary workspaces, workplace exploitation and gender discrimination. This curtain-raiser brought together prominent and successful women from various fields — including mediapersons, lawyers, bureaucrats, politicians, social activists to discuss and contemplate on these matters.

WCC also intends to celebrate the role of women in cinema by holding exhibitions and announcing end-of-year awards for Malayalam Cinema that pass the Bechdel Test.

On May 18, 2017, WCC submitted a petition to the Chief Minister of Kerala, requesting an inquiry and prompt action on the sexual assault case, against a prominent film actress in the Malayalam Cinema. Later WCC also publicly condemned and revolted against the decision of AMMA to reinstate actor Dileep, when the matter was only sub judice.

WCC members has requested the intervention of the government to formalise wage structure and welfare schemes for women working in the film industry such as maternity pay and tax subsidies for production crews that have at least 30% women representation, among many others.

WCC requested the Kerala government to start more movie production related technical courses that provides direct employment opportunities for more women and provide for more women's reservations in government-owned studios

WCC demands the issue of film worker's rights to equal opportunity and equal pay as the most important. The WCC puts forward, in whatever preliminary form, a collective alternative voice to the patriarchal feudalism that rules the industry's conduct at all levels; it draws attention to the labour and production practices followed in cinema-making, which have developed to be illiberal, anti-women, and collusive. That labour practices in the film industry are guided by highly informal, personalized, and arbitrary arrangements that are intricately intertwined with dubious channels of capital mobilization and deployment, is popular knowledge. This is despite the presence of a mighty organization like AMMA and plethora of unions that represent practically all actors and activities-minor and major-in the film value chain, again federated at the aggregate level as FEFKA. The WCC stands to quest in the efficacy of these organizations in ensuring the safety and well-being of its own members and could potentially claim space in the film industry that genuinely belongs to its female creative workers, on terms that are acceptable to them.

A closer look at the limited communication that the WCC has issued in the public domain reveals an urge on its part to characterize cinema as a place of work. However, this should be preceded by two classifications: a detailed and transparent assessment of the movie value and revenue chains and a clear definition of who a film worker or an employee is. The formation of WCC may go down in Indian film history as landmark event for its pioneering role in posing an eloquent challenge to the status quo dominated by a patriarchal world view, produced and reproduced through material and ideological means. The collective also represents, again in revolutionary ways, the articulation of the feminist consciousness in the creative industry, “an awareness of inequality of women and a determination to resist it” (Epstein 2002; 31). This seems inevitable when younger, educated, talented, and articulate women join various departments of film-making with visions of pursuing professional creative careers. The generational differences in gender beliefs and work ethic are perhaps important to consider in any industry, and particularly in an industry that deals with a product like cinema, which is valued for its cultural meaning and significance. Young women now join the cinema industry to seek creative satisfaction, glamour, and wealth; however, they also demand to be treated as creative workers who are equal in status and dignity to their male counterparts. What one is witnessing now seems to be the beginning of difficult, but socially and culturally desirable, phase of negotiations between genders to lay claim to legitimate spaces for self-actualization and creative satisfaction.

## II. Review of Literature

Any study cannot be systematic without analyzing the previous works that have happened in the related fields. A review of literature indicates the relevance of some of the previous studies and theories to the investigation. For an investigation to be worthwhile, the researcher should relate to what has been carried out and conducted my previous investigations.

Social media changed the way people communicate. Whether it's Facebook, MySpace or LinkedIn, millions of individuals, and now organizations, joined and continue to join social networking platforms daily. Online social networks provide an opportunity for people and organizations to create public or semi-public profiles and communicate with other people who also belong to the same network or platform.

According to Ben Parr in, “In 2009, Social Media Overtook Web 2.0,” social media is a new type of communication that “...creates a world conversation and dialogue” (2009). As technology advances, social media consistently develops to include new features and applications. Clara Shih references some of these advancements in her book, *The Facebook Era: Tapping Online Social Networks to Build Better Products, Reach New Audiences, and Sell More Stuff*. “Starting as early as 1995, online social networking pioneers Classmates.com, SixDegrees.com, and Friendster introduced the notion of profile pages and friend connections” (Shih, 2009, p. 17). These sites lead the way for the development of some of today's most popular social networking sites: Facebook, MySpace and LinkedIn. Shih indicates the influence of social media is undeniable. “One would be hard-pressed to find a high school or college student today who doesn't use Facebook or MySpace, and what we're seeing as this demographic „grows up“ is that the sphere of influence for these sites is expanding from social and dating life to professional opportunities and business interactions” (Shih, 2009, p. 17).

Social media platforms continue to develop and offer more options and features to users with each development. “Each iteration of social media has been richer in content and interactivity, and each has brought more mechanisms for self-expression and our ability to display our likes and dislikes, from favorite films to choice of washing powder, to groups of people who may share similar interests. Internet-mediated social networks are offering people a rich array of facilities and content” (Phillips, 2008, p. 80). Although social media tends to be relatively easy to operate, it may require more time and resources to use the tools effectively.

“Social technologies, such as blogs, video and photo sharing sites and networking platforms, not only have the potential of enabling individuals and organizations to share content and socialize, but also to filter news and information, to organize events, and to foster collaboration or participation. Yet, these technologies do not perform on their own--they require a cultural and organizational commitment, including resource allocation in the form of time and personnel” (Greenberg & MacAulay, 2009, p. 67).

One particularly interesting social networking platform is Facebook. Founded in 2004, Facebook is considered a social utility that currently includes more than 500 million active users (<http://www.facebook.com/>). Facebook provides an opportunity for these users to communicate with friends, co-workers, family and, ultimately, the masses. The social networking site was originally designed to support college networks only (Boyd & Ellison, 2008). This online social network application consists of a number of different features enabling users to perform these tasks: create profiles, display pictures, accumulate and connect with other users, view profiles, share user content and send instant messages (Papacharissi, 2009).

“Millions of people use Facebook every day to keep up with friends, upload an unlimited number of photos, share links and videos, and learn more about the people they meet” (<http://www.facebook.com/>). The features available to Facebook users are often easy to use and provide users with a number of possibilities. “Some of the most popular features of Facebook include its photo-sharing abilities and the ability for users to contribute applications that work with the open-source foundation of the website, constantly refreshing and rejuvenating content, which presents a draw for several users, making it popular and, for some, addictive” (Papacharissi, 2009, p. 204). For example, in 2009 the average user spent more than 55 minutes per day on Facebook (<http://www.facebook.com/>).

Facebook claims to be accessible to everyone, but some argue that it contains a demographic bias that limits users to those who are literate and enjoy Internet access (Papacharissi, 2009). “As social networking sites become more ingrained in daily life, they will soon see a more diverse audience in terms of age, culture and socio-economic status” (Burnett, Lamm, Lucas, & Waters, 2009, p. 106). It's possible that this change has already started taking place. Individuals of all ages are discovering social networking.

In 2005, Facebook expanded to include high school students, and soon after, anyone could join Facebook (Boyd & Ellison, 2008). Although Facebook used to provide virtual gathering places for friends and acquaintances, these sites recently acquired a



more diverse group of members. Marketers, politicians, job recruiters, for-profit organizations and nonprofit organizations are creating a persona on sites like Facebook (Wong, 2008). In April 2006, more than 4,000 organizations joined Facebook within two weeks, when Facebook expanded its registration (Burnett, Lamm, Lucas, & Waters, 2009).

“Since social networking sites, such as MySpace and Facebook began allowing organizations to create profiles and become active members, organizations have started incorporating these strategies into their public relations programming” (Burnett, Lamm, Lucas, & Waters, 2009, p. 102). Social media like Facebook can provide organizations with an excellent opportunity to establish, maintain and build upon relationships with employees, departments, related organizations, customers and suppliers (Altes, 2009). With the abundant number of features and applications available to users, it’s not surprising that the business world has developed a strong interest in Facebook. As social media continues to grow and diversify, it becomes even more important for organizations to take advantage of this technology (Barnes & Barnes, 2009). “From a business perspective, it is unwise to remain disconnected and on the sidelines” (Barnes & Barnes, 2009, p. 29).

Facebook consists of a number of tools and features to help organizations engage their audience. The Facebook wall is the center of the Facebook page or profile. It allows the user to add and share content like photos, comments, videos and status updates (<http://www.facebook.com/>). In addition to the wall, another major component of Facebook is the News Feed, which is a “constantly updating list of stories from people and pages that you follow on Facebook” (<http://www.facebook.com/>). This can be particularly beneficial for users on Facebook to see what’s new with the organization they are following and gives organizations an opportunity to capture the attention of their followers. Many businesses and organizations have chosen to represent themselves on Facebook by developing Facebook fan pages. “Facebook Pages can be thought of in much of the same way as normal profiles on the site – brand or celebrity Pages have the ability to have friends, they can add pictures, and they have walls that fans can post on” (Greenstein, 2009).

In a research paper by NidhiShendhurnikarTere(2012) Cinema is a popular media of mass consumption which plays a key role in moulding opinions, constructing images and reinforcing dominant cultural values. The thesis deals with the representations of women characters in mainstream Bollywood cinema. The paper is discussing on the portrayal of womanhood and existing stereotypes. It is a critical approach towards gender bias on celluloid and concern about the under-representation and misrepresentation of women in cinema. The researcher finds out in Bollywood films women are depicted as normal human beings are elevated to a higher position of being ideal who can commit no wrong. Their grievances, desires, feelings, ambitions, perspectives are completely missing in cinema. They are really portrayed as the ‘other’ because they are shown as not belonging to this real and worldly life. The ‘man’ as the savior and the ‘women’ as the victim are also prominently seen in Hindi cinema discourse. In such a scenario, women are seen to be not just physically inferior to men but also intellectually inferior. Film-makers don’t take the effort to associate qualities like intellect and decision making with female characters. The researcher’s conclusion is that the cinema has to create a separate and independent space for Indian women to attain their dreams. It must begin a quest for social change through entertainment. (Shendhurnikar, 2012)

The study by Srijitha Sarkar (2012) examines the women-centric cinema in India that are in Hindi. In this films women are revolted against the justice. The study is focuses on the representation of women-centered issues. The main implication of women this thesis was the representation of women in such films encourages social change in the treatment of women in Indian society, which is very male-dominated and patriarchal, by showing women as emotionally and economically independent. Most of the mainstream movies are follow the voice of dominant patriarchal order. Women in Bollywood movies are viewed as a sexual object. Instead of focusing on the other potential of women. Happiness and sadness are stereotyped as women’s emotional expressions. By contrast, men in these movies are portrayed as real heroes, who are tough, powerful, successful, athletic, independent and intelligent. In this study deeply analyzing the women-centric films in India. The main theme of women-centric films deals with the breaking concepts and stereotypes of women in society.

Another study entitled Behind the Curtain: Women’s Representations in Contemporary Hollywood by ReemaDutt had interesting results. Films are peppered with messages that reach audiences far and wide. These messages tribute to our perception of the world, and in relation this study, the perception about women. Women have made great strides in all aspects of life, but their depiction on-screen has been stuck to patriarchal stereotypes and normative ideologies that do not reflect reality. The researcher finds out in some genres portray women as independent, powerful, agentive individuals, many still succumb to patriarchal constructions. The positive image of women outside the action-adventure genre are relatively scarce. The female characters in films ‘reflect and perpetuate the status and options of women in today’s society and play an active part in creating female role models.

Another study was conducted by SoumyaNandakumar titled he Stereotypical Portrayal of Women in Commercial Indian Cinema. Films portray the existing system in the society and stereotype reinforced and the cycle continuous. The film follows the culture of traditional Indian society where the society itself regulates the conduct of women. The entire research is based on qualitative method where the researcher tries to make a comprehensive study on the Bollywood. The researcher concludes the perspectives and views of directors and viewers but did not talks about the conditioning of religious in the Indian culture which influence the mentality of the people in the society.

The thesis Women in Malayalam Cinema by Meena Pillai (2014) naturalizing Gender Hierarchies analyses Malayalam Cinema and the question of women from different perspectives. In its focus on woman-cinema interface, as depicted in a century of Malayalam cinema, this study addresses a wide range of themes crucial for a nuanced understanding of Malayalam film culture gender stereotyping, marriage and family, the aftermaths of matriliney, caste and gender relations, hegemonic patriarchy, female friendship and soft porn.

The study entitled Sameera, The Incredibly Strong Heroine: A Study of Resilient Femininity in the Malayalam Movie Take-Off by Saliha PP yielded interesting results. The researcher deeply analyzing the change in visual culture and perception of the female characters in films. The traditional mainstream in Malayalam cinema, the entire narration is centered on the survival of the hero, not heroine and he has to show his manliness in behaving the odd and dangerous moments. But, with the emergence new wave in

films, women stars are cast as heroines who remarkably survive complex situations in the storyline with their intelligent and leadership roles without depending on male characters in survival films is not new in Malayalam cinema, this trend has been popularized by the new wave.

The study by Mohamed Suhail N, entitled Portrayal of Womanhood In Anjali Menon Films focused on the 'Three Women' from the different films, that is Happy Journey, Manjadikkuru, Bangalore Days. In Happy Journey the women character is a representative of the women across the globe. She stands in solidarity with every woman in the world. In Happy Journey the girl shares a deep relationship with every woman of the world, who faces the problem from the male dominated society. In Manjadikkuru, despite their greedy intentions and vanity share a deep bond that comes as a solace in the midst of their horrible life. In Bangalore Days the women character shares an intimate bond with each other. Feministic traits are much visible through Sarah. Though she is physically challenged person, she is ambitious as every woman. She corrects the perspective of the male protagonist and refines him. Anjali Menon presents an urban community that is more aware of their rights. Unlike Manjadikkuru here the woman characters ventures into the less travelled path to better their lives. The film presents powerful women who are not ready to accept a monotonous and gloomy in the shade of their men.

### III. Objectives and Methodology

Women in Cinema Collective is a newly emerged organisation aimed to bring about a positive change by creating awareness in the society about the importance of renouncing misogyny and stereotype gender movie scripts. It works to increase awareness and work towards bringing the much needed change against gender biased discrimination in pay parity, and to put in better workplace standards that encourage more women to actively join Malayalam Cinema.

The research intends to study the effectiveness of the official facebook page of Women in Cinema Collective in establishing a need and importance among the people. Even if various studies have been conducted internationally and nationally about the nonprofit organisations and its facebook use, very less or few focussed it within a specific organisation. This chapter explains the objectives of the study along with operational definitions of important terms and the methodology used for the study.

#### Objectives

A research objective is defined as statement of purpose for which the investigation is to be conducted. The research objectives are a statement of purpose because this is to guide to be accomplished by the researcher in conducting his research project (www.businessdictionary.com).

The broad objective of the study is to know the effectiveness of the official facebook page of Women in Cinema Collective in establishing a need and importance among the people through its official facebook page.

To materialize the goal in a meaningful way, the main objective is divided in to some specific objectives.

1. To study the extent to which people know about the facebook page of women in cinema collective
2. To know the differences in the attitudes of men and women towards Women in Cinema Collective.
3. To find out whether there is any relationship between the medium consumed to know more about Women in Cinema Collective and the attitude towards the organisation.
4. To study the various other factors affecting the attitude towards Women in Cinema Collective.
5. To study the social media activities regarding Women in Cinema Collective.

#### Operational Definition

Operational definition is a definition for a variable stated in terms of specific testing criteria or operations, specifying what must be counted, measured, or gathered through our senses (Cooper & Schindler, pp.714).

1. Youth: Young aged adults between age 18 and 35.
2. Sex: Operationally, sex is the distinction between male, female, and others who do not have biological characteristics typically associated with either the male or female sex, as reported by a respondent.
3. Gender: The term 'gender' refers to the way in which a person identifies their masculine or feminine characteristics. A person's gender relates to their deeply held internal and individual sense of gender and is not always exclusively male or female. It may or may not correspond to their sex assigned at birth.
4. Social Networks: Social Networks are web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection and (3) view and traverse their list of connections and those made by others within the system (Keer, 2010)

#### Research Methodology

Women in Cinema Collective in its beginning stage is facing a lot of positive and negative feedbacks from the people of Kerala. The study is intended to assess them. The nature of this study demands survey method. A survey is a method of gathering information from a number of individuals, known as a sample, in order to learn something about the larger population from which the sample is drawn.

According to Black and Champion survey research is "The procedure for gathering information about a large number of people by collecting information from a few of them" (James and Dean 1976). Although surveys come in many forms, and serve a variety of purposes, they do share certain characteristics. In order for the objectives of a survey to be met, the results must reliably project on the larger public, from which the sample is drawn.

Survey method is most suitable for understanding the users' beliefs, motivation and opinions. Though content analysis is possible, it takes more effort, time and cost to analyze the contents and besides, it is too difficult to categorize and analyze the huge amount of generated contents, created every day users. Here in this study the researcher used online survey method. Online

electronic surveys provide the ability to conduct large-scale data collection. The technology provides an inexpensive mechanism for conducting online surveys. Electronic surveys are becoming increasingly common and research comparing electronic vs. postal surveys is starting to confirm that electronic survey content results may be no different than postal survey content results, yet provide strong advantages of speedy distribution and response cycles. (Andrews, Nonnecke, and Preece 2003).

#### Sampling

“A sample is a portion of people drawn from a large population. It will be representative of the population only if it has same basic characteristics of the population from which it is drawn” (Abbott, Bruce, Bordens, Kenneth, 2002). A sample can be scientifically chosen so that each individual in a population has a known chance of selection. This ensures that a sample is not selected haphazardly or uses only those eager to participate.

“A sample is a part of the population which is studied in order to make inference about the whole population” (Manheim and Brians, 2005). The sample size for a survey will depend on the degree of reliability necessary and how the results are to be used. A properly selected sample should be able to reflect the various characteristics of a total population within a very small margin for error. There are many surveys that study the total adult population but many others that focus on selected populations: employees, academics, industry experts, computers users, or customers that use a particular product or service.

In This research study, the researcher selected survey method and the sampling is of random in nature. Random sampling is a part of the sampling technique in which each sample has an equal probability of being chosen. A sample chosen randomly is meant to be an unbiased representation of the total population.

If for some reasons, the sample does not represent the population, the variation is called a sampling error. Random sampling is one of the simplest forms of collecting data from the total population. Under random sampling, each member of the subset carries an equal opportunity of being chosen as a part of the sampling process. For the purpose of study, a random sample of 200 respondents is taken. The samples were selected from different parts of Calicut city.

#### Methods of Data Collection

To gather the needed data for the research a questionnaire was used as data collection tool. The questionnaire was prepared with a brief description of the study and with enough directions to answer the questions. Most of the questions were closed ended. Ambiguous, incorrect and biased questions were avoided. For the choice questions freedom was given to write if the choice is something other than the ones in the questionnaire. The responses were analysed later in detail.

#### Scope and limitation of the study

The study helps a lot in understanding the attitude of people towards the organisation and the impact of its social media page. The study helped to identify the gender based differences in the approach. The limitation in time confined the analysis to only a few aspects. There are a lot of areas which are not considered for the study. This makes the study to an extent incomplete. In the light of all limitations, the study can be extended and used for further researches.

## IV. Analysis and Findings

### Sample Selection

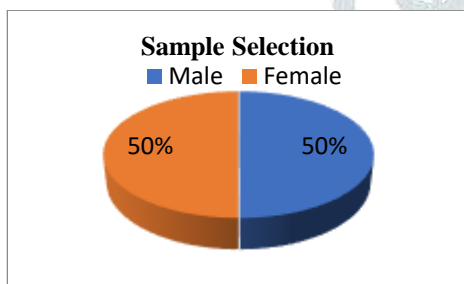


Fig 1

The study focused on 200 samples collected randomly from Kozhikode city. Out of which 100 were male and 100 were female.

### Familiarity with the Facebook Page

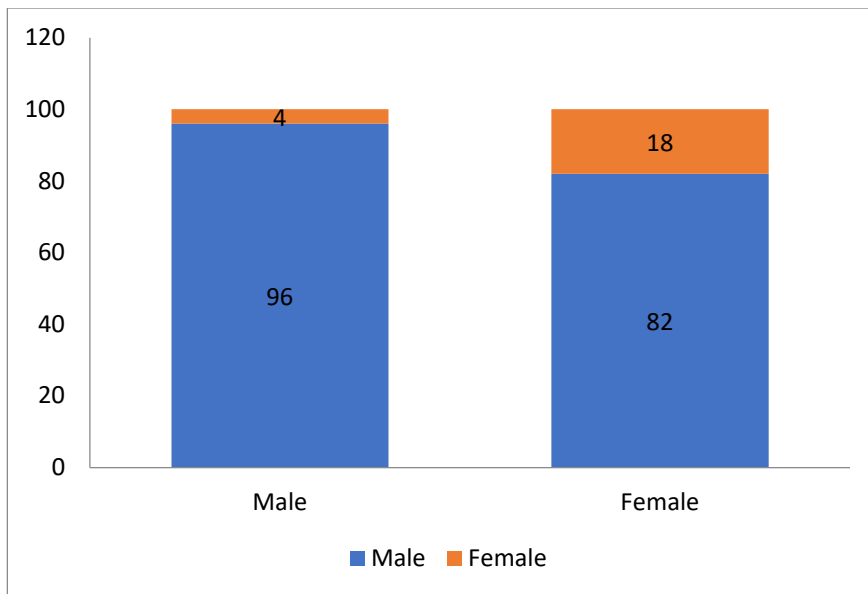


Fig 2

Out of the 200 samples, 178 have seen the official facebook page of women in cinema collective. Out of them, 96 were men and 82 were women. Out of the 22 people who haven't the official facebook page of women in cinema collective, 18 were women and 4 were men.

Attitude towards WCC

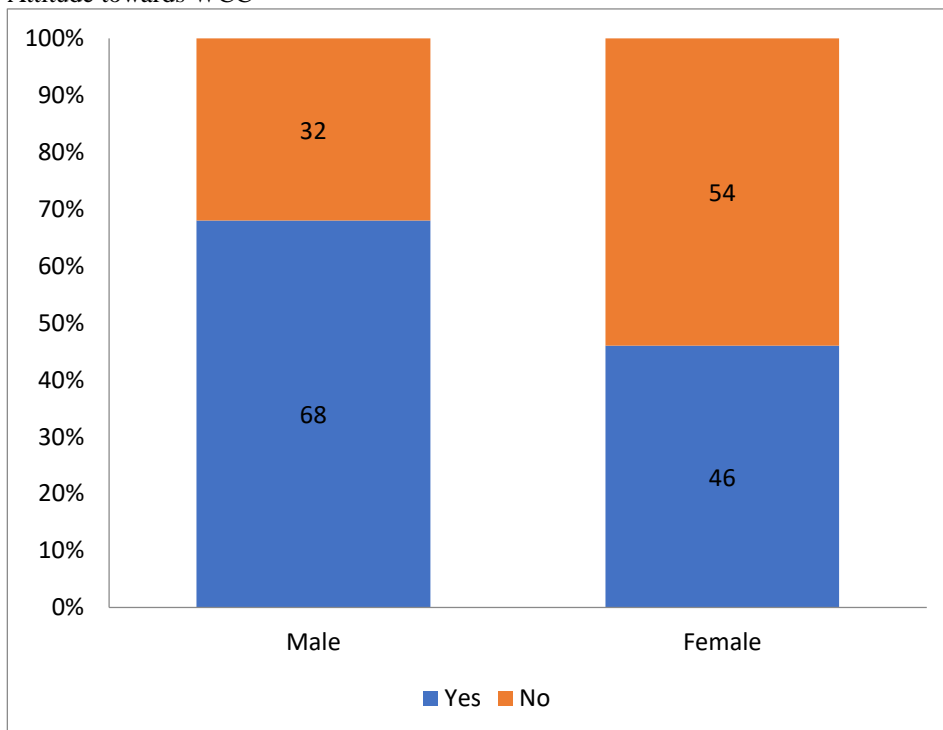


Fig 3

Out of the 96 men, who have seen the official facebook page of women in cinema collective, 65 like WCC and 31 don't like WCC. Out of the 82 women who have seen the official facebook page of women in cinema collective, 38 like and 44 don't like the organization.

Perception about WCC

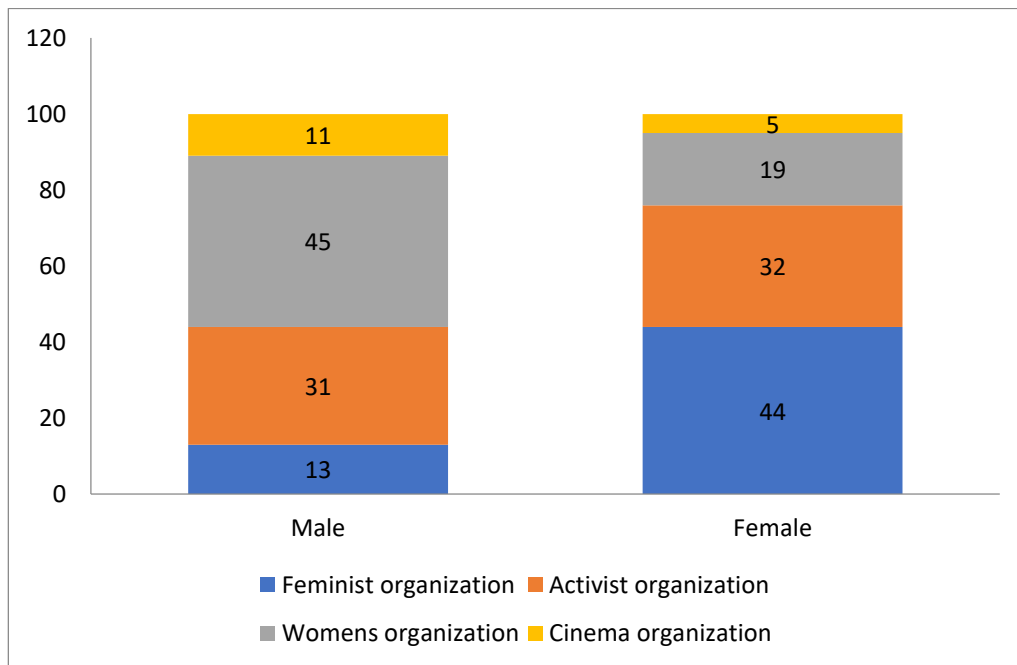


Fig 4

Out of the 96 men who have seen the official facebook page of women in cinema collective, 12 understands it as a feminist organisation, 30 as an activist team, 43 as a womens organisation and 11 as a cinema organisation. Out of the 82 women who have seen the official facebook page of women in cinema collective, 36 believe it as a feminist organisation, 26 as an activist team, 16 as a womensorganisation and 4 as a cinema organisation.

Information about WCC

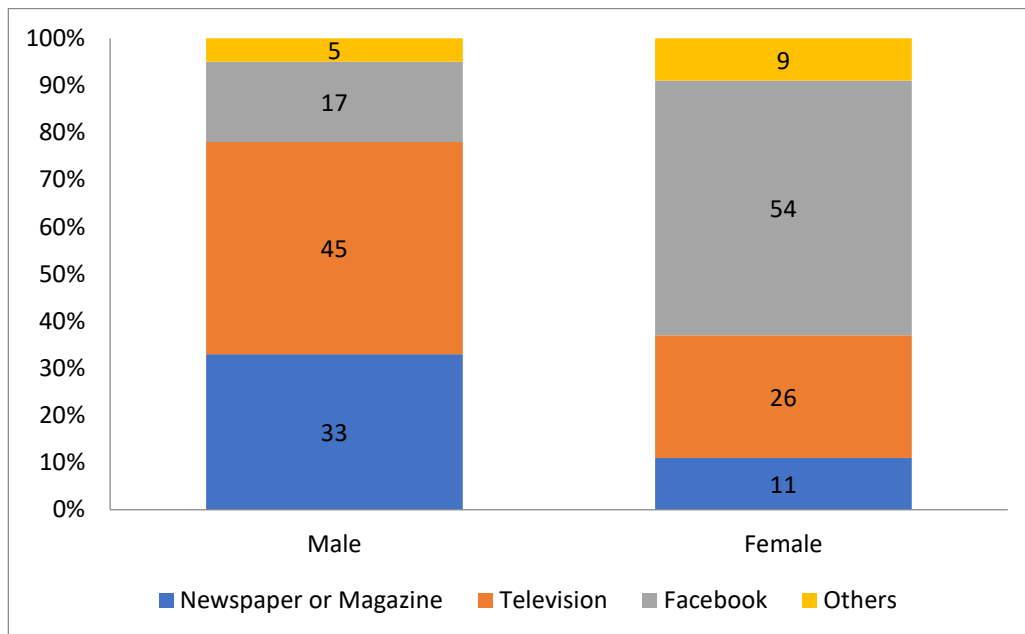


Fig 5

Out of the 96 men who have seen the official facebook page of women in cinema collective, 31 tried to get more of information about it from Newspapers and magazines, 43 from Television, 17 from facebook and 5 from other media like radio and people. Out of the 82 women who seen the official facebook page of women in cinema collective, 17 tried to get more of information about it from Newspapers and magazines, 22 from Television, 36 from facebook and 7 from other media like people and portals.

Reasons for liking

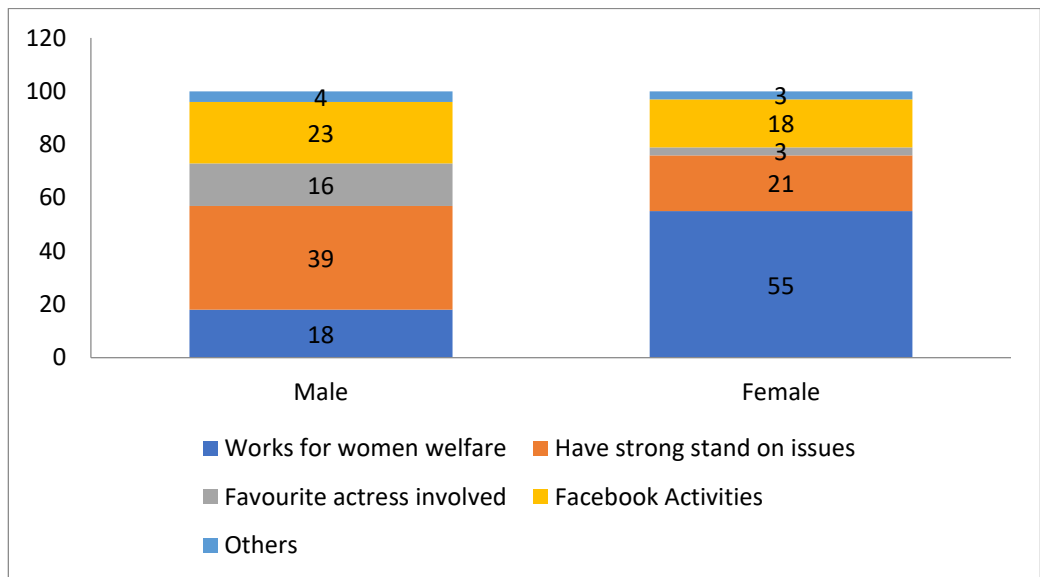


Fig 6

Out of the 65 men who like WCC, 13 likes it as it works for women welfare, 21 likes it as it has strong stand on issues, 10 likes it as it involves their favourite actress, 19 because of the facebook activities and 2 because of other reasons. Out of the 38 women who like WCC, 21 likes it as it works for women welfare, 8 likes it as it has strong stand on issues, 1 likes it as it involves their favourite actress, 7 because of the facebook activities and 1 because of other reason.

Reasons for disliking

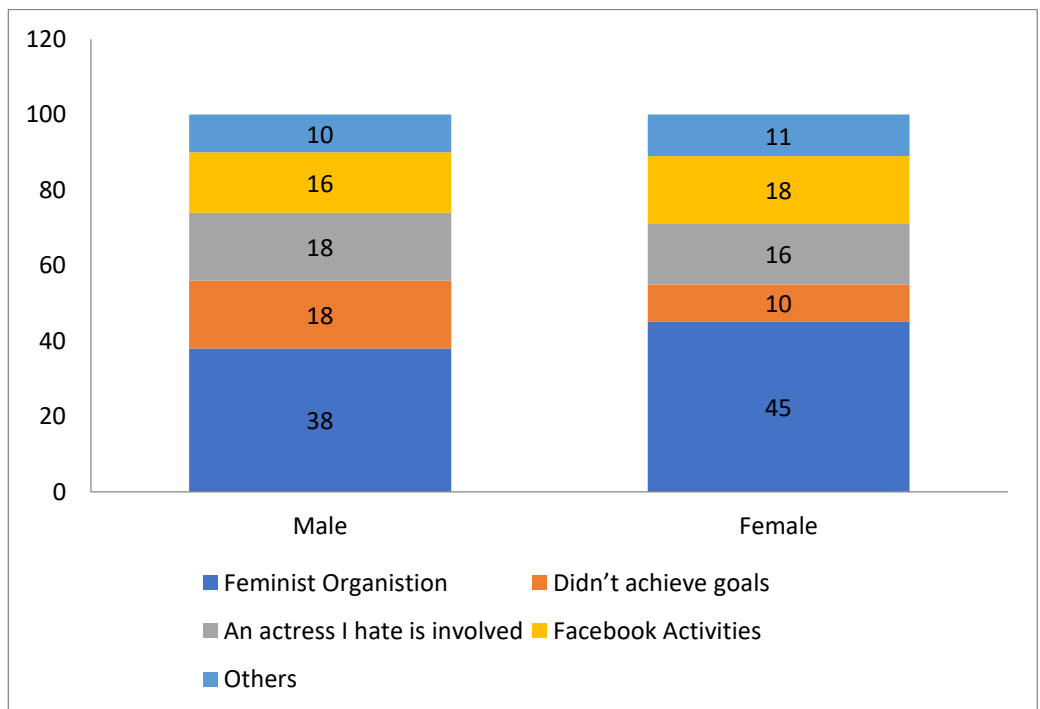


Fig 7

Out of the 31 men who doesn't like WCC, 12 does so it as it's a feminist organization, 6 as it as it haven't achieved any goals, 6 as an actress they hate is involved, 4 because of the facebook activities and 3 because of other reasons. Out of the 54 women who doesn't like WCC, 24 does so as it's a feminist organization, 5 as it as it haven't achieved any goals, 9 as an actress they hate is involved, 10 because of the facebook activities and 6 because of other reasons.

Liking the official facebook page

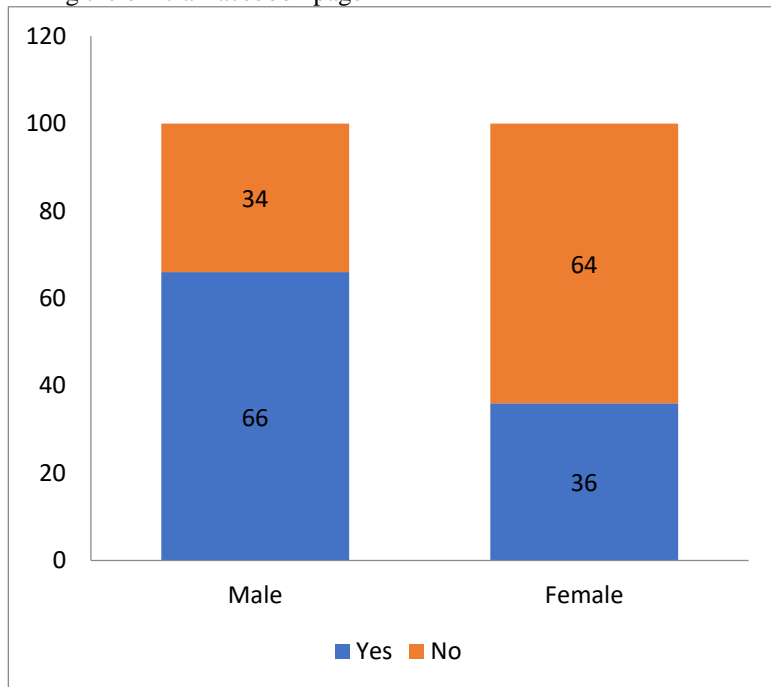


Fig 8

Out of the 96 men who have seen the official facebook page of women in cinema collective, 63 have liked the official page of WCC and 33 haven't liked. Out of the 82 women who have seen the official facebook page of women in cinema collective, 30 have liked the official facebook page of WCC and 52 didn't like.

Commenting the posts

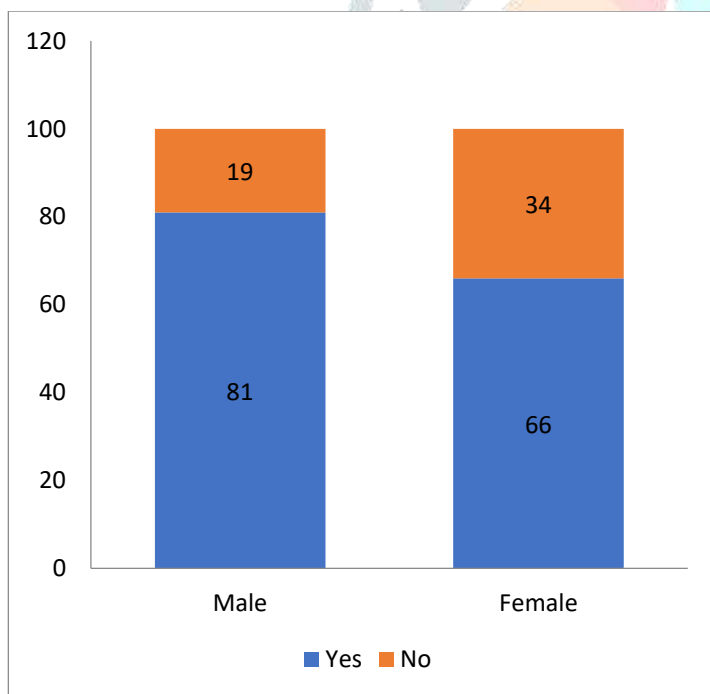


Fig 9

Out of the 96 men, who have seen the official facebook page of women in cinema collective, 78 have commented for the photos, status or videos of the official facebook page of WCC and 18 haven't. Out of the 82 women, who have seen the official facebook page of women in cinema collective, 28 have commented for the photos, status or videos of the official facebook page of WCC and 54 haven't.

Nature of the comment

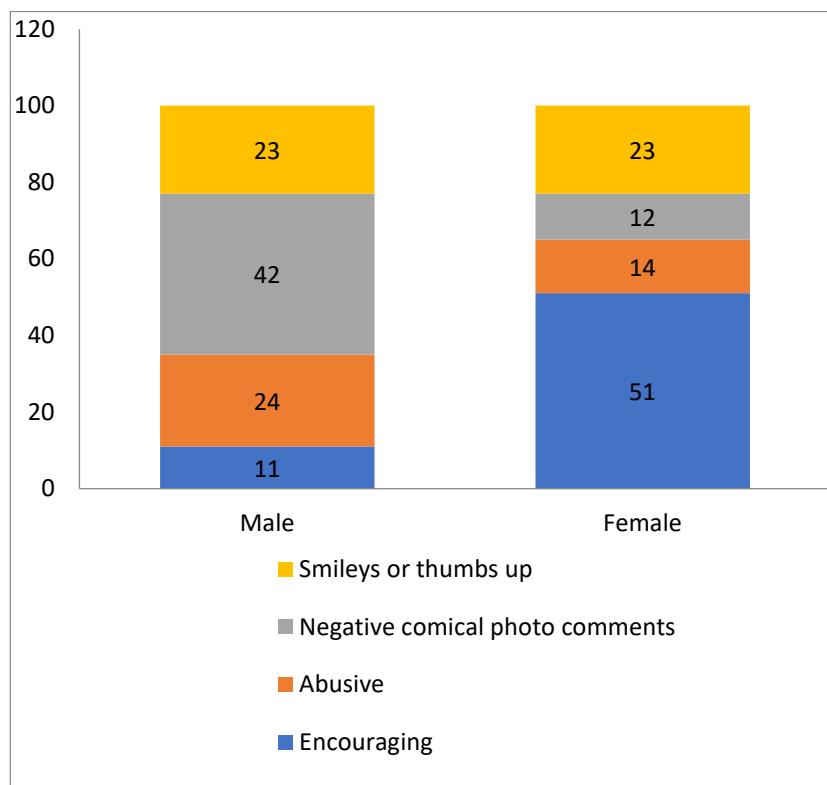


Fig 10

Out of the 78 men, who have commented for the photos, status or videos of the official facebook page of WCC, 8 commented in encouraging way, 19 in abusive, 33 with negative comical photo comments and 18 with smileys or thumbs up. Out of the 28 women, who have commented for the photos, status or videos of the official facebook page of WCC, 15 commented in encouraging way, 4 in abusive, 3 with negative comical photo comments and 6 with smileys or thumbs up.

Sharing a post

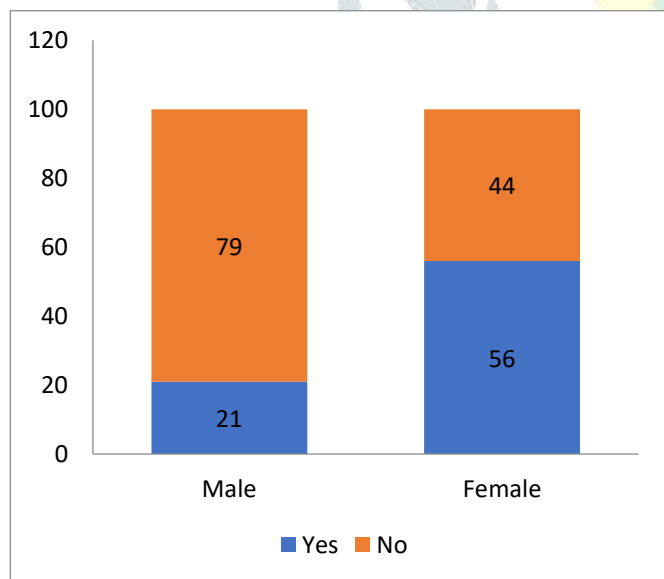


Fig 11

Out of the 96 men, who have seen the official facebook page of women in cinema collective, 20 have shared the photos, status or videos of the official facebook page of WCC and 76 haven't. Out of the 82 women, who have seen the official facebook page of women in cinema collective, 46 have shared the photos, status or videos of the official facebook page of WCC and 36 haven't.

Posting in personal page



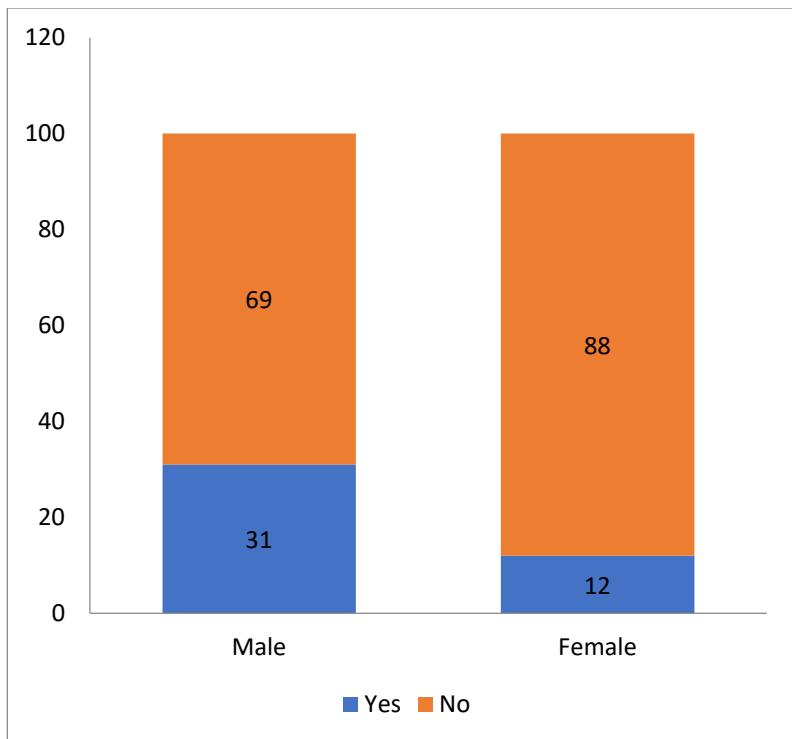


Fig 12

Out of the 96 men, who have seen the official facebook page of women in cinema collective, 30 have posted photos, status or videos about WCC in their personal facebook profile page and 66 haven't. Out of the 82 women, who have seen the official facebook page of women in cinema collective, 9 have posted photos, status or videos about WCC in their personal facebook profile page and 73 haven't.

Nature of the post

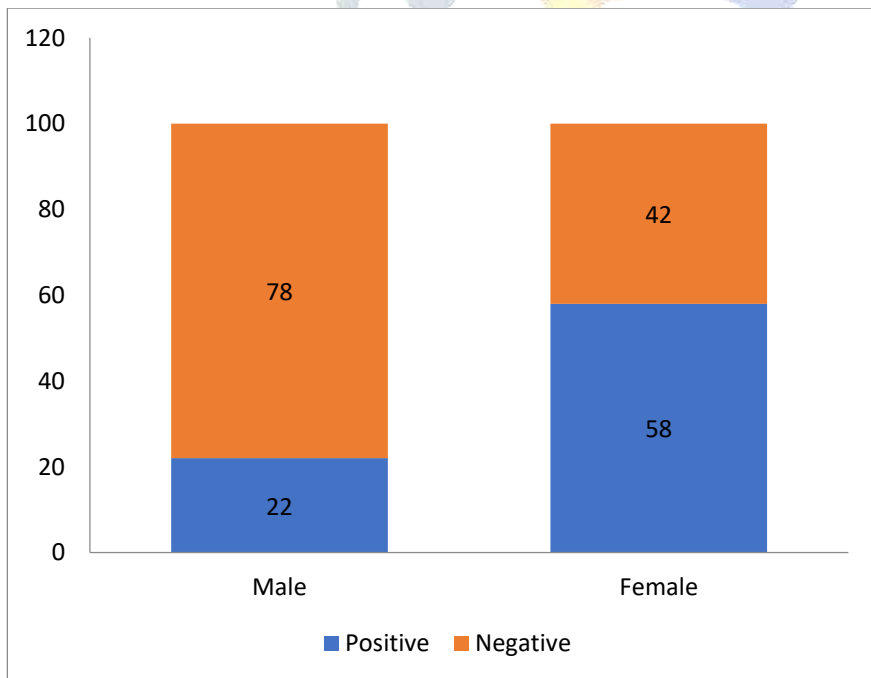


Fig 13

Out of the 30 men who have posted about WCC in their personal page, 7 posted positively and 23 posted negatively. Out of the 9 women who posted about WCC in their personal page, 5 posted positively and 4 posted negatively.

Summary of findings

- Majority of men and women have seen the official facebook page of women in cinema collective.

- Majority of men like the organisation and women doesn't.
- Majority of men consider Women in Cinema Collective as an organisation for the welfare of women and majority of women consider it as a feminist organisation.
- Majority of men tried to collect more information about Women in Cinema Collective from television and newspaper whereas majority of women tried to collect more information about the organisation from its facebook page itself.
- Majority of the men like Women in Cinema Collective because of its strong stand on social issues and majority of women like the organisation as it work for the welfare of women.
- Even when majority of women tried to collect more information about Women in Cinema Collective from facebook, it is men who have liked the facebook page more.
- Men commented more for the posts of Women in Cinema Collective, but majority of the comments are negative and abusive. Women are interested in encouraging comments.
- Women shared more posts of the official facebook page of Women in Cinema Collective.
- More men posted about Women in Cinema Collective in their personal facebook page but most of them are negative in nature.
- Women posted less about Women in Cinema Collective in their personal facebook page but most of them are positive in nature.

## V. Conclusion

The study was conducted on the effectiveness of the official facebook page of women in cinema collective. The main objective of the study is to know the effectiveness of the official facebook page of Women in Cinema Collective in establishing a need and importance among the people. The study effectively found out a set of results very important and valid for both the organisation as well as other nonprofit firms using facebook as a tool.

The first objective of the study was to know the extent to which people know about the facebook page of women in cinema collective. Most of the people have come across the page. This showed the reach of the facebook page as a possible source of information and publicity.

The next objective of the study was to know the differences in the attitudes of men and women towards Women in Cinema Collective. This was a shocking result. Majority of men like the organisation whereas majority of women doesn't like the organisation. Being an organisation exclusively for women, this can be considered as a failure of women in cinema collective to an extent. Majority of men considered the organisation as a women organisation and liked it whereas women on contrary consider the organisation as a feminist one and dislikes it.

Another objective of the study was to find out whether there is any relationship between the medium consumed to know more about Women in Cinema Collective and the attitude towards the organisation. After knowing about the organisation, men were more interested to read and enquire more details and they used newspaper and television as sources to know more. Women read and studied more about the organisation from facebook itself. The study found out that people who relied more on traditional media had favourable attitude towards the organisation whereas those who used new media had negative attitude.

This result explains very clearly that the portrayal of women in cinema collective is not so effective using new media like facebook. Authentic and unbiased information is gained from the traditional media and hence the people who read about the organisation from newspaper and television begin liking it more.

The study also intended to know the various other factors affecting the attitude towards Women in Cinema Collective. Majority of the people are least bothered about the involvement of their favourite actress or the facebook activities lead by the page. They have other strong reasons to like and dislike the organisation. Most of the men like the organisation because of its very strong stand on social issues. Most of the women like the organisation as it stands for the welfare of women. Both of them have the same reason to hate women in cinema collective and that is feminism. Many of the people are under the assumption that the organisation is a feminist movement and all activities involved are categorized under the umbrella term feminism.

The final objective of the study was to assess the social media activities of people regarding Women in Cinema Collective. The official facebook page is liked more by men and not women. Majority of men have liked the page and majority of women haven't liked it. Comments are made more by men but they are abusive, comical and sarcastic in nature. Even though the number of women commented are less, majority of the comments are positive and encouraging.

More women shared the posts of the official page of women in cinema collective. Very less people posted about the organisation and its activities in their own facebook page. More number of men did this but the posts were more of negative in nature. Only few women posted in personal pages but majority of them posted positive and encouraging ones.

The study effectively came to a conclusion that the official facebook page of women in cinema collective is not effective. Even after having a very big reach, the page fails to encourage likes and motivate people to understand and positively approach the organisation. The page is not effective as newspaper or television which was more effective. The page was a failure in making women more aware of the gender marginalisations and issues. The least interest shown by women towards the organisation is a big question to assess and evaluate by the organisation itself. Feminism and Women welfare are becoming the opposite sides of the same coin and there happens to be a very slight slip from one to other and that is a very important reason for the issues with the facebook page as well as the organisation. More work has to be done to change the facebook change effectively.

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