
Targeting the Digital Consumer: A Study of the Role of Social Media in Modern Advertising

Ms. Srishti Sharma¹, Dr Rubaid Ashfaq^{2*}

¹Amity School of Communication Amity University, India.

^{2*}Associate Professor, Amity School of Communication, Amity University India.

Corresponding Email: ^{2*}rubaidashfaq@gmail.com

Received: 13 February 2023

Accepted: 29 April 2023

Published: 17 June 2023

Abstract: *The research paper "Targeting the Digital Consumer: A Study of the Role of Social Media in Modern Advertising" aims to investigate the significance of social media in contemporary advertising and its impact on the behavior of digital consumers. The study adopts a qualitative approach, utilizing interviews with advertising professionals and online survey responses from consumers.*

The findings suggest that social media has become a vital tool for advertisers to reach a broad audience and create engagement with potential customers. Furthermore, social media allows for more personalized and targeted advertising, based on user behavior and preferences. The study also identifies that using social media influencers and user-generated content can significantly increase brand awareness and sales.

However, the research also highlights that there are challenges associated with social media advertising, including the difficulty of measuring the effectiveness of campaigns and the need for transparency in disclosing sponsored content. The study concludes that while social media presents significant opportunities for modern advertising, advertisers must approach it with caution and develop strategies that prioritize consumer engagement and transparency.

Keywords: *Digital Consumer, Modern Advertising, Consumer Engagement, Social Media, Digital Marketing.*

1. INTRODUCTION

The rise of virtual entertainment has altered how people communicate with one another and how businesses interact with their customers. Web-based entertainment platforms like Facebook, Instagram, Twitter, and Snapchat have ingrained themselves into people's lives, giving sponsors an unrivalled opportunity to connect with a sizable audience. Online entertainment has also provided businesses new ways to communicate with their customers, resulting in a more unique and personal experience.

Our daily routines have been invaded by virtual entertainment, which has altered how we



communicate, interact, and attract people. This has also provided businesses and advertising additional opportunities to connect with their target audiences. Virtual entertainment venues give businesses a fantastic opportunity to connect with potential customers and close transactions through targeted advertising. As a result, modern advertising has moved significantly away from traditional platforms like TV and print and towards online entertainment platforms.

The recent huge increase in publicising spending through virtual entertainment stages demonstrates the relevance of web-based entertainment in present promoting. Virtual entertainment advertising spending in the United States alone reached \$43 billion in 2020, and it is expected to climb further soon (eMarketer, 2020).

Literature Review

What Is Social Media

Web-based entertainment works with the advancement of concepts and data via virtual organisations. From Facebook and Instagram to Twitter and YouTube, web-based entertainment encompasses a wide range of projects and stages that enable users to share material, interact with the online, and build networks. Around 4.7 billion people, or nearly 60% of the entire population, use the internet for pleasure.

Web-based entertainment applications and stages are presently among the most popular sites on the internet. In mid-2023, 94.8% of people used communication and information applications and websites, with interpersonal organisations coming in second at 94.6%. Web search tool destinations came in second, with 81.8% of customers viewing them.

(Dollarhide)

Types of Social Media

Social media platforms can be classified based on their users' interests and goals. Platforms exist that appeal to video game players, social gamers, video sharers, professional business networks, virtual worlds, review platforms, and other users.

(Dollarhide)

People utilise virtual entertainment for a variety of purposes, including organising for job opportunities, collaborating with people from all over the world, and exchanging political opinions. Celebrities and lawmakers utilise web-based entertainment to engage with residents and voters.

(Dollarhide)

Long-distance informal communication has evolved into an important tool for organisations. Organisations use these stages to communicate with customers, increase sales through advertising and promotions, research consumer patterns, and provide customer service.

Virtual entertainment's data collection capabilities enable businesses to adapt their marketing strategies and do statistical research. Organisations may promote their goods and administrations to potential customers by delivering specific, timely, and superior innovations and discounts. Web-based entertainment may also aid in the improvement of consumer

connections through steadfastness programmes associated with these stages..

(Dollarhide)

- Long-distance informal communication locations: Clients may interact and converse there. Facebook, LinkedIn, and MySpace are examples of models.
- Microblogging stages: These stages allow clients to transmit small messages that are frequently limited to a certain amount of characters. Tumblr and Twitter are two examples of models.
- Photograph, video, and media sharing stages: These stages allow clients to exchange images, recordings, and various types of material. Instagram, YouTube, and Flickr are all used in the models.
- Conversation gatherings: Here, people can discuss certain topics or hobbies. Reddit, Quora, and Stack Trade are a few examples.
- Bookmarking and content curation sites: These websites allow users to save and organise web material. Pinterest and Flipboard are two examples.
- Shopper survey phases: These stages allow people to rate and evaluate products and services. Howl and TripAdvisor are two examples of models.

A few virtual entertainment companies can be classified in more than one way. Instagram, for example, is both a media-sharing platform and a platform for person-to-person communication since users may follow and interact with one another on the site.

The Rise of Social Media

Web-based entertainment has evolved into a viable platform for businesses to display their work and products. Web-based entertainment networks such as Facebook, Instagram, Twitter, and LinkedIn have a large number of users, allowing businesses to reach a large audience. According to Ashworth and Kavaratzis (2019), internet entertainment is an excellent publicising tool since it allows businesses to effectively target their audience.

Web-based entertainment has also altered how businesses interact with their customers. Organisations may now employ virtual entertainment to nurture customised content and engage with their customers on a constant basis. According to Zhang and Mao's (2020) research, web-based entertainment influences client behaviour, impacting purchasing decisions and brand dependability.

Web-based entertainment advertising has also grown, with organisations utilising a variety of strategies to attract their target audience. Content marketing, powerhouse promoting, and virtual entertainment publicising are all powerful computerised buyer targeting tactics. According to Chua et al. (2018), client-produced content (UGC) delivered through virtual entertainment can boost brand commitment and reliability. UGC might be utilised to create genuine and engaging information that is appealing to the primary interest group, resulting in

higher commitment and memorability.

In terms of viability, web-based entertainment promotion has been compared to traditional advertising. According to Duffett's (2017) research, web-based entertainment advertising is more effective than traditional advertising at reaching and attracting computerised clientele. Virtual entertainment advertising provides organisations with more opportunities to connect with their target audience through targeting, personalization, and intelligent content.

Cell phones have also played an important role in the promotion of virtual entertainment. According to Hamoud et al.'s (2021) research, cell phones are becoming the preferred means of accessing online entertainment organisations. Versatile explicit web-based entertainment publicising tactics, for example, dynamic substance, portable explicit concentrating on, and portable initial plan, are critical for reaching and interacting with computerised clients.

The Role of Social Media in Modern Advertising

Promoting is a type of contact that attempts to persuade a certain audience (watchers, readers, or audience members) to do something. It includes the name of a product or service as well as how that product or service may assist the shopper persuade potential customers to buy or consume that specific brand.

As indicated by Ashworth and Kavaratzis (2019), web-based entertainment is an incredible publicizing device since it permits organizations to focus on their crowd proficiently. Online entertainment networks like Facebook, Instagram, Twitter, and LinkedIn have a huge number of clients, permitting organizations to contact an enormous crowd.

Web-based entertainment stages have advanced into a fundamental part of current publicizing. Organizations are presently utilizing online entertainment channels to arrive at their interest group, raise brand mindfulness, and drive deals. Since virtual entertainment stages have a huge client base, they take into consideration more careful focusing of explicit socioeconomics, interests, and ways of behaving.

Besides, web-based entertainment publicizing is more affordable than conventional kinds of promoting like TV, radio, and print media. Organizations can utilize virtual entertainment promoting to foster customized content and plugs that resound with their objective segment, bringing about expanded commitment and change rates. Organizations can utilize virtual entertainment investigation to dissect the viability of their publicizing drives and arrive at informed conclusions about future promotions.

By and large, Ashworth and Kavaratzis (2019) found that web-based entertainment stages have changed the publicizing business and are currently expected for organizations to arrive at their main interest group proficiently.

Brands using social media to target customers

The utilization of web-based entertainment stages like WhatsApp, Instagram, and Facebook has developed significantly over the new ten years (Chen and Qasim, 2021). Individuals utilize these stages to impart, and notable brands use them to sell their products. Due to interpersonal interaction locales, social exercises have moved from the physical to the virtual area. Messages can now be sent and gotten continuously, permitting individuals to interface and offer data. Subsequently, organizations consider virtual entertainment stages to be basic apparatuses for online achievement (Ebrahim, 2020). Web-based entertainment showcasing (SMM) is the

business utilization of virtual entertainment to advance tasks or occasions to get new clients on the web. Numerous associations have started to explore the most effective ways to use local area sites in areas of strength for creating and correspondences with clients to empower cordial and cozy connections to shape online brand networks (Ibrahim and Aljarah, 2018).

Online entertainment advertising effectively works with client advertiser correspondence while additionally considering brand openness exercises (Hafez, 2021). Subsequently, while SMM is as yet viewed as another promoting approach, its effect on expectation is negligible. Notwithstanding, most of SMM research has focused on shopper conduct, imaginative strategies, content investigation, and the advantages of client produced content, as well as their significance to the making of virtual brand networks (Ibrahim, 2021).

Social media has evolved into an effective tool for brands to reach out to and target their customers. Because of the rise in social media usage, brands can now communicate with their customers on a more personal level, which was previously impossible with traditional advertising approaches.

Brands can use social media to gain insights into their customers' behaviour and preferences, allowing them to design more targeted and personalised marketing efforts.

One of the most significant benefits of adopting social media is that it enables brands to interact with their customers in real time. Brands may reply to client inquiries and complaints, which can help them create stronger customer relationships. Social media also enables firms to develop a personality and voice that customers can relate to, which can aid in the development of brand loyalty.

Furthermore, social media networks offer advanced targeting technologies that enable marketers to reach their target audience based on demographics, interests, and behaviours. This allows marketers to build campaigns that are highly relevant to their target demographic, potentially leading to increased engagement and conversion rates.

However, it is critical that brands use social media properly and ethically. They must be truthful in their advertising and not mislead their customers. They should also respect their consumers' privacy and protect their data.

Overall, social media has transformed the way firms target and interact with their customers, and it will continue to play an important role in company marketing efforts.

The Impact of Virtual Entertainment on Purchase Behaviour

According to Zhang and Mao (2020), social media has a substantial impact on customer behaviour, impacting purchasing decisions as well as brand loyalty. According to the findings, social media marketing tactics such as content marketing, influencer marketing, and social media advertising are efficient in reaching digital consumers.

Social media has had a significant impact on consumer behaviour. It has altered how consumers find items, interact with brands, and make purchasing decisions. As social media continues to evolve, it is likely that it will continue to have a large impact on consumer behaviour.

The Role of User-Generated Content in Web-based Entertainment Promotion

Research by Chua et al. (2018) shows that client produced content (UGC) via virtual entertainment can help brand commitment and dedication. As per the examination, client



produced content (UGC) might be utilized to make legitimate and appealing material that reverberates with the main interest group, bringing about superior commitment and brand openness.

Evolution of Advertising

For generations, advertising has been an essential component of commerce. Advertising can be traced back to early civilizations, when marketers used simple signage and other visual clues to entice potential purchasers. Advertising has changed over time, growing increasingly complicated and sophisticated. The development of social media has transformed the way businesses advertise their products and services nowadays.

Advertising's history may be traced back to the 15th century printing press. Advertisers can now reach a broader audience because to the capacity to mass-produce printed content. The first recorded print advertising was for a prayer book in 1477. Advertising evolved over the centuries, with the rise of newspapers, radio, and television.

In the early twentieth century, radio advertising became popular, with corporations utilising jingles and catchy tunes to market their products. The introduction of television in the 1950s ushered in a new era of advertising, with corporations producing ads to promote their products. Television advertising continues to grow, becoming more creative and sophisticated, with firms increasing brand exposure through celebrity endorsements and product placements.

The Internet has evolved into a key advertising platform in the twenty-first century. Online advertising provides numerous advantages, such as the ability to target specific groups and track campaign effectiveness. The rise of social media has further transformed advertising, allowing businesses to interact with their customers in novel ways.

2. METHODOLOGY

A sum of 200 individuals were surveyed for the overview. The accommodation test approach was utilized, and members were picked in light of their availability and want to partake.

Quantitative Information:

To gather quantitative information, a normalized survey was made. Shut finished questions, Likert scale assessments, and various decision questions were remembered for the study.

The survey looked for data about purchaser discernments, commitment, purchasing choices, and worries about virtual entertainment promoting.

The poll was appropriated electronically through internet based study destinations, and results were gathered secretly.

Data Analysis

Do you follow any brands or companies on social media? Choose the option below Table.1

Respondents Reply	Percentage
Yes	92.5%
No	7.5%



The majority of respondents, according to the statistics presented, follow brands or companies on social media.

This implies that a big portion of the population interacts with brands or businesses through social media platforms.

However, approximately 7.5% of respondents do not follow any brands or companies on social media. This demonstrates that there is a segment of the population that does not utilise social media or interact with brands or businesses through those platforms.

Which of the following best defines a possible motive for a social media user to follow a brand or company?

Table.2

Respondents Reply	Percentage
A. To obtain special discounts or promotions	5%
B. To stay up to date on new goods or services	72.5%
C. To interact with the brand or company and offer feedback	15.5%
D. To connect with other brand or company fans or followers	1%
E. All of the above.	6%

According to the table above, 5% of respondents stated they follow a brand or company on social media to receive exclusive discounts or promotions. This means that some users are encouraged to follow companies or organisations just for the possibility of receiving discounts and promotions available only through social media channels.

How frequently do you encounter advertisements on social media networks like Facebook, Instagram, or Twitter?

Table.3

Respondents Reply	Percentage
Very Frequently	6%
Frequently	15%
Occasionally	73%



Rarely	5%
Never	1%

The following choices on the frequency of seeing advertisements on virtual entertainment stages may be found in light of the data in Table 3:

Only 6% of those polled indicated they "much of the time" encounter advertisements on web-based entertainment platforms. This implies that a small percentage of customers are regularly exposed to promotions, meaning they see advertisements while engaging in online leisure.

About 15% of those surveyed claimed to "habitually" watch advertising on virtual entertainment stages. This suggests that more customers are exposed to advertising with a moderate frequency, meaning they are exposed to advertisements often but not as frequently as the previous category.

Nearly 73% of respondents said they "sometimes" viewed advertisements on virtual entertainment stages. This means that even while most customers saw advertisements when engaging in web-based entertainment, the frequency and predictability are not quite as high or consistent as in the previous two groups. It implies that advertisements are intermittently displayed to these people as they engage in virtual leisure.

A small percentage of respondents, typically 5%, claimed to encounter advertising on online entertainment platforms "once in a while." This demonstrates that just a small percentage of customers view promotions, indicating that they are not a big or continuing part of their virtual entertainment needs.

Just 1% of those polled claimed they never see advertisements on virtual entertainment stages. This suggests that a small percentage of users have worked out how to completely avoid or disable advertisements, since they encounter no advertising when using online entertainment.

Have you ever made a purchase or taken action as a consequence of viewing a social media advertisement?

Table.4

Respondents Reply	Percentage
Always	1%
Very Often	43.5%
Sometimes	45%
Rarely	7.5%
Never	3%

We might interpret the findings about the effects of online entertainment ads as follows in light of the data in Table 4:

Only 1% of respondents claimed to "Consistently" purchase anything or take action as a result of an online entertainment advertisement. This demonstrates that only a very small percentage



of consumers are significantly influenced by advertisements for virtual entertainment and act accordingly whenever they encounter one.

About 43.5% of those surveyed claimed to "very often" buy something or take action after watching a virtual entertainment commercial. This suggests that a significant number of customers are routinely influenced by online entertainment showcasing and are compelled to make a purchase or move as a result.

A little over 45% of respondents said that they "Some of the Time" buy something or do anything as a result of reading about an offer for virtual entertainment. This means that although most consumers are affected to some extent by web-based entertainment advertisements, their responses vary depending on the promotion, the item or service being offered, and other factors.

Only 7.5% of respondents said they would "rarely" buy or do something as a result of viewing a commercial via virtual entertainment. This demonstrates that just a small proportion of customers are impacted by online entertainment advertisements while making purchases or making decisions.

Furthermore, 3% of respondents indicated they did not buy anything or did anything as a result of viewing a commercial on the internet. This demonstrates that only a small percentage of customers are moved by web-based entertainment notices and are unlikely to proceed as a result of them.

Which of the following best reflects a possible reason why a social media user would make a purchase or take action as a result of viewing a social media advertisement?

Table.5

Respondents Reply	Percentage
Ad was relevant to their interests or needs	7.5%
Ad included a limited-time offer or promotion	6.5%
Ad included positive reviews or testimonials from other customers	60%
Ad was visually appealing or well-designed	1%
All of the above.	25%

In view of the information in Table 5, we can finish up the accompanying conceivable motivations behind why a virtual entertainment client might make a buy or make a move because of watching an online entertainment ad:

Just 7.5% of those surveyed expressed they are bound to purchase or act in the event that the promoting is applicable to their inclinations or necessities. This exhibits that main few clients are propelled to interface with notices that connect with their own advantages or suit their necessities, underlining the need of customized and designated publicizing.

About 6.5% of respondents said they would be forced to buy something or move if the marketing promised a limited-time arrangement or progress. This suggests that a tiny percentage of customers are motivated by a desire to act quickly or the possibility of receiving a special arrangement or discount, indicating that time-limited offers can be an ineffective strategy for generating conversions.

A greater part of respondents — almost 60% — concurred that they are bound to purchase something or make a move assuming the showcasing incorporates positive surveys or recognitions from different clients. This stresses the significance of utilizing social proof in empowering drives and recommends that social evidence and other clients' perspectives impact the way in which clients explore.

Just 1% of those reviewed demonstrated that an engaging or all around arranged promotion would make them bound to purchase something or make a move. This shows that vibe and design are less strong than different components with regards to empowering clients to make a buy or migrate.

Around 25% of those surveyed picked "The entirety of the above mentioned" as their reaction. This suggests that when a promotion is pertinent, makes some restricted memories deal or advancement, and integrates positive surveys or tributes, a subset of individuals finds a few reasons convincing and is probably going to make a buy or make a move.

In your opinion, what are the benefits of social media advertising for brands and customers?

Table.6

Respondents Reply	Percentage
Increased brand presence and awareness	18%
Targeting certain demographics and interests at a low cost	13.5%
Increased consumer participation and interaction	11%
Increased customer loyalty and advocacy	0.5%
All of the above	39%



According to the data in Table 6, around 18% of respondents perceived improved brand awareness and perception as an advantage of virtual entertainment promotion. Brands may reach a larger audience and spread the word about their existence by utilising web-based entertainment channels, resulting in increased brand awareness and openness among potential customers.

Around 13.5% of respondents identified clever concentrating of explicit socioeconomics and interests as an advantage of internet entertainment publicising. Web-based entertainment networks provide powerful targeting tools, allowing businesses to target certain socioeconomics and interests relevant to their products or services. This tailored strategy can maximise the use of advertising money while increasing the likelihood of reaching the right audience.

Around 11% of respondents cited more customer participation and communication as an advantage of web-based entertainment promotion. Virtual entertainment stages include intuitive aspects such as comments, likes, shares, and direct information, allowing advertisers to contact directly with their clientele. This can lead to major collaborations, relationships, and criticism, ultimately improving the consumer experience.

Which of the following best defines how social media advertising has or is changing the way firms connect with customers, in your opinion?

Table.7

Respondents Reply	Percentage
Personalization and targeting of advertising messages have increased.	87%
Customer involvement and contact are no longer required.	8%
Customer loyalty and advocacy have declined.	1%
Inadequate brand presence and awareness	1%
none of the following	3%

Based on the facts in Table 7,

According to 87% of respondents, web-based entertainment marketing has improved personalization and message emphasis. Using the great targeting capacities of web-based entertainment stages, brands may send targeted messages to explicit socioeconomics, interests, and behaviours. This level of personalization enables companies to connect with customers on



a more personal level, resulting in a more significant and significant experience.

Only 8% of respondents agreed with this statement, suggesting that virtual entertainment marketing has not diminished the importance of client relationship and engagement. In contrast to the usual, virtual entertainment stages have opened up new avenues for brand commitment and client engagement, taking into account direct correspondence and the improvement of major relationships.

Only 1% of those polled agreed with this statement, implying that virtual entertainment advertising has not decreased client loyalty and support. While virtual entertainment promotion can have a variety of effects, it is seldom associated with a decrease in customer reliability and support. In reality, compelling web-based entertainment publicising techniques may help with increasing client loyalty and producing brand allies.

Only 1% of respondents agreed with this statement, implying that virtual entertainment marketing influences brand perception and awareness. Contrary to popular belief, virtual entertainment advertising has created a platform for businesses to increase their visibility and reach a larger audience. It has evolved into a fundamental tool for increasing brand consciousness and cultivating areas of strength for a presence.

3% of respondents chose "Nothing from what was just mentioned," indicating that they did not agree with any of the alternatives presented. This means that these respondents believe that online entertainment advertising has influenced how firms collaborate with customers in ways other than those stated in the options advertised.

3. CONCLUSION

At last, the data accumulated in this study underlines the significance of online entertainment in current publicizing. It features how virtual entertainment stages can assist brands and organizations with fostering a computerized presence, drawing in with their crowd, and accomplishing their showcasing objectives. The enormous extent of individuals who follow brands via web-based entertainment shows the stage's convenience as a stage for speaking with clients and making connections. Clients follow brands for various reasons, with the essential objective being to remain informed about new items or administrations. Moreover, the presence of adverts via web-based entertainment is far and wide, with clients encountering them consistently, exhibiting their significant job in the virtual entertainment experience. As indicated by the discoveries, virtual entertainment promotions impressively affect clients' buy propensities, but the level of impact contrasts by person. Positive client audits or tributes arise as key elements in driving buying choices. Moreover, engaged web-based entertainment publicizing is thought of as compelling and practical, giving precise crowd focusing on and client inclusion. Nonetheless, protection concerns arise as a top worry for purchasers, underscoring the need for stages to address these worries to keep up with trust.

Looking forward, more personalisation, the extension of force to be reckoned with showcasing, an accentuation on client created content, and the possible combination of expanded reality and augmented reality innovation are completely expected in store for virtual entertainment promoting. These headways can possibly affect advanced purchasers by giving more important and drawing in promoting encounters, while additionally permitting brands to associate with their main interest groups and drive business development. Generally, the discoveries feature



the importance of online entertainment in publicizing efforts, as well as the requirement for associations to involve it's expected to associate and drawing in with their clients successfully. The evolution of advertising has been a long and complex journey. Advertising has evolved from basic signage to sophisticated social media campaigns. Social media has revolutionized the way businesses advertise their products and services, providing an opportunity to reach a vast audience and engage with customers in new ways.

4. REFERENCE

1. Ahuja, K., Bala, I. (2021). Role of Artificial Intelligence and IoT in Next Generation Education System. In: Al-Turjman, F., Nayyar, A., Devi, A., Shukla, P.K. (eds) Intelligence of Things: AI-IoT Based Critical-Applications and Innovations . Springer, Cham. https://doi.org/10.1007/978-3-030-82800-4_8
2. Anitha, K. (2021). Social Media Data Analysis: Rough Set Theory Based Innovative Approach. In: Al-Turjman, F., Nayyar, A., Devi, A., Shukla, P.K. (eds) Intelligence of Things: AI-IoT Based Critical-Applications and Innovations . Springer, Cham. https://doi.org/10.1007/978-3-030-82800-4_9
3. Antonucci, L. (2020). Third international conference on Data Science & Social Research.
4. Ashfaq, R. (2021). Study and Analysis of 5G Enabling Technologies, Their Feasibility and the Development of the Internet of Things. In: Al-Turjman, F., Nayyar, A., Devi, A., Shukla, P.K. (eds) Intelligence of Things: AI-IoT Based Critical-Applications and Innovations . Springer, Cham. https://doi.org/10.1007/978-3-030-82800-4_5
5. Ashfaq, R. (2023). Caste System and Indian Media: A Complex Relationship. Journal of Media, Culture and Communication (JMCC) ISSN: 2799-1245, 3(02), 1-6.
6. Ashfaq, R., & Nabi, Z. (2022). Media Literacy and Learning: Conceptual Contribution in the Field of Media Education. International Journal of Instructional Technology and Educational Studies, 3(4), 1-11. doi: 10.21608/ihites.2021.107738.1082
7. Deshpande, Indrajeet. "What Is Social Media Advertising? Definition, Costs, Best Practices, Benefits, and Examples." Spiceworks, 24 Nov. 2022, www.spiceworks.com/marketing/advertising/articles/what-is-social-media-
8. Dollarhide, Maya. "Social Media: Definition, Effects, and List of Top Apps."
9. Dr. Rubaid Ashfaq, Ms. Zeba Nabi, & Dr. Rohit. (2022). Artificial Intelligence and the Indian Media Industry: the Future is Now. Journal of Artificial Intelligence, Machine Learning and Neural Network (JAIMLNN) ISSN: 2799-1172, 2(06), 24–31. <https://doi.org/10.55529/jaimlenn.26.24.31>
10. Dr. Rubaid Ashfaq, Ms. Zeba Nabi, & Dr. Rohit. (2022). Artificial Intelligence and the Indian Media Industry: the Future is Now. Journal of Artificial Intelligence, Machine Learning and Neural Network (JAIMLNN) ISSN: 2799-1172, 2(06), 24–31. <https://doi.org/10.55529/jaimlenn.26.24.31>
11. Dr. Rubaid Ashfaq. (2022). Social Behaviours in Virtual Reality. Journal of Social Responsibility, Tourism and Hospitality (JSRTH) ISSN 2799-1016, 2(05), 12–16. <https://doi.org/10.55529/jsrth.25.12.16>
12. Dr. Rubaid Ashfaq. (2023). Caste System and Indian Media: A Complex Relationship. Journal of Media, Culture and Communication (JMCC) ISSN: 2799-1245, 3(02), 1–6.



- <https://doi.org/10.55529/jmcc.32.1.6>
13. Drishti. Evolution of Social Media . 28 July 2022, [www.drishtias.com/blog/evolution%20of%20social%20media%20its%20inception%](http://www.drishtias.com/blog/evolution%20of%20social%20media%20its%20inception%20)
 14. Duke, Dylan. “Council Post: Why User-Generated Content Is Winning.” Forbes, 13Mar. 2023, www.forbes.com/sites/forbesbusinesscouncil/2023/03/13/why-user-generated-content-is-winning/?sh=101ea7a66e94. Accessed 15 May 2023.
 15. Garg, A., Singh, A.K. (2021). Applications of Internet of Things (IoT) in Green Computing. In: Al-Turjman, F., Nayyar, A., Devi, A., Shukla, P.K. (eds) Intelligence of Things: AI-IoT Based Critical-Applications and Innovations . Springer, Cham. https://doi.org/10.1007/978-3-030-82800-4_1
 16. Gupta, Sachin, and Chahat Chopra. “Impact of Social Media on Consumer Behaviour.” ResearchGate, 2020, www.researchgate.net/publication/342638389_Impact_Of_Social_Media_On_Consumer_Behaviour
 17. Investopedia, 1 Mar. 2023, www.investopedia.com/terms/s/social-media.asp.
 18. Johnson, Rini. “Impact of Social Media Marketing on Consumer Buying Behaviour with Special Reference to Kollam District in Kerala.” International Journal of Economics and Management Studies, vol. 9, no. 9, 30 Sept. 2022, pp. 8–12, <https://doi.org/10.14445/23939125/ijems-v9i9p102>.
 19. mer_Behaviour.
 20. Ram, Ashwin. “Benefits of Social Media Marketing.” The Social Journal, 5 May 2021, www.zoho.com/social/journal/benefits-social-media-marketing.html.