

How Brands Are Placed In Movies? A Study of Sub-Continent Movies
Umer Chishti¹, Muhammad Rizwan Saleem Sandhu², Muhammad Zaheer³, Saba Muneer⁴

Virtual University of Pakistan, Lahore, Pakistan^{1,2,3,4}

Corresponding author: rizwansaleem@vu.edu.pk

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The aim of the research is to explore the employed modes and strategies of brand placement in top rated and most liked Indo-Pak movies (Internet Movies Database rating equal or more than 7.5/10) of five years (2013-2017). Since the purpose of this research is to extract modes and strategies of brand placement in Lollywood and Bollywood movies, therefore data has been collected through observation and later examined by Content analysis technique. The paper highlights the employed modes and their proportion as well as categories of sponsor brands and their proportion in the movies. The paper also presents the involvement ratio of principal and supportive characters during the practice of brand placement. While the outcomes of this paper confirms the practice of brand placement in Subcontinent movies, it is recommended that the impact of different modes and strategies of brand placement on brand recall, brand image, buying behavior and etc, should be measured. On theoretical front, the study will add to the understanding of academia that how many different ways, a brand can be placed in movies. While on the practical end, both movies' makers and brand sponsors operating in Sub continent will get guideline for the future projects. In the context of Subcontinent especially Pakistan, brand placement has been proactively practiced in movies but study on this unorthodox tool has not been done with same pace. Current study is considered as pioneer study which considers films of both neighboring countries and utilizes uncontroversial data collection tool (which was not used before).

Key words: Brand, Product Placement, Lollywood, Bollywood, Content analysis, modes and Sub continental movies.

INTRODUCTION

This is interesting to note that 66% viewers mute the TV when they see advertisement, 90% viewers skip the commercials when they are watching a recorded movie on their Personal Computers, laptops or tablets and 78% marketers believe that traditional advertisements are losing their credibility. All these factors paved the way for a new promotional strategy named as Brand placement (BP) which is also called as product placement (PP) (Al-Kadi, 2013). William et al. (2011) defines brand placement as a purposeful incorporation of commercial content into non-commercial setting to generate the plug of product or brand via the fusion of advertisement and entertainment.

Brand can be placed in different ways and at various entertainment platforms but the core objective is to involve identifiable product/brand in the background or script to meet the promotional concerns of marketer. Increased visibility, brand awareness, consumer memory, recall and exposure are some of the various outputs of brand placement which gave new hike to this strategy (Kureshi and Sood, 2010). Khan, Mehmood, Lodhi and Aftab (2016) conducted a research regarding the impact of brand placement in movies on sale of placed brand, they found that the sale of placed brand increased by 65% which is a large number when compared with results of other promotional tools. Therefore in 2013, PQ media published that the brand placement is proving to be a dominant promotional tool when compared with traditional advertisement in terms of its impact and effectiveness. The growth rate of brand placement industry is more than 68% per year (Kowalczyk and Royne, 2012). In 2012, more than 8.25 billion US dollars have been spent on practice of brand placement; more than 70 % of this was within United States. This phenomenon took more than 100 years to get compulsory place in the film industry of Subcontinent. Today, brand placement is

proactively being practiced in Indo-Pak film industry but unfortunately the study on this unorthodox promotional tool has not been done at such pace. According to Khan (2016) and Raza (2016) there is need to thoroughly study the practice, impact and development of brand placement in Pakistan. Effectiveness of brand placement is directly linked with the success of film industry; therefore brand placement has been practiced in Pakistani movies after 2007. Today more than 60 brands are placed in each Pakistani movie (2007 to present). On the other side of boarder, 100 years old Indian film industry is full of success and growth. More than 1,000 movies are produced in India every year. The growth of the Bollywood can be judged by the fact in the year 2014, China film industry produced 740 films, Hollywood produced 476 movies and while Bollywood produced 1,605 movies in that year. Indian film industry is a giant in terms of turn over as well. In the same year 2014, Hollywood sold 1.56 billion tickets while Bollywood sold 2.78 billion tickets (Forbes, 2014). All these facts make Bollywood, attractive and fruitful platform for brand placement. More than 100 brands are placed in each Bollywood movie (Kaur, 2014).

Brand or product can be placed in movies actively and passively (Lynne and Stephan, 2015). Focusing on sub-continent movies, further sub categories of active and passive brand placement has been witnessed. According to Chan (2012), impact, acceptability, effectiveness, classification and fruitful venues of brand placement have been studied in the west. Types of brand placement in movies had been studied but researchers' focus was only Hollywood.

Current research is a pioneer work which has studied the employed modes of brand placement in Indo-Pak movies. Sung and Gregorio (2008) paid close attention to enlargement and blooming of product placement technique. They observed clear

divergence between recent and early years practice of product placement. In early years, placement of product was unrealistic; poorly integrated and not linked with the theme of movie but today placement is well embedded with the character who is dealing with it or with the theme of movie. This natural looking placement is intense and worthwhile. Sung and Gregorio (2008) and Reijmersdal (2009) studied the evolution of product placement in multiple entertainment medium such as films, songs, music videos and video games. Maturity and ground working in today's placement is far effective and efficient than early days when product placement was restricted to just placing bottle or can in the background. Today placement becomes a field of study; experts are trying to figure out methods to place products in most sensational, efficacious and advantageous way. "Ideal product placement is about make the product seen and noticed by the consumer (Lehu, 2007).

Content analysis over mode of product/brand placement has been performed ten times by exploratory researchers, five times exploratory observation done on films (Purvis and Dalton, 2010) and five times on televisions programs (Smit, Reijmersdal and Neijens, 2009). In the domain of brand placement, Hollywood has been in the hit list of exploratory researchers. 62 research articles examined by Kureshi and Sood (2010) also justify that biased approach of researchers in terms of selecting target population (Movies). Kureshi and Sood (2010) were pioneers in conducting an exploratory research which analysed modes of brand placement in Indian movies.

There are some flaws in that research which paves the way for current research. First of all they adopted disputed procedure and measures for data collection, research was conducted on Bollywood movies only. Brand placement has been practiced differently when studies have been conducted in cross culture countries (Lehu and Bessoud, 2009) as well as perception, impact and behavior regarding this new promotional tool was not same in countries having different cultures (Karrh, Frith and Callison, 2001). It means results of any research regarding brand placement conducted in west cannot be applied to Sub continental countries.

LITERATURE REVIEW

Today, think tanks of sponsor brands across the globe are taking Product Placement (PP) as one of the most effective promotional tool but it has also been viewed that there is insufficient research on this subject of marketing science. Keeping in view such output of placement, it is acknowledged that placement supplements promotional mix (Hulin-Salkin, 1989; Rosen, 1990 and Elliott 1992). Chan (2012) highlighted the gap for content analysis in the subject of PP as he found five major domains which were studied by the researchers; (1) PP's acceptability in various cultures (2) impact of PP on brand recall and brand image (3) Effect of PP on consumer's behavior and perception regarding particular placed brand (4) Classification of brand/product featured in entertainment platforms and (5) Fruitful venue for placing brand or product.

As effectiveness, acceptability, impact and perception in cross cultures have been gauged that fabricate the margin for content analyses. Investigation of brand content in movies is somewhat deficient in the previous literature and seems to be outworn. A

more upgraded and comprehensive analysis of enacted modes of BP/PP specifically in movies is indispensable as content analysis over mode of PP has been performed ten times (five times on movies and five times on TV) by exploratory researchers. Subcontinent film industry still appears grey as five exploratory researchers who analyzed the execution mode of placement only focused Hollywood industry, whenever the exploratory researchers stepped out of Hollywood for content analysis of execution mode of placement, they just restricted to brands of particular product (beverages and cigarettes). Asian markets demand the attention of exploratory researchers as it is top emerging market. Thus the following research was developed:

RQ1: How often BP/PP has been practiced in Urdu-Hindi movies of Pakistan and India in five years (2013 – 2017)? And on average, what is the quantity of BP/PP in a single Indo-Pak movie?

A study conducted by Karrh, Frith and Callison (2001) clearly demonstrates that when there are different cultures in two countries, you cannot expect the people of two cross culture countries to have similar views about product placement. The studies of American and Singapore movies prove the stance that cross culture audience most of the time does not have identical views. Mckechnie and Zhou (2003) support the point by proving that American consumers are highly influenced by product placement when they were compared by unbiased Chinese counterpart. Judging this intense variation among different cultures, Gould, Gupta and Grabrer (2000) grabbed the opportunity to investigate the grey area like role of culture, norms, ethics regarding product and individual different in the context of product placement.

As the studies on PP progressed, peculiar facets emerged as indispensable in shaping desired turnout of BP/PP. Such as Kinney (1994) stated that nature and genus of product you are placing must have non identical impact, further Babin and Carder (1996) and Brenan et al. (2004) emphasize on mode of placement and exposure time span as key component, Ong and Meri (1994) and Babin and Carder (1996) talk that branded props have effective nature as far as perception is concerned. Astous and Chartier (2000) stressed upon the key role of semantics engaged by spectators. Thus the following question was put forth in order to study the nature and genus of placed brands in the Indo-Pak context:

RQ2: Which commercial sectors have participated in the practice of BP/PP in Bollywood and Lollywood movies? And which sectors find BP/PP as a most valuable platform for promotional marketing (most to least participation)?

As the era of BP flourished, sponsor brands start expecting more than just showing their product on screen, audience keenly perceive the attitude of character towards the product or service which is being placed and how character admires particular specification of sponsor brand and also audience's bond with the character is equally significant (Russell & Stern, 2006). When the question is raised that among all sponsor brands placed in the movie, which is or are successful in getting top position in the memory of viewer. A legitimate research work stated that when

product or service is fully embedded in realistic manner in the scene or linked with character's role, has higher probability to remain in memory of a viewer (Delorme and Reid, 1999). Well embedded or well linked placement is directly proportional to strong position in target customer's mind (Delorme and Reid, 1999). The term well integrated placement is further defined by Astous and Seguin (1999) as "a situation or scene of a movie in which a product perfectly fits the scenery, narrative, historic and communication environment". It has been delineated that if placement is positive and show moral and ethical use of product by character than audience Perception will be positive, for example if a character uses some energy drink (such as Bonvita) which enhances his/her performance, then attitude of consumer towards that product will be positive. On other side, if character uses weapon or cigarettes than its impact will be negative on audience (Levy and Tybout, 1997). Mowen and Minor (2001) put forward a point that involvement level is directly related with situation and communication, When product or service is placed in such manner when fear or risk is exploited than the involvement level is on its peek. Thus the following question was developed:

RQ3: How many ways have been opted (by movie makers and marketing managers) to place the product/brand in Indo-Pak movies and in which proportion, different modes have been employed?

Development of traditional and digital media gave fruitful platform to BP. Due to surprising outcomes of placement; BP grabbed robust position among the tools for successful branding. Conchar and Khan (2005) devoted their ample time to figure out measurable factors behind successful brand. They reached out on fact that BP was mutual activity behind all studied global brands as well as placement played frontier part in shaping positive image of brand and ultimately sales. Wiles and Danielova (2009) added that importance of traditional marketing tools such as advertising, commercials and public relation cannot be neglected but their effectiveness becomes fainter when compared with PP. Audiences become fed up from these traditional tools and look to just pass through these approaches by paying minimum attention. Nebenzahl and Secunda (1993) have identical views about superiority of placement over other traditional strategies to approach target customers. Talking about well linked placement, "Plot Integration" has been verified as most influential approach when placing product in film (Russell, 2002).

Russell (2002) also stated that the effectiveness becomes way intense when product placed is plot integrated when compared with even highlighted and eye catching but unimpeded placement. It has been seen that well linked placement in such manner that association of leading character with product shape up similar attitude of audience with that product (Russell and Stem, 2006). DeLorme et al. (1999) placed quite interesting stance that movie viewers try to portray their life as according to actor/actresses life style in the movie and which as result influences attitude and affiliation towards product being used by leading character.

RQ4: How the human factor (hero, heroine, supportive characters and extras) has been utilized during BP/PP? And In which proportion, principal character (PC) and

Supportive characters (SC) have been engaged during BP/PP?

The printed research work regarding placement is divided into two segments, prominence and plot integrated. Prominence is elaborated by Lehu and Bessoud (2009) just a way that "the ability of the brand to create a center of attention from spectator. This capacity is linked to the size and duration of the placement on the screen, the amount of brand appearances in the scene and its location on the screen". Plot connection elaborated as "the involvement or degree to which the brand closely related to the film's story".

METHODOLOGY

Type and Nature of Research

Type of current research is qualitative with emphasis on exploration. Nature of current research is exploratory which is comprehensively illustrated by Burns and Bush (2006) as "an approach which identifies the patterns and boundaries of environment, in which problem, opportunity or situation of interest are likely to reside and to identify the salient factors, genre or variables that might be found there and be of relevance to the research".

Population

Population consists of all the individuals, stuffs or contents that the researcher wants to study (Washington et al., 2012). Sample taken out of population via probability or non-probability sampling (depends on the nature of research) represents the population (Punch, 2000). The research aims to find employed modes of brand/product placement in Sub continental movies from 2013 to 2017.

Table 1: No. of released Indo-Pak Movies (2013-2017)

Lollywood (Urdu) movies released from 2013 to 2017			Bollywood (Hindi) movies released from 2013 to 2017		
Sr. no.	Year of Release	No. of Movies	Sr. no.	Year of Release	No. of Movies
1	2013	26	1	2013	113
2	2014	15	2	2014	201
3	2015	15	3	2015	204
4	2016	27	4	2016	225
5	2017	21	5	2017	120
Total number of Lollywood (Urdu) movies = 104 movies			Total number of Bollywood (Hindi) movies = 863 movies		
Total number of Sub continent movies released from 2013 to 2017 = 967 movies					

During the span of 2013 to 2017, 104 Lollywood movies have been released and 863 Bollywood movies have been released, so Population consists of 967 Sub continental movies. Total number of released Lollywood movies from 2013 to 2017 is 104. In 2013, 26 movies have been released. In 2014, 15 movies were released. In 2015, 15 movies were released. In 2016, 27 and in 2017, 21 movies were released. Total number of released Bollywood movies from 2013 to 2017 was 863.

Sample frame

Movies have been selected according to the following criteria:

1. A movie must have IMDb (Internet Movies Database) rating equal or greater than 7.5 out of 10.
2. Brand/Product has been placed more than 25 times in the movie.
3. Equal or more than 80% Google users liked the movie.
4. Movie has won 2 or more national awards.

5. Running time of the movie must be equal or more than 1 hour and 55 minutes (115 minutes).

Movies in table 1 and chart 2 (below presented) have successfully met the criteria set for selection of movies.

Table 2: Selected Lollywood movies:

Selected Movie	Year	IMDb rating out of 10	Google users whom like the movie	Occurrence (s) of B/P placement	Award (s)	Running time (min.)
Main hoonShahid Afridi	2013	7.6	85%	63 times	4	160
Na MaloomAfraad	2014	7.8	92%	32 times	3	135
JawaniPhirNahiAani	2015	7.7	89%	58 times	2	150
Actor in Law	2016	7.8	95%	72 times	3	116
Punjab NahiJaungi	2017	7.7	92%	28 times	4	152

Above stated Lollywood movies meet the criteria for selection of movies. In 2013, 26 Lollywood movies have been released. “Main HoonShahid Afridi (I am Shahid Afridi)” is the Lollywood movie of 2013 which meets the criteria successfully. IMDb rates it 7.6 out of 10, 85% Google users like the movie, 63 times brand or product has been placed in the movie, movie won 4 national awards and movie running time is 2 hours and 40 minutes. “Na Maloom Afraad (Unidentified people)” is the Lollywood movie of 2014 out of 15 which meets the criteria successfully. IMDb rates it 7.8 out of 10, 92% Google users like the movie, 32 times brand or product has been placed in the movie, movie won 3 national awards and movie running time is 2 hours and 15 minutes. “JawaniPhirNahiAani (The youth doesn’t come again)” is the Lollywood movie of 2015 out of 15 which meets the criteria successfully. IMDb rates it 7.7 out of 10, 89% Google users like the movie, 58 times brand or product has been placed in the movie, movie won 2 national awards and movie running time is 2 hours and 30 minutes. “Actor in Law” is the Lollywood movie of 2016 out of 27 which meets the criteria successfully. IMDb rates it 7.8 out of 10, 95% Google users like the movie, 72 times brand or product has been placed in the movie, movie won 3 national awards and movie running time is 2 hours. “Punjab NahiJaungi (Will not move to Punjab)” is the Lollywood movie of 2017 out of 21 which meets the criteria successfully. IMDb rates it 7.7 out of 10, 92% Google users like the movie, 28 times brand or product has been placed in the movie, movie won 4 national awards and movie running time is 2 hours and 30 minutes.

Table 3: Selected Bollywood movies

Selected Movie	Year	IMDb rating out of 10	Google users whom like the movie	Occurrence(s) of B/P placement	Award(s)	Running time (min.)
Raanjhanaa	2013	7.6	94%	38 times	6	131
PK	2014	8.2	80%	40 times	6	152
Tanu Weds Manu	2015	7.7	85%	54 times	7	128
Kapoor and Sons	2016	7.8	92%	51 times	6	140
Hindi Medium	2017	7.8	94%	58 times	5	132

Above stated Bollywood movies meet the criteria for selection of movies. In 2013, 113 Bollywood movies have been released. “Raanjhanaa” is the Bollywood movie of 2013 which meets the criteria successfully. IMDb rates it 7.6 out of 10, 94% Google users like the movie, 38 times brand or product has been placed in the movie, movie won 6 national awards and movie running time is 2 hours and 10 minutes. “PK” is the Bollywood movie of 2014 out of 201 movies which meets the criteria successfully. IMDb rates it 8.2 out of 10, 80% Google users like the movie, 40

times brand or product has been placed in the movie, movie won 6 national awards and movie running time is 2 hours and 30 minutes. “Tanu Weds Manu” is the Bollywood movie of 2015 out of 204 which meets the criteria successfully. IMDb rates it 7.7 out of 10, 85% Google users like the movie, 54 times brand or product has been placed in the movie, movie won 7 national awards and movie running time is 2 hours and 10 minutes. “Kapoor and Sons” is the Bollywood movie of 2016 out of 225 movies which meets the criteria successfully. IMDb rates it 7.8 out of 10, 92% Google users like the movie, 51 times brand or product has been placed in the movie, movie won 6 national awards and movie running time is 2 hours and 20 minutes. “Hindi Medium” is the Bollywood movie of 2017 out of 120 which meets the criteria successfully. IMDb rates it 7.8 out of 10, 94% Google users like the movie, 58 times brand or product has been placed in the movie, movie won 5 national awards and movie running time is 2 hours and 10 minutes.

Sample size and Sampling technique

Ten movies containing five Pakistani and five Indian movies of five years have been examined. On the tenth movie point of saturation arrived. Concept of saturation is followed for attaining an adequate sample size (Glaser and Strauss, 2017). Saturation is a concept which states “saturation occurs when adding more participants to the study does not result in additional perspectives or information”. That concept has been adopted by Saunders et al. (2018) to get the influential results. Current sample size seems sufficient as Creswell (1998) recommended five to 25 and Morse (1999) suggested at least six for qualitative research of exploratory nature. Qualitative sample size most of the time regulated by time resources, content available and study design (Patton, 1990).

The nature of research required purposive sampling. Purposive sampling is mostly used when we want to engage participants (ten Indo-Pak movies of last five years) who represent an extensive range of perspectives (Miyoko and Dancy, 2010).

Data collection tool and Data Analysis Technique

Data has been collected through Observation which is defined as a method of data collection in which researchers observe within a specific research field. It is sometimes referred to as an unobtrusive method. Content analysis seems quintessential device for data analysis in the research design of current study. Berelson (1952) defines content analysis as “a research technique for the objective, systematic qualitative description of manifest content of communication”.

Data collection process

All the ten movies have been watched keenly to spot even the faintest placement of brand or product. In the first phase, occurrences of brand/product placement in a movie, time of occurrence, description of placement, placed product or brand and its category have been noted. Then all this data were converted into following 5 column tables:

Following codes have been allotted to related mode of placement spotted in the movie:

Table 5: Modes of BP

Serial No.	Code	Mode of placement
1	1.1	Brand/Product has been shown in the scene/background in the presence of Hero/Heroine.
2	1.2	Brand/Product has been shown in the scene/background in the presence of Main characters.
3	1.3	Brand/Product has been shown in the scene/background in the absence of Hero/Heroine and Main characters.
4	2.1	Brand/Product has been used by Hero/Heroine.
5	2.2	Brand/Product has been used by Main characters.
6	2.3	Brand/Product has been used by extras.
7	3.1	Brand/Product name has been spoken by Hero/Heroine.
8	3.2	Brand/Product name has been spoken by Main characters.
9	3.3	Brand/Product name has been spoken by extras.

In the second phase, the sector or categories of placed product or brand have been noted down with the help of following format. After completion of early phase, following table has been utilized in order to get the exact fact and figures regarding categories of placed brands and their proportion as well.

In the third phase, the entire brand or product placement has been categories on the following criteria:

1. Brand/Product placement in presence (whether she/he is using the product, speaking the name of brand/product or brand/product has been shown in the background/scene where he or she is present) of Hero/Heroine.
2. Brand/Product placement in presence (whether she/he is using the product, speaking the name of brand/product or brand/product has been shown in the background/scene where he or she is present) of main characters.
3. Brand/Product placement in presence of Hero/Heroine and main characters.

All the 10 movies have been passed from these three phases. In the fourth phase, a mega analysis has been done collectively on the entire ten movies. Mega analysis has given answers of above mentioned four research questions.

RESULTS

Occurrence of brand placement (BP) in ten selected Movies

253 times brand/product has been placed in five selected Lollywood movies and 241 times brand/product has been placed in five selected Bollywood movies. 494 times brand/product has been placed in 10 selected movies.

Table 8: No. of occurrences of BP in selected movies:

Lollywood Movies		Bollywood Movies	
Movie	Occurrences of Brand/Product placement	Movie	Occurrences of Brand/Product placement
<i>Main hoon Shahid Afridi</i>	63 times	<i>Raanjhanaa</i>	38 times
<i>Na Maloom Afraad</i>	32 times	<i>PK</i>	40 times
<i>Jawani Phir Nahi Aani</i>	58 times	<i>Tanu Weds Manu</i>	54 times
<i>Actor in Law</i>	72 times	<i>Kapoor and Sons</i>	51 times
<i>Punjab Nahi Jaungi</i>	28 times	<i>Hindi Medium</i>	58 times
Total number of placements = 253		Total number of placements = 241	
Grand total = 494 times			

On average, 50 brands/products have been placed in each Lollywood movie and 48 brands/products have been placed in each Bollywood movie. On average 49 brands/products have been placed in each Lollywood and Bollywood movie ranging from 2013 to 2017.

Categories of placed brands in movies

Placed brands or products in the 10 Sub continental movies belong to 15 different sectors. 494 placed brands belong to following sectors:

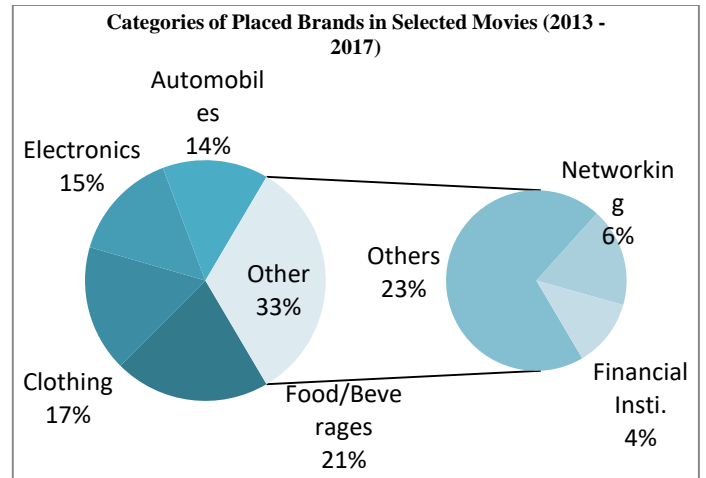


Chart 1: Pie chart of placed brands

1. Automobiles
2. Electronics and Appliances
3. Food and beverages
4. Clothing and accessories
5. Financial institutions
6. Personal and health care
7. Networking and Telecommunication sector
8. Print and electronic media
9. Traveling sector
10. Hospitality sector
11. Education sector
12. Construction sector
13. Sports sector
14. Entertainment sector
15. Household goods

Chart 1 and 2 present categories of placed brands in Lollywood and Bollywood movies. Chart 3 presents the categories of placed brands in entire 10 Sub continental movies.

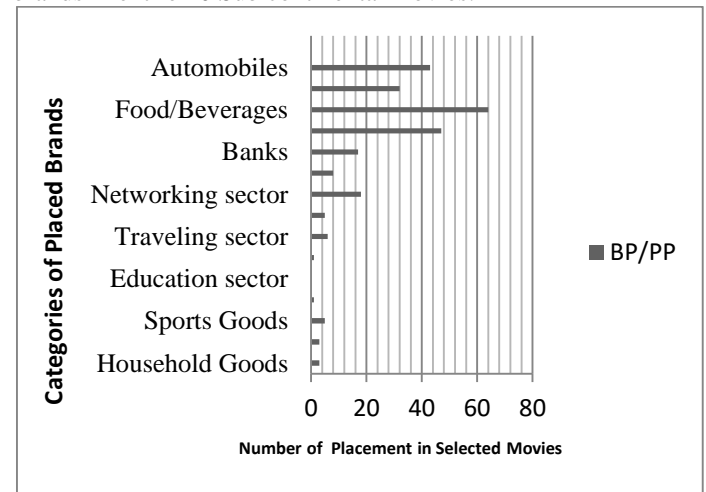


Chart 1: Categories of placed brand in Lollywood Movies:

In 5 Lollywood movies, 253 times brand/product has been placed. Major categories of placed brands belong to Automobiles, electronics, food/beverages and clothing sector. 43 placed products belong to automobiles sector, 32 placed products belong

to electronics brands, 64 placed products belong to food/beverages sector, 47 placed products belong to clothing sector, 17 placed brands belong to banking sector, 8 placed products belong to personal and health care sector, 18 placed brands belong to networking sector, 5 placed brands belong to Media, 6 placed brands belong to traveling sector, 1 placed brand belong to hospitality sector, 1 placed product belong to construction sector, 5 placed products belong to sports goods, 3 placed brands belong to entertainment sector and 3 placed products belong to household goods.

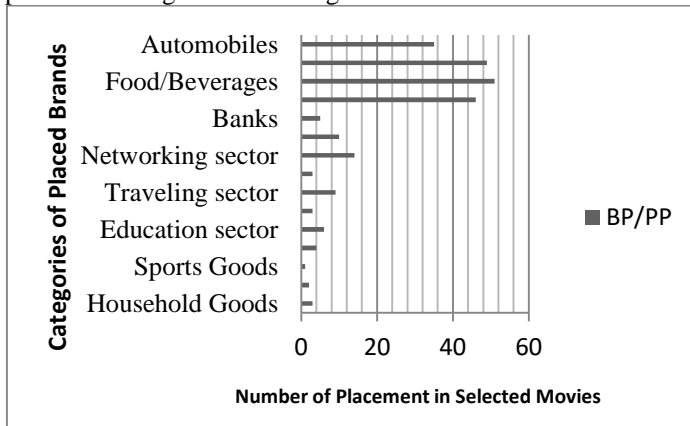


Chart 2: Categories of placed brand in Bollywood Movies:

In 5 Bollywood movies, 241 times brand/product has been placed. Major categories of placed brands belong to Automobiles, electronics, food/beverages and clothing sector. 35 placed products belong to automobiles sector, 49 placed products belong to electronics brands, 51 placed products belong to food/beverages sector, 46 placed products belong to clothing sector, 5 placed brands belong to banking sector, 10 placed products belong to personal and health care sector, 14 placed brands belong to networking sector, 3 placed brands belong to Media, 9 placed brands belong to traveling sector, 3 placed brand belong to hospitality sector, 6 placed products belong to education sector, 4 placed product belong to construction sector, 1 placed products belong to sports goods, 2 placed brands belong to entertainment sector and 3 placed products belong to household goods.

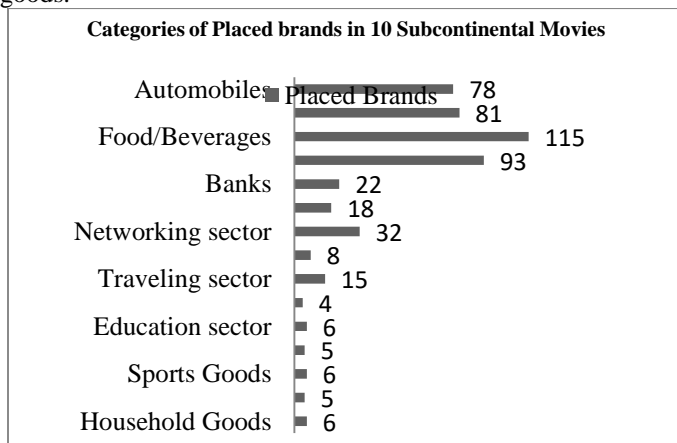


Chart 3: Categories of placed brand in the entire 10 Indo-Pak movies:

In 10 Sub continental movies (5 Lollywood and 5 Bollywood movies), 494 times brand/product have been placed. Major categories of placed 494 brands belong to Automobiles, electronics, food/beverages and clothing sector. Following table gives the classification of placed brands:

Table 9: Classification of placed brands

S no.	Category of placed brand	No. of placement	Brands
1	Food and Beverages	115	McDonald, Pepsi, Coca-cola, Bisleri, RoohAfzaah, Dalda, Cadbury, Jam-e-Sherri, Dominos, Tarang, Amul, Tesco and Subway
2	Clothing and accessories	93	Nike, Levis, Puma, Pro Star, Lactose, Gap, Reebok Armani, Channal, Dior, Addidas, Splash, Khaadi, Golf Polo, Dinners, Raymond and Louis Vuitton
3	Electronics	81	Apple, Samsung, Hp, Dell, Lenovo, Canon, Q mobile, Sony, LG, Asus, Videocon, Nintendo, PS4, Xbox, Nokia, Blackberry, Panasonic and Kent
4	Automobiles	78	Honda, Suzuki, Toyota, Mercedes, BMW, Audi, Yamaha, Nissan, Tata, Fiat and Hyundai
5	Networking and Telecommunication	32	Face book, Twitter, Skype, YouTube, Whatsapp, Warid, Gmail, Sky scanner, Instagram and Vodaphone
6	Financial institution	22	HBL, Bank Alfalah, Summit Bank, HDFS and Visa
7	Personal care	18	Fair & Lovely, One Touch, Head & Shoulders and Care
8	Aviation	15	Air India, Fly Dubai, Shaheen Airlines, Thai Airlines and Korean Air
9	Media (Print and electronic)	8	Geo, Urdu1, Reliance group, Business standard newspaper and ARY
10	Education	6	Parker, Oxford Publishers, Octopus Publishers and Flair pens
11	Sports goods	6	MB Malik Bats
12	Household goods	6	Surf Excel, Ariel, M Seal, Cycle Pure, Vectus and Marshall
13	Construction items	5	Ambuja cement, JK cement, Ajnara Builders and Kato
14	Entertainment venues	5	Port Grand Mall, Adventure Island and Kingdom of dreams
15	Hospitality	4	Bedford, The Lalit and Fortis

78 placed brands such as Honda, Suzuki and Toyota belong to automobiles sector. 81 placed brands such as Apple, Samsung and Hp belong to electronics sector. 115 placed brands such as McDonald, Pepsi and Coca-cola belong to food/beverages sector. 93 placed brands such as Nike, Levis and Puma belong to clothing sector. 22 placed brands such as HBL and Bank Alfalah, belong to banking sector. 18 placed brands such as Fair & Lovely, One Touch, Head & Shoulders and Care belong to personal and health care sector. 32 placed brands such as Face book, Twitter and Skype belong to networking sector. 8 placed brands such as Geo and ARY belong to Media. 15 placed brands such as Air India and Fly Dubai belong to traveling sector. 4 placed brands such as Bedford and Fortis belong to hospitality sector. 6 placed brands such as Parker and Oxford Publisher belong to education sector. 5 placed brands such as Ambuja cement and Kato belong to construction sector. 6 placed brands such as MB Malik Bats belong to sports goods. 5 placed brands such as Port Grand Mall belongs to entertainment sector and 6 placed brands such as Surf Excel and Ariel belong to household goods.

Modes of Brand placement in movies

Brand/Product has been placed 494 times in the ten Sub continental movies. Brand/Product placement has been spotted 253 times in 5 Lollywood movies and 241 times in 5 Bollywood movies. To place brand or product 494 times, three different modes of placement have been used.

Following are the employed modes of placement:

- Mode 1:** Brand or Product has been placed in the background or scene.

- 2. **Mode 2:** Brand or Product has been used by characters of the movie.
- 3. **Mode 3:** Brand name has been spoken by characters of the movie.

Following chart 4 and 5 will present the employed modes of placement in 5 Lollywood and 5 Bollywood movies. Chart 6 presents the employed modes of placement in 10 Sub continent movies.

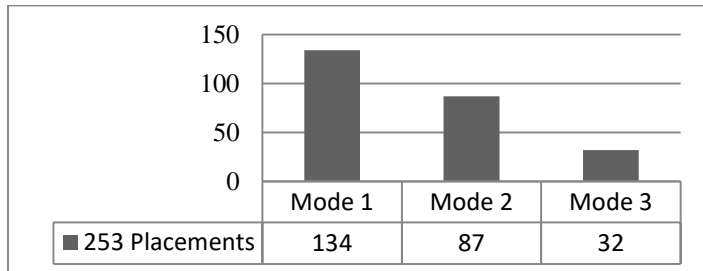


Chart 4: Employed modes of BP in 5 Lollywood Movies:

253 times brand/product placement has been observed in 5 Lollywood movies. 134 times brand or product has been shown in the background or in the scene with or without involvement of Hero/Heroine or main characters. 87 times brand/product has been used by the characters of the movie (Hero/Heroine, main characters or extras) and 32 times brand or product name has been spoken by Hero/Heroine, main characters or extras.

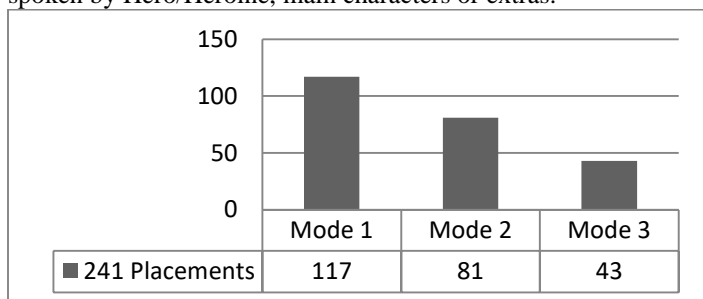


Chart 5: Employed modes of BP in 5 Bollywood Movies:

253 times brand/product placement has been observed in 5 Bollywood movies. 117 times brand or product has been shown in the background or in the scene with or without involvement of Hero/Heroine or main characters. 81 times brand/product has been used by the characters of the movie (Hero/Heroine, main characters or extras) and 43 times brand or product name has been spoken by Hero/Heroine, main characters or extras. Chart 6 presents the employed modes of placement in 10 Sub continental movies.

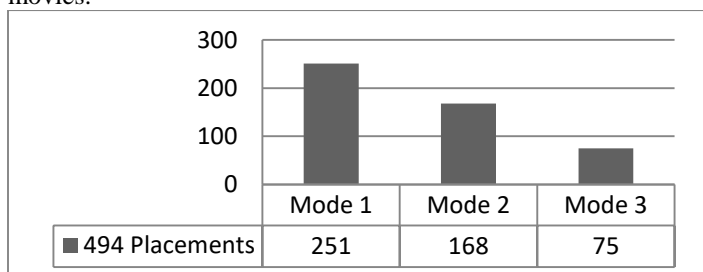


Chart 6: Employed modes of BP in 10 Sub continental Movies:

494 times brand/product placement has been observed in 10 Sub-continent movies. 251 times brand or product has been shown in the background or in the scene with or without involvement of Hero/Heroine or main characters. 168 times brand/product has been used by the characters of the movie (Hero/Heroine, main characters or extras) and 75 times brand or product name has been spoken by Hero/Heroine, main characters or extras.

Involvement of Principal and Supportive characters during placement

Brand placement has been linked with the characters of the movie (Hero/Heroine, main characters and extras). Further following categories of mode 1, 2 and 3 have been observed:

Mode 1 (Brand/product has been shown in the background or scene). Following are the sub categories of mode 1:

- 1. Brand/product has been shown in the background or in the scene during the presence of hero/heroine.
- 2. Brand/product has been shown in the background or in the scene during the presence of main characters.
- 3. Brand/product has been shown in the background or in the scene during the absence of hero/heroine and main characters.

Mode 2 (Brand/product has been used in the movie by characters).

- Following are the sub categories of mode 2
- 1. Brand/product has been used by hero/heroine.
 - 2. Brand/product has been used by main characters.
 - 3. Brand/product has been used by extras.

Mode 3 (Brand/product has been used in the movie by characters).

- Following are the sub categories of mode 2
- 1. Brand/product name has been spoken by hero/heroine.
 - 2. Brand/product name has been spoken by main characters.
 - 3. Brand/product name has been spoken by extras.

Following chart 7 and 8 present the brand placement in presence or absence of hero/heroine and main characters in 5 Lollywood and 5 Bollywood movies:

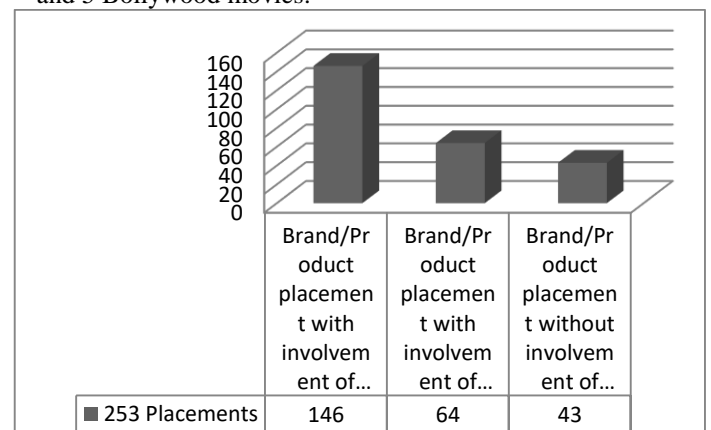


Chart 7: Bonding of BP with characters in 5 Lollywood Movies:

253 times brand or product has been placed in 5 Lollywood movies. 146 times brand/product has been placed in the presence of Hero/heroine (She/he is using the brand, speaks the name of brand/product or present in the scene when the brand/product has been placed in the background/scene), 64 times brand/product has been placed in the presence of main characters (She/he is using the brand, speaks the name of brand/product or present in the scene when the brand/product has been placed in the

background/scene) and 43 times brand/product has been placed in the absence of Hero/Heroine and Main characters.

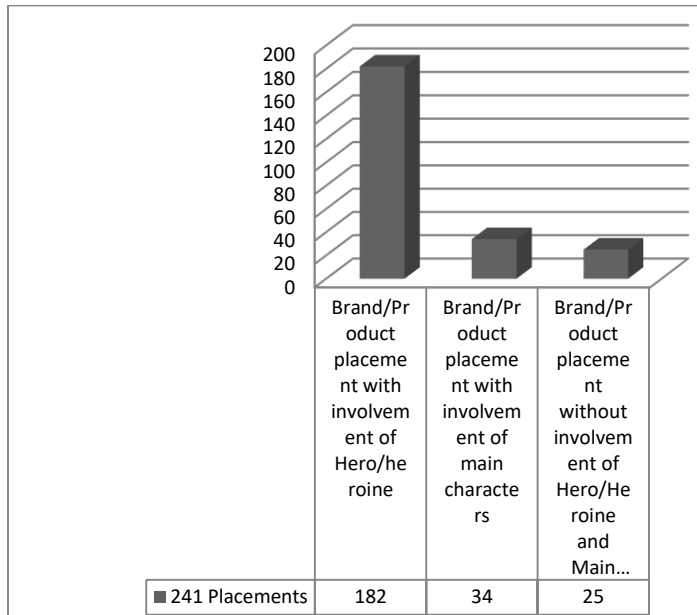


Chart 8: Bonding of placement with characters in 5 Bollywood Movies:

241 times brand or product has been placed in 5 Bollywood movies. 182 times brand/product has been placed in the presence of Hero/heroine (She/he is using the brand, speaks the name of brand/product or present in the scene when the brand/product has been placed in the background/scene), 34 times brand/product has been placed in the presence of main characters (She/he is using the brand, speaks the name of brand/product or present in the scene when the brand/product has been placed in the background/scene) and 25 times brand/product has been placed in the absence of Hero/Heroine and Main characters. 494 times brand or product has been placed in 10 Sub-continent movies. 328 times brand/product has been placed in the presence of Hero/heroine (She/he is using the brand, speaks the name of brand/product or present in the scene when the brand/product has been placed in the background/scene), 94 times brand/product has been placed in the presence of main characters (She/he is using the brand, speaks the name of brand/product or present in the scene when the brand/product has been placed in the background/scene) and 68 times brand/product has been placed in the absence of Hero/Heroine and Main characters.

DISCUSSION& CONCLUSION

The aim of the study was to conduct a qualitative research of exploratory nature to analyze modes and approaches of brand placement in Sub-continent (Lollywood and Bollywood) movies of last 5 years. Ten Indo-Pak movies (5 Bollywood and 5 Lollywood Movies) were selected from 967 movies released from 2013 to 2017. All those movies were selected which had IMDb rating equal or more than 7.5 out of 10, more than 85% Google users liked the movie via Google online survey, brand placement has been practiced more than 28 times in the movie and movie has won minimum 2 national awards. Modes of brand placement, involvement of PC and SC with brand placement and categories

of placed brands in sub-continent movies of last five years have been studied. Brand placement has been constantly practiced in Lollywood and Bollywood movies in the five years (2013-17). On average, more than 49 times brand/product has been placed in each movie. More than 490 times brand or product has been placed in 10 Sub-continent movies released from 2013 to 2017.

Top national and multinational brands (operating in Pakistan and India) are indulging in the practice of brand placement in Indo-Pak Urdu and Hindi movies. Following table presents the fact about placed brands in Sub-continent movies: 23.3% placed brands belong to food and beverages sector, 18.9% placed brands belong to clothing sector, 16.4% placed brands belong to electronics sector, 15.8% placed brands belong to automobiles sector, 6.4% placed brands belong to social networking sector, 4.5% placed brands belong to banking sector, 3.6% placed products belong to personal care brands, 3% placed services belong to aviation sector and 8% of placed brands belong to household, education, sports and entertainment sector).

Three different modes of placement have been employed in 10 selected Indo-Pak movies. 50.9% placement has been done by showing sponsored brand or product in the scene or background. 34% placement has been practiced by employing mode 2 of placement where brand or product has been used by the character of the movie. 15.1% placement has been done by making the character to speak up the name of sponsor brand or product.

Mode 1, 2 and 3 have been used with the involvement of Principal character(s), supportive character(s) or without involvement of principal and supportive character(s). 66.4% brand placement has linked with principal character such as hero or heroine where he or she uses the brand or product; speaks the name of sponsored brand or product or presents in the scene when product or brand has been shown in the scene or background. 19.8% brand placement has linked with supportive characters where he or she uses the brand or product; speaks the name of sponsored brand or product or presents in the scene when product or brand has been shown in the scene or background. 13.8% brand placement has been practiced in absence of Principal and supportive characters.

Marketing became inevitable for the brands operating in the West during mid-20th century. Competitive markets and declining mastery of monopoly were the main factors behind that shift. Later during late 20th century, eastern markets faced the same circumstances. Traditional advertisement were brought in to play but soon swing in the attitude of target customers regarding orthodox advertisement made the marketers think of other effective promotional tool. Marketers failed to dominate consumer buying process via commercials as well as they were even unable to engage viewer to see 15 second commercial of their brand. All these factors paved the way for a new promotional strategy named as Brand placement (BP) (Al-Kadi, 2013). Increased visibility, brand awareness, consumer memory, recall, exposure and most importantly increased sales of sponsored products/brands are some of the various outputs of brand placement which give it edge over traditional advertisement (Kureshi and Sood, 2010). So it is highly recommended that in

order to get more significant results than orthodox advertisement, Brand managers should engage in the practice of BP in movies.

The results of current research give noteworthy information to concerned bodies. According to the outcomes, interesting pattern has been observed. Mostly those brands have been placed which targets those types of customers which take buying decisions without the input of others like food and beverages, clothing and electronics. On the other side, those brands have been seldom observed in the BP which targets those customers which take buying decisions after the input of expertise, peer or related experienced individual like financial institutions, aviation, social networking, hospitality and education.

Limitations

Although the study has achieved its objectives, there were some unavoidable limitations. First of all, because of the time limit, this research was conducted on small size of population of 10 movies released from 2013 to 2017. Future research can be conducted on comparatively greater number of movies. Second is criteria limit, movies were selected on the bases of IMDb rating and Google online survey. Future research can be conducted by approaching different criteria for selection such as top gross movies, audience turnover ratio and movie characters with greater fan following. Third is objective limit, the impact of different modes and strategies of BP on brand recall, brand image and consumer's decision making process, needs to be measured. Fourth is the population limit, the study analyses only Urdu and Hindi movies of Indo-Pak. More studies are required to analyze excluded segment of Pakistani and Indian movies in order to study employed modes and strategies of brand/product placement.

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